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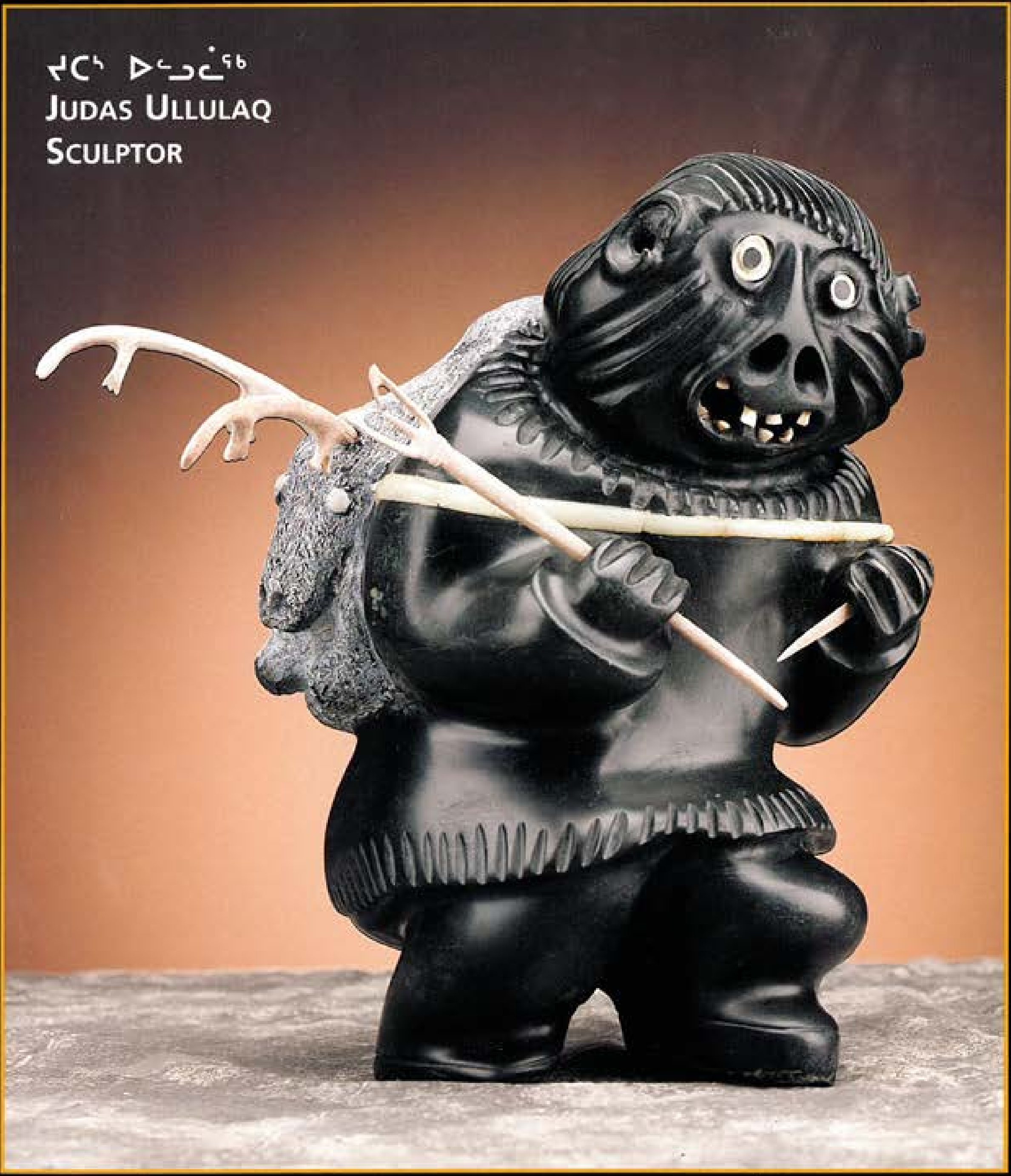

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Winter 1994

Front Cover ...
Spirited Sedna, Ovilu Tunnillie, 1993, Cape Dorset (serpentine and crystal; 17 x 6 x 17 in.; collection of Judy Kardosh).
Photo: Robert Keziere

Feature

Surrealism and *Sulijuk*: Fantastic Carvings of Povungnituk and European Surrealism 4

by Amy Adams
Emerging from radically different backgrounds, the Fantastic carvings of Povungnituk are compared with works of European Surrealists.

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Notice

An excerpt from a 1985 interview with Peter Murdoch will not appear, as planned, in this issue's *In Retrospect* department. The excerpt, in which Murdoch discusses his experiences in Nunavik and Baffin Island in the late 1940s, will appear in the Spring 1995 issue of *IAQ*.

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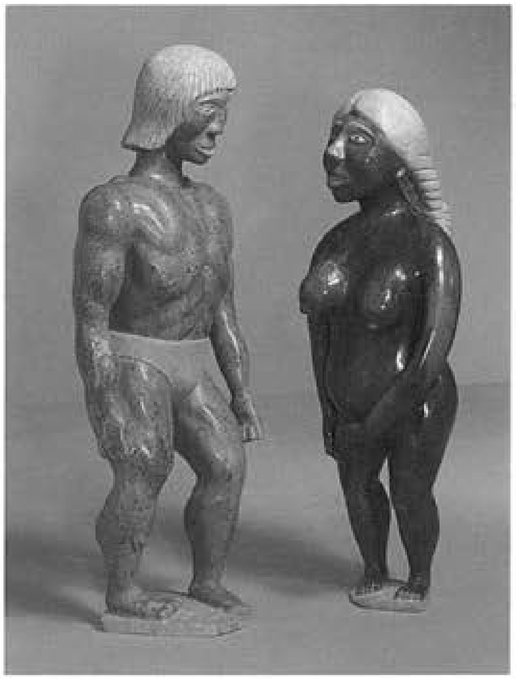
A Woman to Watch

Ovilu Tunnillie is a woman to watch. Much will be written about this extraordinary artist, but what strikes me about her work is its paradoxical effect of both *moving* and, as Peter Millard (p. 20) notes, *resisting* the viewer. There is an aloofness about Tunnillie's art but, at the same time, it provokes an affective response. *A Pregnant Woman and Her Husband*, completed during an Inuit Art Foundation workshop in 1992, moved a husband and wife visiting the studio to tears. And her *Spirited Sedna* — our cover image — made me laugh when I saw it. I don't know what Tunnillie intended, but I find it a marvellous commentary on a Western fetish. Sensibly, Inuit treat breasts as functional, rather than sexual, objects.

Tunnillie's nudes are particularly remarkable, because Inuit artists seldom portray private parts of the body in their work. My guess is that this is because of the combined effect of missionaries and merchants. The nudity Tunnillie depicts is unselfconscious and, apparently, without ulterior motive. But it is not neutral. Her people stand before us without the identifying clothes and accoutrements that define Inuit and contribute to the pervasive view that the past is more real than the present. (In what may be a concession to modesty, however, she puts shorts on her male figures, as in the example here.)

Hundreds of Inuit carvers have endlessly re-created a picturesque past: hunters and dog-teams, women flensing skins, and babies peeking out of parka hoods. Tunnillie gets beyond the picturesque to the humanity beneath. In the two-part sculpture above, for instance, she presents generic man and woman fulfilling their destinies. What this work conveys to me is that Inuit are, indeed, real people, with a rich, inner life. It also confirms that this remarkable woman is quietly and successfully breaking through some of the constraints that have shackled Inuit art.


John Graydon

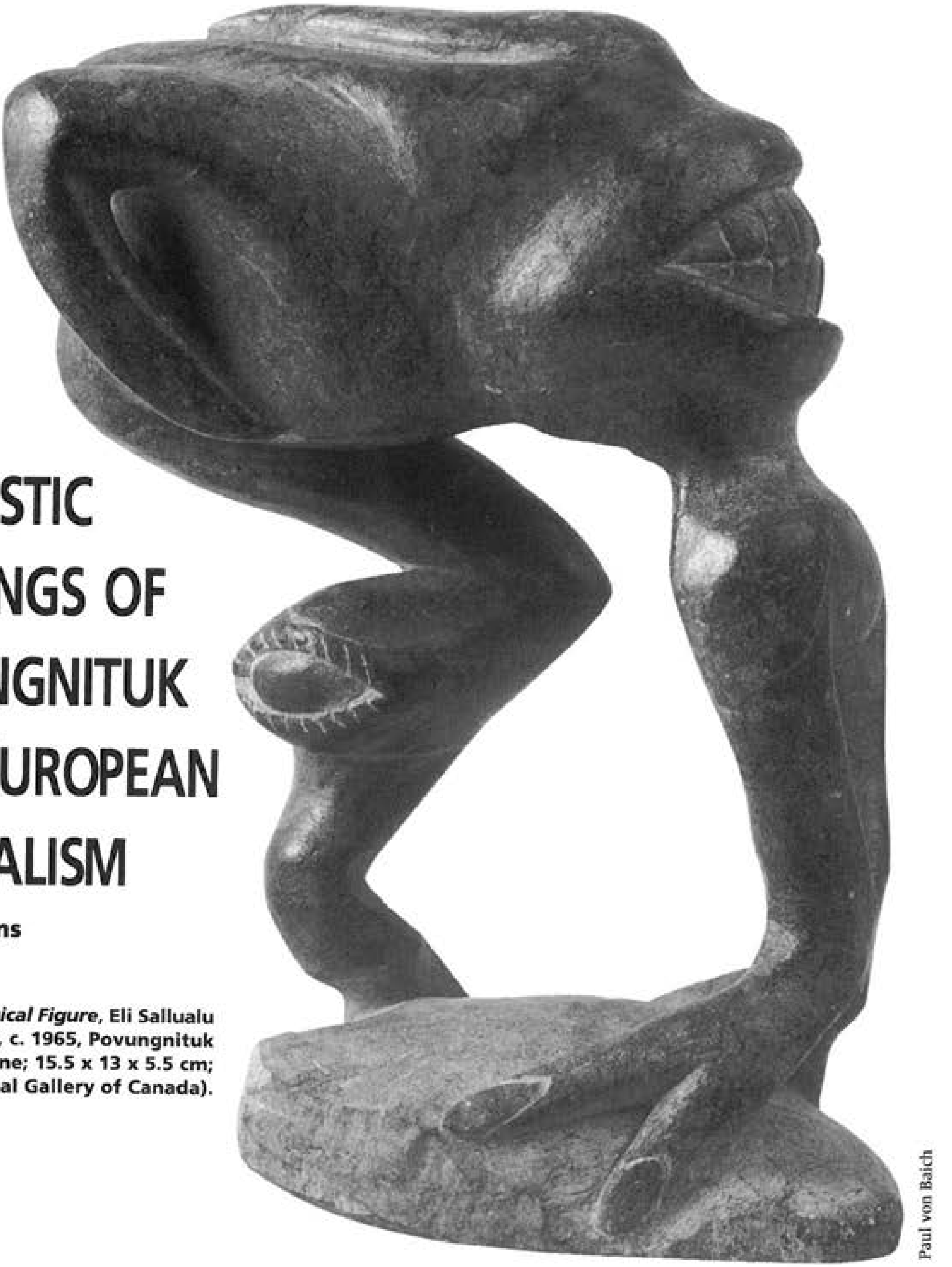
A Pregnant Woman and Her Husband, **Ovilu Tunnillie, 1992, Cape Dorset (Brazilian soapstone; 24 x 8½ x 5½; 22 x 8 x 7 in.).**

We feature another remarkable artist in this issue: Bart Hanna of Igloolik, who is so hungry to experience art that he went to Italy to see Michelangelo's work for himself. Hanna depends upon selling his art to support his family, but feels he is also "called" to do this work.

Appropriately, in an issue that seems to me to be about crossing boundaries, we have a comparative analysis from Amy Adams of some Povungnituk sculpture and Surrealist works from Europe. A review by George Swinton of two exhibitions — one of Inuit renditions of the face and the other of Matisse's Inuit faces — is another kind of boundary-hopping.

Before signing off, I take this opportunity to announce that the Inuit Art Foundation is now registered with the U.S. Internal Revenue Service. We are glad to be able to issue tax receipts to our generous American supporters. MM

Surrealism and Sulijuk:



FANTASTIC CARVINGS OF POVUNGNITUK AND EUROPEAN SURREALISM

by Amy Adams

*fig. 1: **Mythological Figure***, **Eli Sallualu Qinuajua, c. 1965, Povungnituk (grey stone; 15.5 x 13 x 5.5 cm; National Gallery of Canada).**

Paul von Baich

Among the more well-known centres of Inuit art production, Povungnituk has the distinction of being the area from which the "Fantastic" carvings of Eli Sallualu Qinuajua, Levi Pirti (Smith) and others emerged. The imaginative works of these artists go far beyond the limits of the ancient stories and legends from which other Povungnituk artists derive inspiration. Often referred to as "surreal," even "Daliesque," these carvings appear to have strong connections with the work of the European Surrealists — a suggestion that may make Western art theoreticians uncomfortable.

At first glance, the two traditions are different enough to seem irreconcilable. The Inuit works emerged from a relatively young culture, recently industrialized and heavily influenced by Western culture. Its artists are "untutored," in the academic sense of the word, and even the concept of art in the Euro-American tradition did not exist in the Inuit experience until the arrival of non-Inuit cultures. Consequently, it is difficult to say whether contemporary Inuit art is truly "Inuit," or an artificially induced phenomenon. Surrealist works, on the other hand, emerged from an older culture. Heavily industrialized post-World War I society was already supported by centuries of technological progress and achievement, and its artists were generally well tutored in the long history of European art. Add to these differences thousands of miles in distance and half a century in time, and it would seem that, theoretically, any connections between the two traditions should be taken as superficial, the result of coincidence. However, the similarities between certain Fantastic Inuit carvings and certain Surrealist works are so strong that, however improbable it might seem, the possibility of deeper connections between them must be taken seriously.

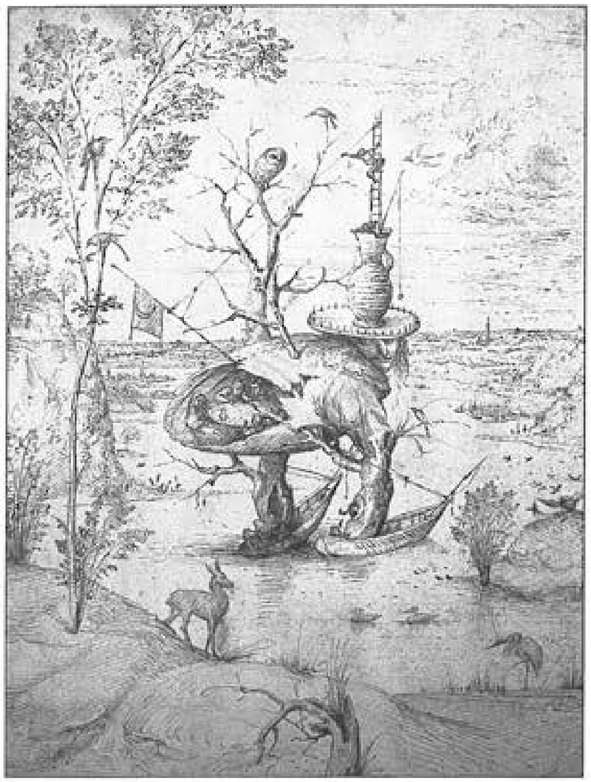


***fig. 2: Homme Arbre,* Hieronymus Bosch, 1450–1516, Netherlands (Graphische Sammlung Albertina, Vienna).**

Consider *Mythological Figure* by Eli Sallualu Qinuajua (*fig. 1*) and *Homme Arbre* by Hieronymus Bosch (*fig. 2*). While the overall structure of Bosch's drawing is obviously different from that of the carving, the resemblance between the central figures is uncanny. Both are composed primarily of a bulbous body supported by two knobbly projections; they assume a slightly hunched posture, with front appendages bent in almost the same manner. Both are a curious mixture of human and "other" parts, combined with deliberate accuracy and giving the impression that, in spite of their disparate nature, each figure's component parts belong together naturally. *Dessin à l'Encre* by Yves Tanguy (*fig. 3*) and *Transformation*, a carving by Levi Pirti (*fig. 4*), evince equally uncanny formal affinities. Both works could be composed of a single figure or a grouping of several figures. Each is pointed at the top and supported by several appendages at the base. Both compositions are punctuated by areas of negative space, and both appear to be sprouting numerous eyes, fingers and claws.

Even stronger, however, are the relationships between certain carvings by Eli Sallualu and certain paintings by Salvador Dali. The overall composition of Dali's *Soft Construction with Boiled Beans: Premonition of Civil War, 1936* (*fig. 5*) seems to correspond to the structure of one of Sallualu's Fantastic figures (*fig. 6*). The angled line of the upper appendages and the large area of open space between

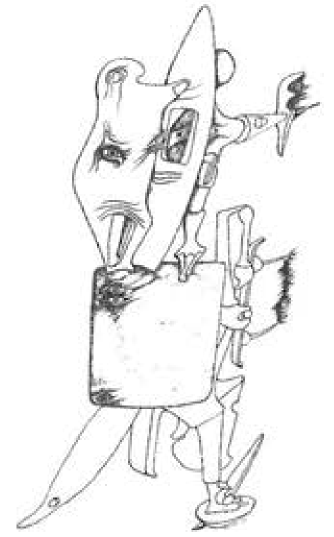
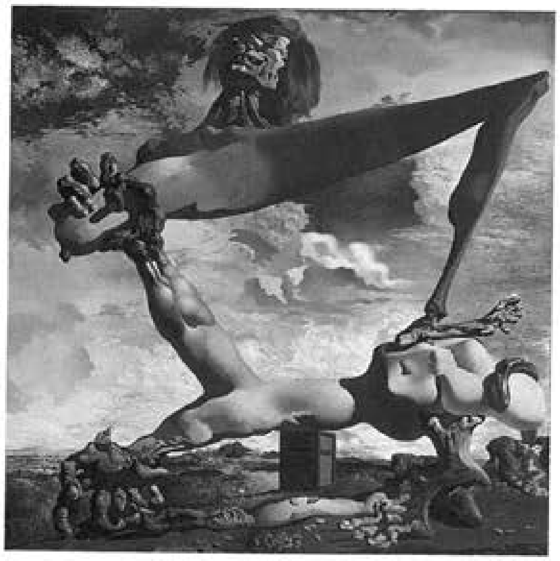


***fig. 3: Dessin à l'Encre*, Yves Tanguy, 1943 (15 x 12 cm; Pierre Matisse Foundation).**



John Webb

***fig. 5: Soft Construction with Boiled Beans: Premonition of Civil War, 1936*, Salvador Dali, c. 1936 (oil on canvas; 100 x 99 cm; Louise and Walter Arensberg Collection, Philadelphia Museum of Art).**

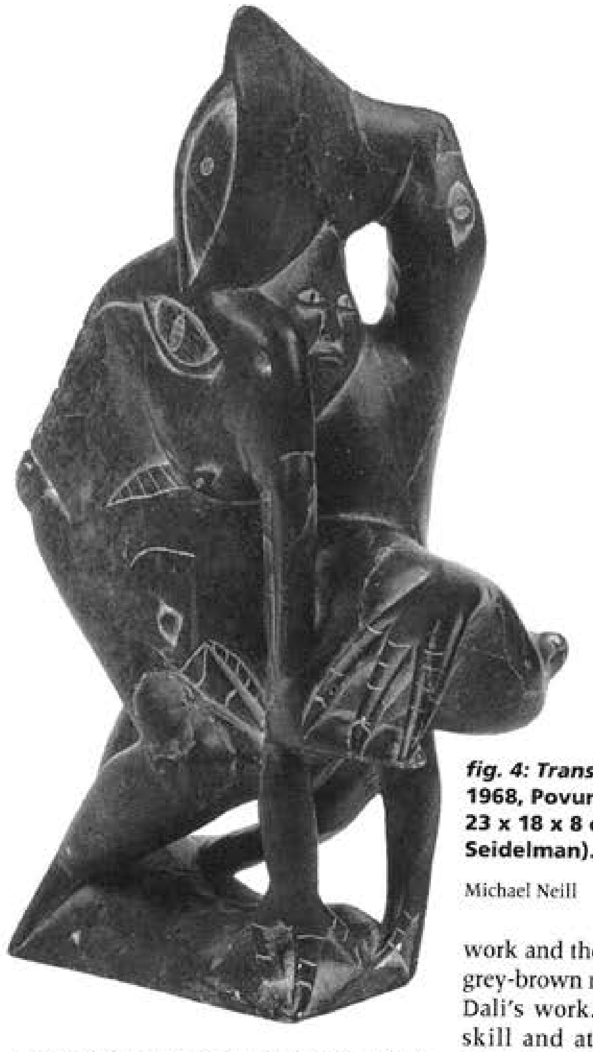


***fig. 4: Transformation*, Levi Pirti, 1968, Povungnituk (grey soapstone; 23 x 18 x 8 cm; collection of Harold Seidelman).**

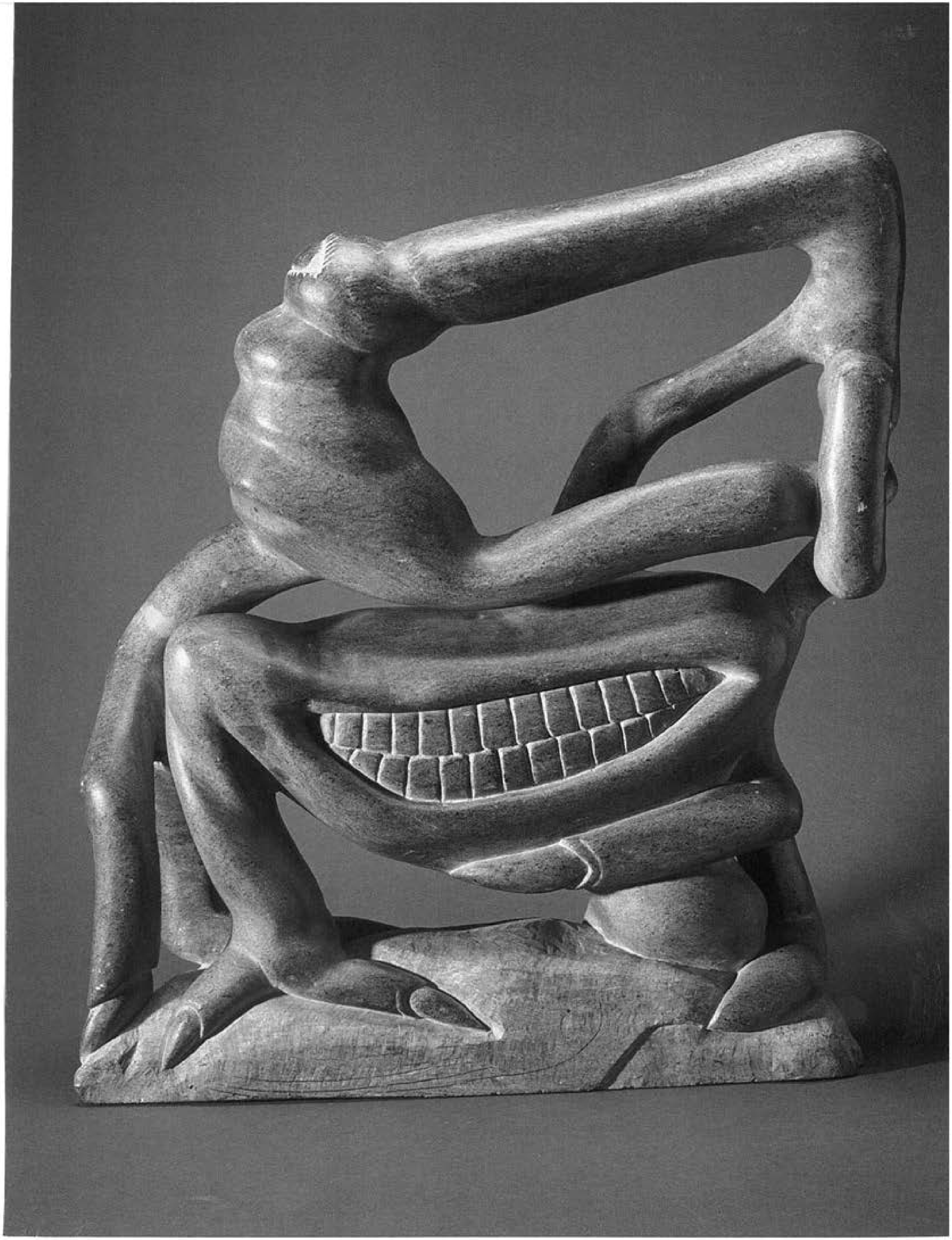
Michael Neill

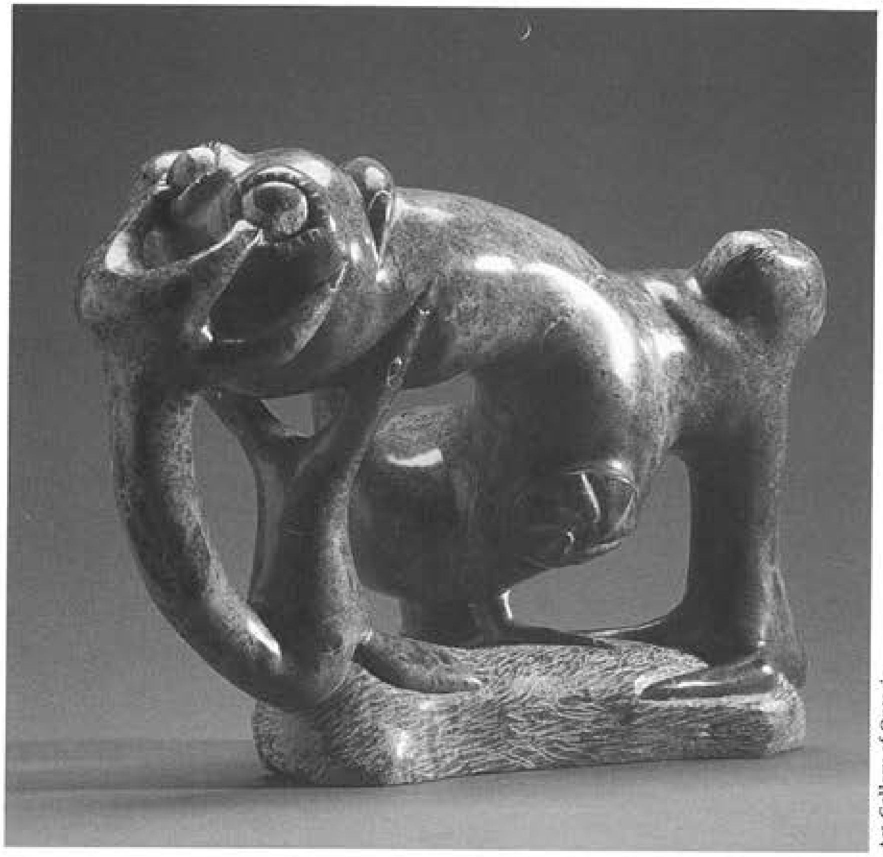
upper and lower body sections in Dali's painting correspond remarkably with a similar arrangement of line and space in the upper portion of Sallualu's sculpture. In both works, legs emerge where arms should be, and vice versa. A characteristic fleshiness is evident in both figures, and even their toothy grimaces are similar. Both are executed with obvious virtuosity and scrupulous attention to detail; every tone and contour is reproduced as if from a live subject. The bloated creature in *fig. 7*, another of Sallualu's Fantastic figures, corresponds to the contorted puddles of flesh in Dali's *Autumnal Cannibalism* (*fig. 8*). The forms are truly soft-looking, each artist making expert use of poking, prodding and supporting devices to accentuate this effect. In particular, the correspondence between the claw grasping the "face" of Sallualu's creature and the hand kneading the white mass at the lower left of Dali's work is striking, as is the nearly identical position and function of the supporting claw just behind the first one in Sallualu's work and the crutch supporting the two grey-brown masses towards the centre of Dali's work. Again, both artists' great skill and attention to detail lend an unsettling lifelike quality to their bizarre compositions.

These formal similarities between the Inuit and European works seem to denote a deeper sense of connection; a sense of the works being "on the same wavelength." A curious, disturbing puzzlement combined with subtle humour pervades Sallualu's *Mythological Figure* and Levi Pirti's *Transformation*, and is only strengthened when these are viewed in tandem with Bosch's and Tanguy's equally whimsical and enigmatic drawings. A play between fascination and horror is present in Sallualu's Fantastic sculptures and in Dali's paintings, masterfully and deliberately conveyed just by the attitudes of certain appendages; by the ambiguity of a grimace; by the way a claw sinks into

(Right) *fig. 6: Fantastic Figure*, Eli Sallualu Qinuajua, n.d., Povungnituk (grey stone; 54.2 x 47.4 x 14.3 cm; Sarick Collection, Art Gallery of Ontario).

Art Gallery of Ontario





Art Gallery of Ontario

***fig. 7: Fantastic Figure*, Eli Sallualu Qinuajua, n.d., Povungnituk (grey-green stone; 19.2 x 28.6 x 13.5 cm; Sarick Collection, Art Gallery of Ontario).**

an eye or how a hand, knife or spoon digs into a mass of flesh. The visual and conceptual vocabulary that these works share demands a more substantial explanation than mere coincidence.

George Swinton (1977: 23) has hinted at an explanation, describing the sculptures as ". . . gargoyle-like abstractions with mysterious eyes set in grotesque monster shapes, anticipated by Bosch and Goya [*fig. 9*] but conceived by Eli Sallualu, Levi Smith [Pirti], Isa Sivuarapik and others as accurate representations of dreams, fears, and well-known spirit configurations. The exact shapes, with their precise definition of details never seen but clearly envisaged, remind us of the old and world-wide traditions of picturing the fantastic with utmost clarity, faithfulness and undeniable authority and exactness — the fantastic turned into super-clear reality, the unreal into real, imagination into fact, the invisible into truth, reality, *sulijuk*." Swinton goes so far as to attribute to Inuit work the same qualities that appear in the work of Bosch and Goya, considered to be predecessors of Surrealism. He suggests that there are "world-wide traditions" with which Fantastic works of both Inuit and European origin seem to correspond. For him, at least, there are no theoretical difficulties in making such comparisons.

"TRUTH IS BEAUTY"

Sulijuk, the Inuit word Swinton uses, refers to the singularly strong philosophy of the artists of Povungnituk — Eli Sallualu, Levi Pirti and others — and is explained by Swinton (p. 22): "[A] common element of Pov art revolves around the concept of *sulijuk* (meaning true and honest) . . . art as reality, art as truth and art as effective communication." Or, in Marybelle Myers' words (1974: 33): "Truth is beauty. To be beautiful means to succeed in being real."

For the artists of Povungnituk, it is understood that the individual artist sets down his subject in the most honest and truthful way he or she can, be it a scene from everyday life or a representation of an ancient legend. The work is good when the artist allows the work and whatever it portrays to connect in a tangible way, and so a great deal of Povungnituk carving displays strong ties to literal reality and readily identifiable forms. The Fantastic carvings appear to be an exception . . . but are they?

It is, admittedly, difficult to conceptualize these radically different-looking sculptures as being born of the same approach to artmaking as any other work from Povungnituk, but it must be kept in mind that the *form* of the sculpture is not necessarily what connects it to the concept of *sulijuk*. What is important about the Fantastic carvings is the *approach* their creators took to the creative process. Even though the Fantastic sculptures are not entirely derived from recognizable forms, they portray their subjects as truthfully as do other Povungnituk works. Rather than being true-to-life portrayals of natural objects or well-known legends, they are "accurate representations of dreams and fears," their specific forms and details "never seen, but clearly envisaged" (Swinton 1977: 23). They succeed in "picturing the fantastic with utmost clarity, faithfulness and undeniable authority"; they successfully translate an inner reality, which can only be perceived by the individual artist, into an external, tangible reality accessible to all.

This expansion in perception was, curiously enough, facilitated by a 1967 contest organized in Povungnituk by Nelson Graburn, an American anthropologist who suggested that the artists carve what they *wanted* to carve rather than what they were *expected* to carve. Diana Trafford (1968: 53–54) writes: "The idea of a competition originated with Dr. Graburn, who was studying Arctic Quebec art, and what the Eskimos themselves thought of it." As she says: "He discovered that the carvers felt hampered by a series of restrictions imposed by both white and Eskimo people engaged in buying carvings for resale in the South . . . The competition was designed to encourage the artists to carve whatever they wanted." The contest "rules" were: 1) Make anything that is in your thoughts; different ones or imaginative ones. 2) Big ones or small ones, carve the ones you want to carve most. 3) Realistic or unrealistic, whatever is in your thoughts, carve it. 4) Soapstone or ivory or bone or metal, carve whatever you want. 5) Something that you have not carved before or that has never been carved before, carve whatever you want (Trafford 1968: 54).

In responding with the first Fantastic carvings, Eli Sallualu and others did not break with their philosophy of *sulijuk*; they merely applied it to a new type of subject matter. They approached the contents of their minds in the same way that others had approached the contents of their physical environment, portraying what they found in a true and honest manner, thereby allowing their visions to transcend a very specific reality and to "succeed in being real" in a generally accessible sense. It is this fundamental approach to artmaking that is also a basic tenet of the philosophy around which Surrealists formed their vision.

The Fantastic carvings of Povungnituk appear to have strong connections with the work of the European Surrealists — a suggestion that may make Western art theoreticians uncomfortable.

European Surrealism could be described as a complicated phenomenon, based on simple principles. Its central philosophies were by no means new; artists like Francisco Goya at the end of the 18th century and Hieronymus Bosch 200 years earlier had worked according to its precepts, yet these were only two in a much older tradition. Some idea of the attitudinal underpinnings of Bosch, Goya, Tanguy and Dali, among others, is conveyed by Alexandrian (1970: 27): "Before surrealism became a concept of beauty which spread to all the plastic arts, it was a revolt against aesthetics in the name of total freedom of inspiration." And by Henning (1979: 2): "[Surrealists] hoped to eradicate all preconceived notions of form and, by exploring the unconscious wellsprings of the human personality, to bring forth entirely new forms and subjects. In short, the spirit of Surrealism was intended to be investigative rather than formulative or expressive." He continues, "the spirit of Surrealism . . . refers to an attitude toward life and the world that can be manifested in all of man's actions. It is seen as a life-embracing force, a love of what is natural and a hatred of unnecessary restrictions of man's free and ebullient spirit. It stands for poetry, love and humour in life and against cold logic and objectivity. Above all, it insists on the unity of perceptions of the external world and the experiences of the inner world."

Such observations say nothing about how Surrealist artwork should look; rather, they contain guidelines as to *how to approach* its creation. This focus on the philosophy of the artist, rather than on the appearance of the art, is the same foundation on which the Inuit carvers

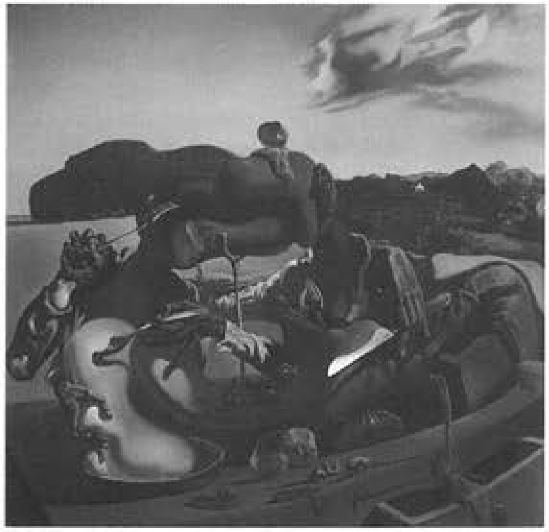


fig. 8: Autumnal Cannibalism, **Salvador Dali, 1936 (oil on canvas; 80 x 80 cm; Tate Gallery, London).**

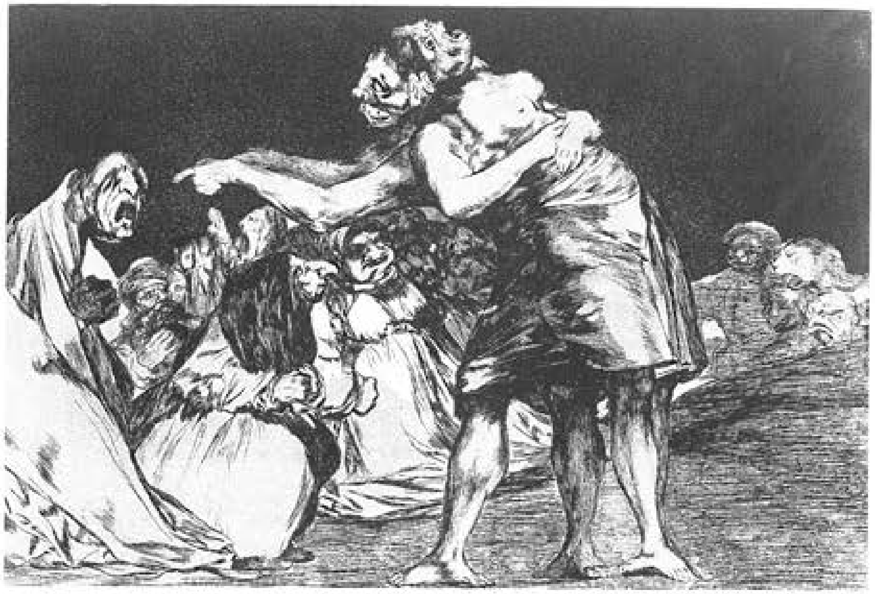


fig. 9: *Los Proverbios (#7): Disparate Desordinado,* Francisco Goya, c. 1815–24, Spain (etching and aquatint; 24.6 x 35.6 cm; Algur H. Meadows Collection, Meadows Museum, Southern Methodist University, Dallas, Texas).

of Fantastic figures worked. This is an important linkage between Inuit and European art.

ART AS AN INVESTIGATIVE PROCESS

Graburn's contest provided an opportunity, but cannot be considered to have been the sole explanation for the similarities I have noted between the Povungnituk Fantastic sculptures and Surrealist works. There are strong philosophical links between the Surrealist revolt against accepted ideas and the artistic attitudes of Sallualu and his colleagues. Besides going beyond accepted forms and expanding their expressive vocabularies, both groups of artists took it upon themselves to explore the human unconscious, to unify inner and outer perceptions, and to treat their work as an investigative process, rather than as a means to an end. During an interview with Marybelle (Myers) Mitchell in 1985, Sallualu himself stated very simply: "What I do best is carvings of things that come from inside my head and which are difficult to understand." This is also perhaps the most honest way of describing how the Surrealists felt about their work. Their chosen subjects and concerns originated inside their heads — in their imaginations — and making any sense of them was difficult, if not beside the point. They, too, were concerned with "picturing the fantastic and grotesque with clarity, faithfulness and undeniable authority" (Swinton 1977: 3) and with "unifying inner and outer experiences" (Henning 1979: 2) so that others might experience a similar thrill of discovery when faced with the inhabitants of the artist's imagination. Inuit and European alike turned a curious eye inward and discovered strange enigmas just as powerful and real as anything in external reality, and they set them down as such in stone, paint and ink with wit, skill and conviction.

Both the Inuit Fantastic carvings and the European works are filled with the same ambivalence: attraction and repulsion, order and chaos, humour and horror, and, perhaps more important, they are infused with the spirit of investigation and discovery. Indeed, the visual similarities between Inuit Fantastic sculptures and European Surrealist works point to a deeper connection, one that reaches beyond the confines of theoretical categories. It seems that it is less a matter of trying to fit the Inuit works into Surrealism, or vice versa, than it is a matter of recognizing that the fundamental philosophies and attitudes that formed them are not contained within aesthetic, racial, linguistic, geographical or, even, temporal boundaries. There is no real reason to consider Inuit and European works as mutually exclusive. The philosophy and concerns of these artworks, the grounding of Inuit and European artists in the creative exploration of the human imagination itself, may well be part of a larger "world-wide tradition" that is capable of encompassing more universally human concerns than are segregated art traditions.

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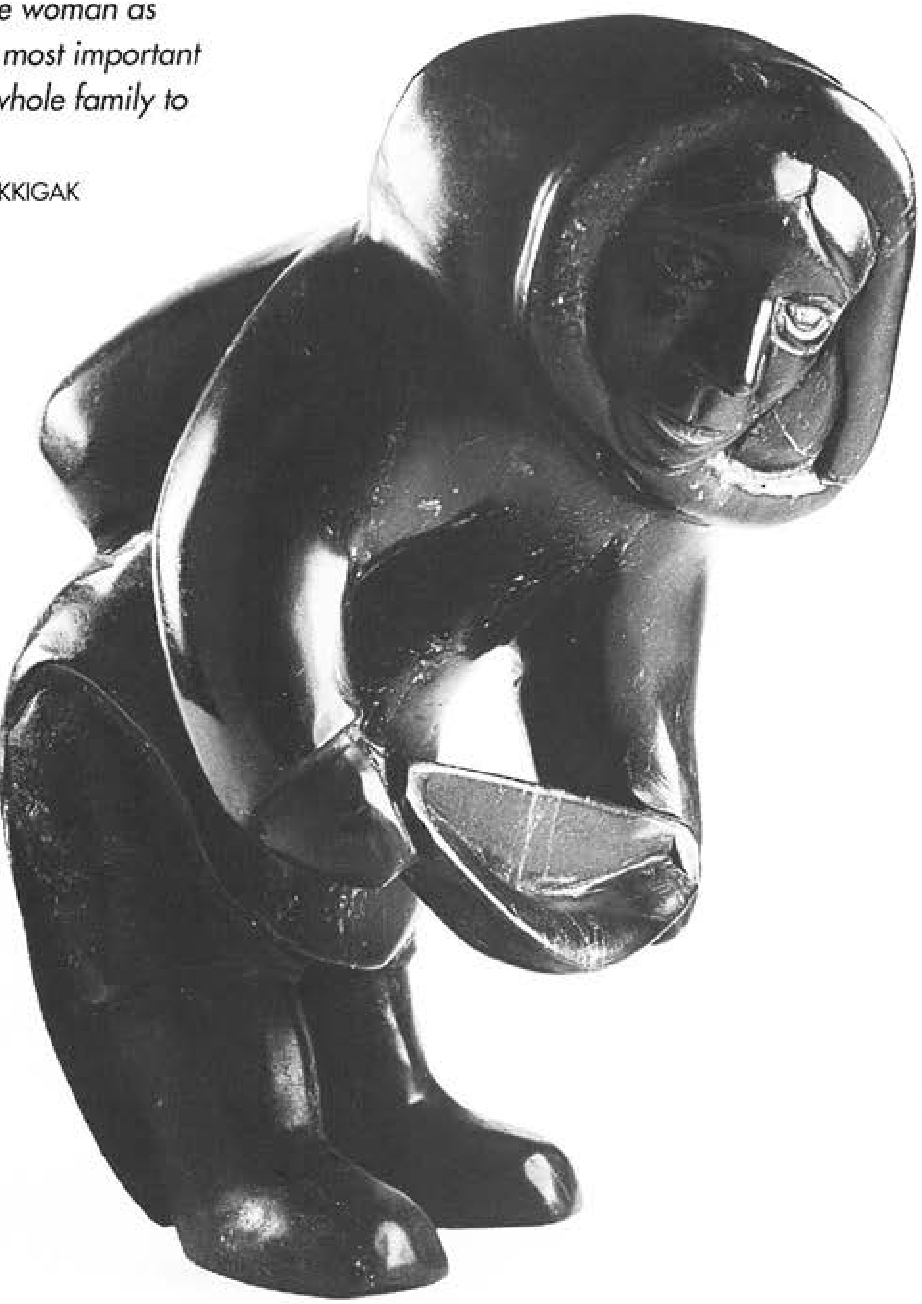
Amy Adams, a recent graduate of the University of Ottawa's Visual Arts program, is continuing the study of Inuit art and work in photography and mixed media.

QAUNAK MIKKIGAK

Qulliit (oil lamps) were valuable to the woman as they were the most important thing for the whole family to have around.
—QAUNAK MIKKIGAK



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The Art of Bart

An Interview by Simeonie Kunnuk

The following telephone interview with Bart Hanna of Igloolik was conducted by Simeonie Kunnuk in Inuktitut on May 14, 1993. Kunnuk, who is from the same community as Hanna, also translated the interview.

Simeonie Kunnuk: How did you get started carving? By watching and learning from others? And did you go through hard times?

Bart Hanna: Absolutely! It is by going through hardships that one achieves abilities. I think that it must be a lot more difficult for someone who is spoon-fed all the time. Sorry, maybe I shouldn't talk like this?

Kunnuk: No, that's all right. This is the way to be understood more. You are going to be heard as an individual with a voice. Carvings are known all over as "Inuit art," but the artists themselves are not as well known. This is the reason for the interviews I will be doing for some time. When did you begin carving?

"In my line of work, I'm my own boss," says Bart Hanna, shown here at the Vermont Carving Studio, May 1994. Hanna worked with marble for the first time in Vermont.

Hanna: In 1965, around the time that President Kennedy was shot.[1] I was in Toronto for TB [tuberculosis]. Back then, patients with TB used to be sent down south for medical services. Inuit patients from Cape Dorset, like Mannumi, were great carvers. I used their leftover soapstone, cracked carvings and ones that were not considered as good and, borrowing tools that were not being used, I used to make small carvings. The tools were not really good and the soapstone was soft, so I'd just pick up material that was lying around and start trying to work with it. I'd make small carvings . . . seals and things like that. Sometimes, I would work on carvings that had been started but given up on by others.

Hanna

I was very young . . . about 13 or 14 years of age.

Kunnuk: Did you ever imagine that your carvings might be put on exhibit in many different places?

Hanna: No. Not one of us knows what our future is going to be like.

Kunnuk: Your carvings have been in many exhibitions.

Hanna: When I was younger — carvings were well priced then — I used to do rush jobs. In my more recent work, I have tried to do a better job. I am in no rush and I take my time. The thing, too, is that I'm just keeping up with the needs of the children for food. We do not have much money. That is how we are for the time being . . . everybody is going through a hardship.

Kunnuk: So, is carving your only occupation right now?

Hanna: Yes. I am not really looking for "work" right now. Carving is my only resource for making a living. I have acquired material things just like anyone else who has acquired material things as the result of having a "real job."

Kunnuk: I guess you are a "real artist." Is there a word for "artist" in Inuktitut?

Hanna: *Sananguarti* or *sananguagaqti*. Either can be used, depending on what is being said.

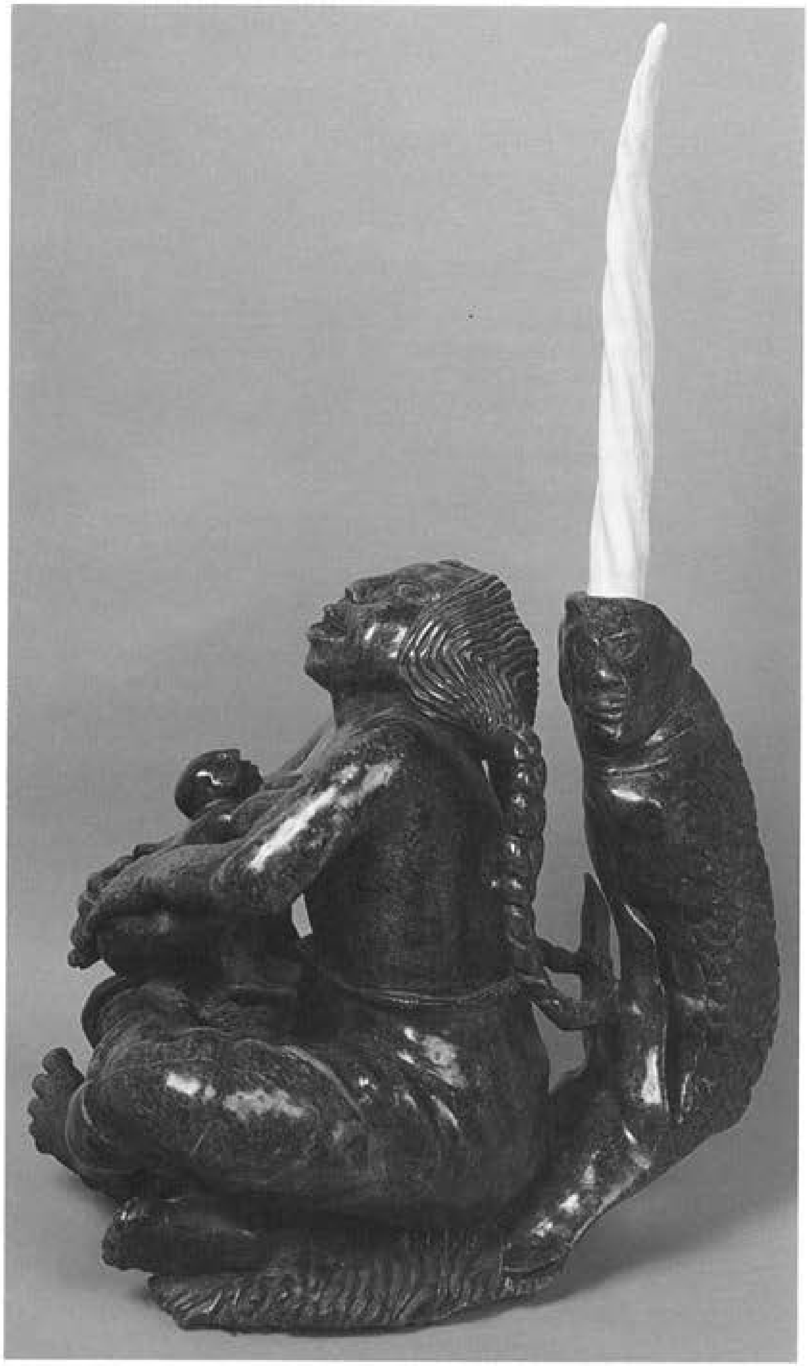
Kunnuk: Okay. Going back to exhibitions of your work. It seems that your work has been shown in 30 exhibitions in the South and elsewhere. There were quite a few in France and the United States, and in Toronto also. Right now I am looking at photocopies of photos of some of your carvings. Also, I've seen some of your actual work, which I really liked. Now here is one I'm looking at: the foundation is made from soapstone and looks like a seal; the upper part is made from a walrus tusk and there is a polar bear, a seal, a beluga whale and another seal. Do you have the copy I sent you? You recall the carving? What were you thinking when you were making this? Did you create it just from imagination?

Hanna: Yes. There used to be shamans in our Inuit culture. Intellectually — well, in the way that I understood it personally — oh, I just remembered that there were quite a few [carvings] that I didn't put my name on; I now make a point to engrave my name on the carvings. I was always in a hurry back then and I wasn't aware of the significance . . . like most young people at certain times, I guess — I wasn't concerned about what was going on around me. Those carvings that I made earlier seem to represent a period of time when I didn't really care about what my carvings meant. But, to go back to shamans — they used animal spirits to help themselves get stronger. That's the way it was with the Inuit, from what the stories say.

Kunnuk: Now, I am looking at a photocopy of another carving and it is of a person sliding on what looks like a seal skin. Do you recall it?

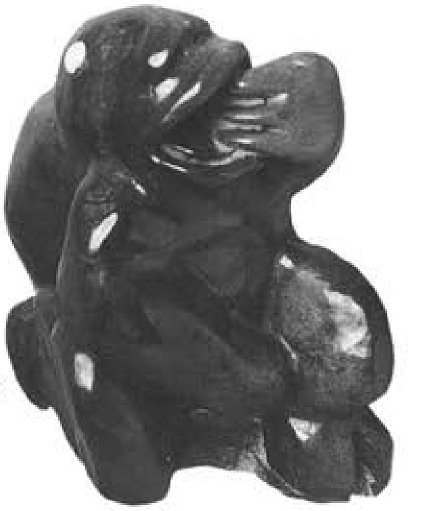
Hanna: We used to slide, not necessarily using sleds but, rather, we were encouraged to use seal skins or polar bear skins. This way, the skins would be given a cleaning from the sliding friction of the snow. So, in addition to having fun, we were actually cleaning the skins.

Kunnuk: It worked out well — playing and cleaning at the same time.



***Untitled*, Bart Hanna, n.d., Igloolik (soapstone and ivory walrus tusk; 32 x 13.5 x 19 in.; Polar North, Montreal).**

Joseph Donohue



***Untitled,* Bart Hanna, n.d., Igloolik (soapstone; 17 x 10.5 x 11.5 in.; Polar North, Montreal).**

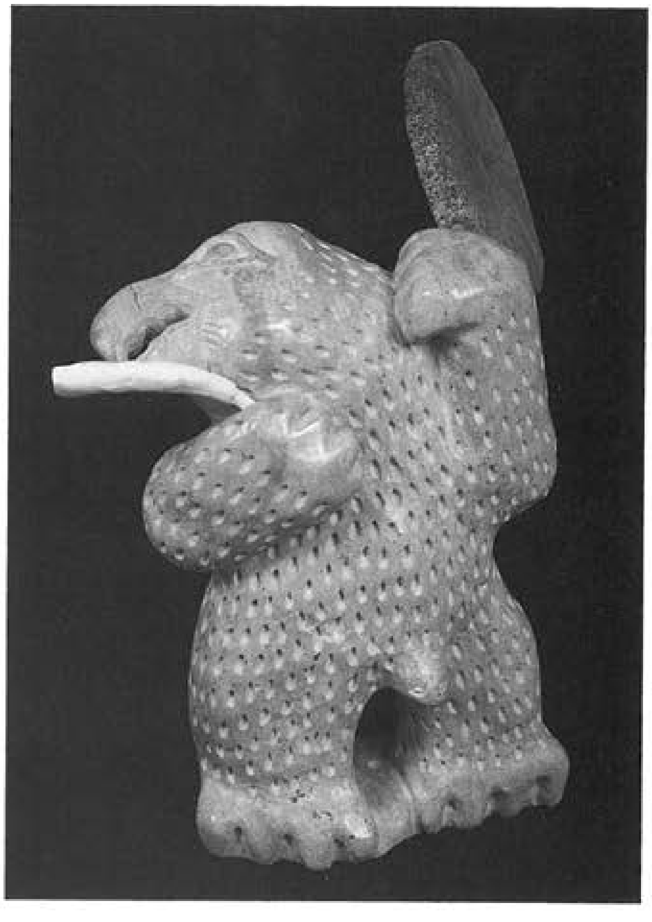
Joseph Donohue

Hanna: There was a purpose to it. In those days, they did everything for a practical purpose. It's that simple.

Kunnuk: I am looking at a carving showing a woman who is very sad and holding a baby or someone else. She has long hair.

Hanna: That is a representation of *Qalupiluk*. It is not portraying sadness. But we've all experienced emotions, including pain. We, as Inuit, are not ashamed of our feelings. It is better to express the feelings instead of hiding them, which could be more harmful. I made that carving quite a while ago; now, I am more aware of situations and things.

Kunnuk: So now you make carvings that are different? How?



***Untitled,* Bart Hanna, n.d., Igloolik (light green soapstone and whale bone; 14.5 x 8 in.; Polar North, Montreal).**

Joseph Donohue

Hanna: I am in the process of making a carving that is rather large. It is of women carrying their babies in their *amautii* [parkas with carrying pouches]. They are smiling too. However, to return to the topic of shamanism. As Inuit, this is a very important part of our lives. We didn't give out bad labels or names or anything like that. That is how we basically still live. But the *Quallunaat* [non-Natives], they always list all the good and all the bad things in life. Ever since they came around, that is what they have been doing. Even those who are attempting to do what is right can be in the wrong. That is just the way it is. From the way we understand it, shamanism helped heal pain and helped those who needed it. I am just focusing on what was done to make things better. I am not thinking so much of what was considered "bad," but what was useful — I don't pay as much attention to impractical issues. I have these things in mind while I am carving.

Kunnuk: So . . . you are making different carvings because your present-day ideas are different from the time when you were young. However, your earlier carvings were good enough for those who put them in exhibitions. Isn't that right?

Hanna: Yes, they were all right, and that is fine with me. I guess life has a way of constantly changing to improve for the better. That is how I look at my work. I'm making better carvings. That is all there is to it; I am quite sure of that.

Kunnuk: You say you were trying to make money before — and you still make money today. There is a tendency now to separate carvers into two categories: those who carve to make money and those who carve for their own artistic expression. What do you think of that?

Hanna: I like it; I am pleased with that. We have better tools to work with and we can work with very tough material these days. In my line of work, I'm my own boss. The only thing is that it takes hard work; nothing is easy. Carving is a real intellectual challenge.

Kunnuk: Are you saying that this brings out the best in a person?

Hanna: Also, it helps the individual to get along easier in life. For instance, if I make a carving that has quality, I would feel proud. Doing a good job makes one feel good, just as one would feel good by being kind to another.

Kunnuk: Your carvings are quite well known now, but what do you do when you are not carving? Do you go out hunting?

Hanna: These days, I hunt for seal and caribou. A few times I went polar bear hunting. I've hunted for seal in midwinter — hunting them through their breathing holes and having to wait quite a while for them, or hunting them down at the sea-ice edge where there is open water, which is rather dangerous because it's kept open by the sea current. Also, I've slept out on the ice during hunting expeditions, when the sea-ice edge was not moving around as much and was briefly solidly attached to the main frozen sea. I've experienced some perilous situations while hunting. We are not just land dwellers. It is easier on the land, but sometimes being on dangerously moving ice conditions requires a lot more skill. The possibility of ice floes breaking from the main ice-bed has to be continuously observed. Hunting for walrus in the winter near the ice floe where the ice is precariously thin and sometimes moves — I have done that too. We usually go down to the ice-floe edge when the seasonal winds are blowing from the south and blow the broken icebergs into the main sea-ice. We leave in the early morning to go down there and, before the wind changes, we get back to the main ice and come back home. We still do these things in order to live.

Kunnuk: Is there anything else you do other than hunting and carving? Do you look for other jobs or do things for entertainment?

Hanna: When we're not hunting, we read the Bible and study it or teach our children, who ask questions about everything, learning as they ask. Also, there are everyday chores and errands.

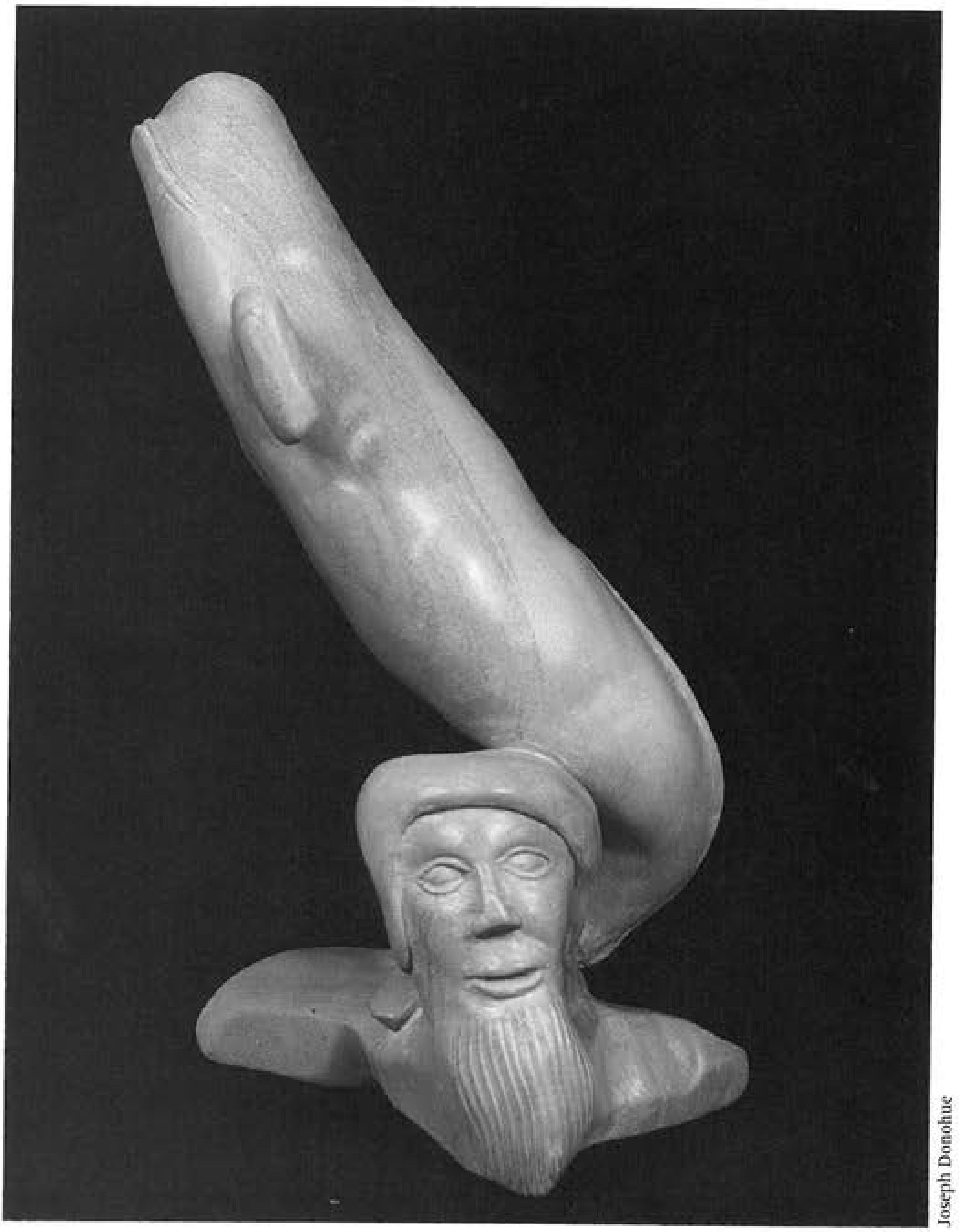
Kunnuk: So you have a wife and children?

Hanna: I have three daughters and one son, who is nine months old. My daughters are three, four and nine years old.

Kunnuk: Obviously, your children observe your work.

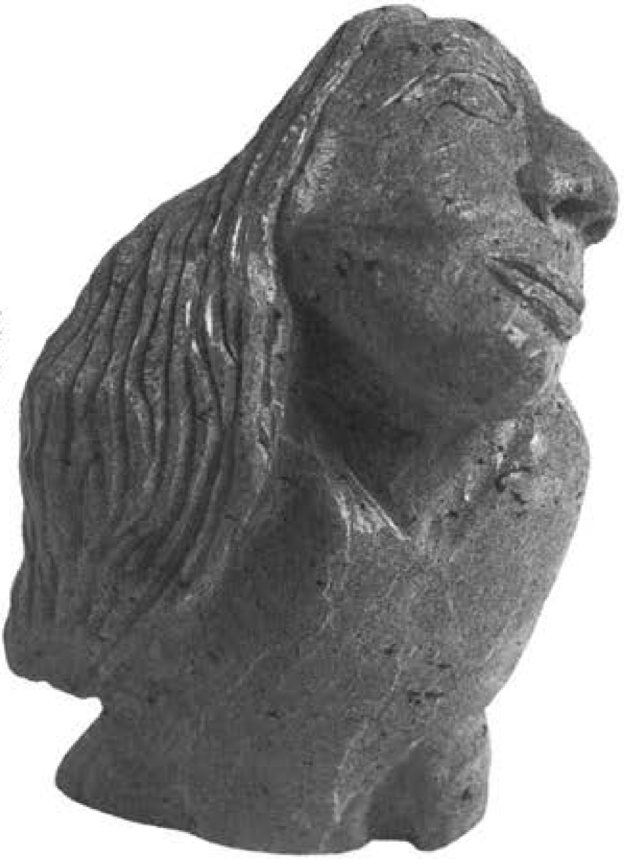
Hanna: Yes, I let them know that carving is my profession. But, presently, I emphasize to them the importance of education. I try to teach them about life too.

Kunnuk: It seems you have been known for some time as a carver. What do you think of that? I find it interesting, and it makes me wonder how it must feel, while, at the same time, I feel proud to be acquainted with a carver whose work has been in shows all over. How do you feel about all this? Do *you* feel proud?



Joseph Donohue

***Untitled*, Bart Hanna, n.d., Igloolik (soapstone; 15 x 9 in.; Polar North, Montreal).**



***Bust*, Bart Hanna, 1983, Igloolik (light green stone; 11 x 8 x 7 cm).**

Indian and Northern Affairs Canada

Hanna: Yes! Very much so! I am really proud of it. Those *Quallunaat* [white people] who like my carvings . . . I wish I could meet them. If I was able to meet them, I think I would be more motivated to try better in my carving career. If I could see them, I think it would be fantastic. Those people who like to buy carvings — if they were closer, it would be great. The distance and isolation are the only things that make this work difficult and inconvenient. But I am not overly concerned with it. That is how I am.

Kunnuk: Didn't you use to live down south and do carvings?

Hanna: I have been to Ottawa for school. I often made carvings, which I would sell to Snow Goose Handicrafts and Canada's Four Corners Gallery. And I went to Montreal to do actual carving work. In addition, I've been to Italy and France to do carving demonstrations. I went to Paris on my own to see a carving that was displayed there: I wanted to see their prices and see how good it actually was. I was just curious, and I had a friend over there too. I went to Italy to see Michelangelo's marble sculptures. I had heard that they were very beautiful. Because I consider carving and sculpture seriously, I wanted to see for myself and learn from observing real works of art. I went over there to observe and learn so that I could strive for more improvement in my carvings.

Kunnuk: You began carving at the age of 14. Have you always been carving? Has it been a career . . . ?

Hanna: Yes, ever since I began. And now, more than anything else, it is the most important thing I do. It is my source of living. In English it would be called . . .

Kunnuk: Occupation? Career?

Hanna: To live for . . . more a source of living, yes. And I like art. Most important, I like art. That is why I do it.

Kunnuk: You are a professional artist for sure.

Hanna: Yes, to be recognized as such — I have documents indicating that I am — I am thankful for the recognition. I feel grateful every once in a while — thanks.

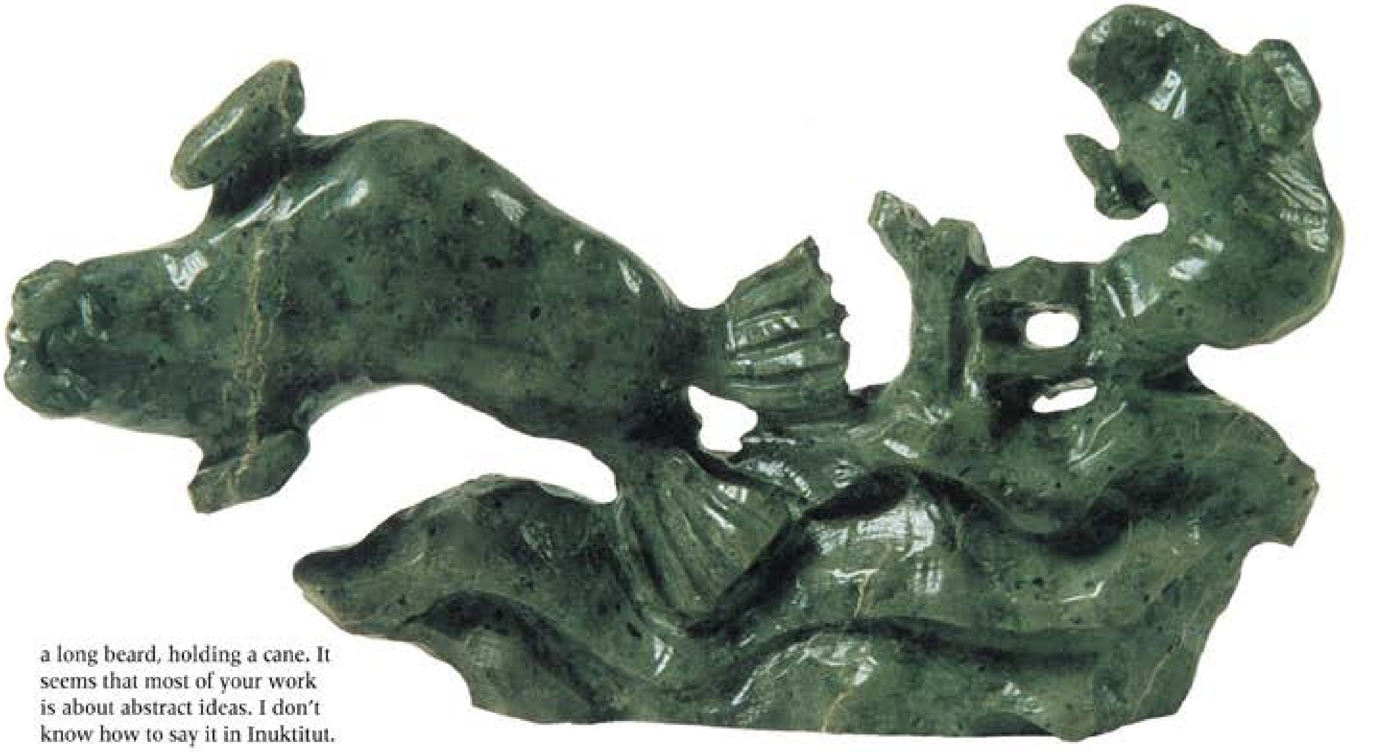
Kunnuk: It is your gift. Now I am looking over a number of photocopies that show some of your different carvings. These show faces with their hair arranged in different ways, and sticking from their mouths are forms that seem to represent something. These are different carvings and they all seem to suggest some form of spiritual message. Are these about spirits?

Hanna: Yes. Absolutely! We used to have hardships because, at times, there weren't very many animals to hunt. So, in those days, shamans played a very important role to raise the spirits of the people. It sometimes came to the point of total despair. Shamans, from our understanding, somehow had acquired supernatural abilities. This is portrayed especially by the carving of the head that has a seal sticking out of its mouth. This symbolizes the power of belief that the shaman was able to instil into the hungry people — that, by striving and endurance, and particularly patience, the hunter will eventually be rewarded with a seal coming up to breathe through a seal hole in the ice after waiting sometimes for a long time. That is what I was trying to represent in this carving.

Kunnuk: Now, I am looking at a different carving, which is about a drum dancer with a tusk sticking out from its mouth, very much like a walrus. Behind this drum-dancer-with-tusk is another human figure. You may have made it in 1980, and it was shown at the Gallery of the Arctic in Victoria, British Columbia from October to November 1980. You remember that?

Hanna: Yes. Similarly, it symbolizes shamanism. This one is about an actual calling of the spirits, done by drum dancing and chanting. This shaman is calling the spirits.

Kunnuk: You are bringing out distinctions within the realm of shamanism — that they do call their spirit-helpers, and there is the actual process of chanting to call the spirits. Then this carving shows an old man, with



***Two Seals*, Bart Hanna, 1983, Igloolik (green stone; 9.5 x 16 x 4 cm).**

Indian and Northern Affairs Canada

a long beard, holding a cane. It seems that most of your work is about abstract ideas. I don't know how to say it in Inuktitut.

Hanna: That is how they are termed in English. It means — letting the mind effortlessly — letting the mind freely wander and wonder — freeing the mind of limits. Not forcing the mind to grasp onto anything it may know about — shutting it out and just allowing it to go to a limitless place.

Kunnuk: You explained it so well. And now I want to ask you how many carvings you might have made so far in your lifetime.

Hanna: Very many. I do not have a specific count. I do have some counted but, unfortunately, there are very many that I have not kept count of. I made very many carvings.

Kunnuk: How long have you been doing carvings now?

Hanna: About 20 to 25 years and probably getting even closer to 30 now. Somewhere in this range. I have been carving for years now and I have made very many carvings. That's about it.

Kunnuk: And you intend to continue carving in the future? You still derive enjoyment from it?

Hanna: Nowadays, we have a lot more tools to work with. I'm thinking that, even though carvings are selling for low prices presently, I don't want to let that stop me. I want to keep improving. That is my intention for the time being.

Kunnuk: So, is this your livelihood?

Hanna: Yes. It can be said that I have this gift given to me to make my living with. It would also seem that I'm called to do this.

Kunnuk: Do you have a carving shop that is separate from your actual home?

Hanna: Yes. As we are talking now, I am in my carving shop. It is right beside my house.

Kunnuk: On average, how many carvings do you do in a month?

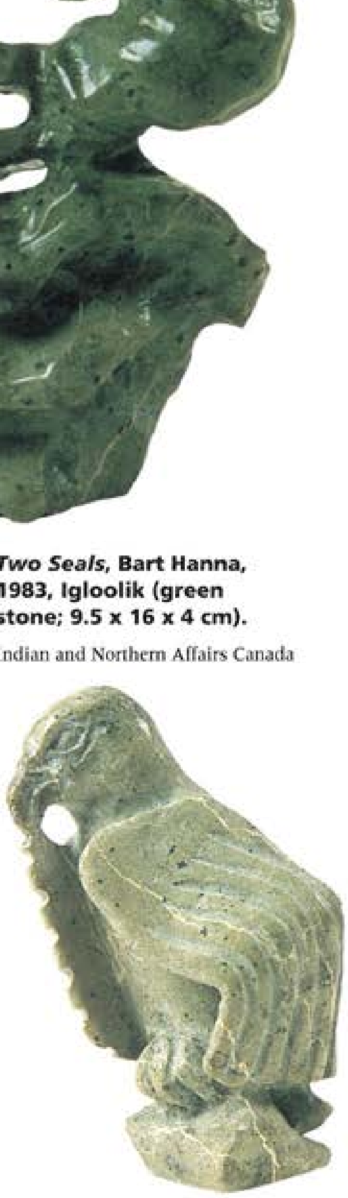
Hanna: My work was sporadic this year. I'd work for a certain period, then I'd stop for a while. I want to keep a record of the work that I do now so that I will know more of what is happening to my carvings. I want to keep a list of them and take photos of them so I will recall them better. These are my plans.

Kunnuk: Did you set up the shop yourself?

Hanna: The first one that I had I made on my own. The one that I have now I bought as an already structured unit when it was put up for sale. It is bigger.

Kunnuk: As a carver, are you independent of assistance? Do you support yourself totally or do you need welfare assistance?

Hanna: At this time it has been rather difficult, so I have to be on it [welfare], even though I don't like it. The market for carving has been very slack this last while, especially in Igloolik. I don't know how it is outside of our community. Down south, in Toronto, it is probably the same as it was before. Up here, I think, because of a small number of stores and businesses — the Co-op and Northern Stores are basically



***Bird*, Bart Hanna, 1983, Igloolik (light green stone; 18 x 9 x 8.5 cm).**

Indian and Northern Affairs Canada

the only ones that we do business with. And these days, I'm not following the events that might affect my work. I have not been doing it for a few years now. I also think that, as everyone knows, it can get very difficult trying to live and work down in Toronto. This year has been a tough one.

Kunnuk: I don't have any more questions to ask. If you have any comments or statements to make to anybody — if you have a message for anyone — it's open.

Hanna: Here, in Igloolik, the soapstone availability is adequate, especially of the dark colour which we have to get mainly from under the water. There is some on the land too. That is probably the only problem we have with availability. The other matter is the distance of the quarry. The quarry is in Nuluuyat, halfway between Pond Inlet and Igloolik — approximately 100 miles from Igloolik. It has good soapstone material, but it is very far. The distance becomes insignificant, however, because the trip is enjoyable for its great scenery.

Kunnuk: Oh yes! I wanted to ask you about soapstone accessibility. Are there any other problems when it comes to availability?

Hanna: Yes. Other than the soapstone that is brought in by ship, we have to get it by ourselves. The distance of the quarries ranges around 200 to 300 miles. We have to get the soapstone from these distances on our own. The nearest one is past Hall Beach. It is about 150 miles away altogether. But, apparently, there was a deposit found recently in the Maniitok area, about 25 miles away. This one is close, but I don't know exactly where it is yet. The soapstone material that I have seen brought in by others looks good and is dark-shaded. When I find out whether it is good quality, I will go there myself to get what I need. From the rocks of Igloolik, I'm working on two or three carvings. They are yellowish and they are actual rocks — real Igloolik rocks. They are hard, but I enjoy working with them. I am almost finished with them. They just have to be smooth. That is what I am doing right now.

Kunnuk: Are you just experimenting with them?

Hanna: I was just experimenting with them at first, and now, after trying out the diamond wheels and the carbide bits on the rocks (both of which are very good and hard for rock carving), I'm continuing to work on them. I think they shine sufficiently, and if they meet my purposes, I will continue to use them every once in a while.

Kunnuk: There must be a lot of little details to observe!

Hanna: Yes — tools for marble and tools for hard material, and air-powered tools. I've made use of them and I've got those kinds of tools myself now, so I find that it is easier to work with harder materials.

Kunnuk: This sounds like it is real work — just like any occupation.

Hanna: Exactly! It takes a lot of work and it is not a tidy, clean job. There is a lot of dust, so one has to wash after working on a carving all the time. So, yes, this is not exactly an easy job.

Kunnuk: Thanks, Bart, for sharing your thoughts with us. Is there anything else you would like to say?

Hanna: No, I don't have any more to say. Thanks for asking me questions, and I'd like to thank those people in the South who observe my artwork.

NOTE

1 American President John F. Kennedy died in November 1963, but it is interesting to note that Hanna uses this event as a personal point of reference.

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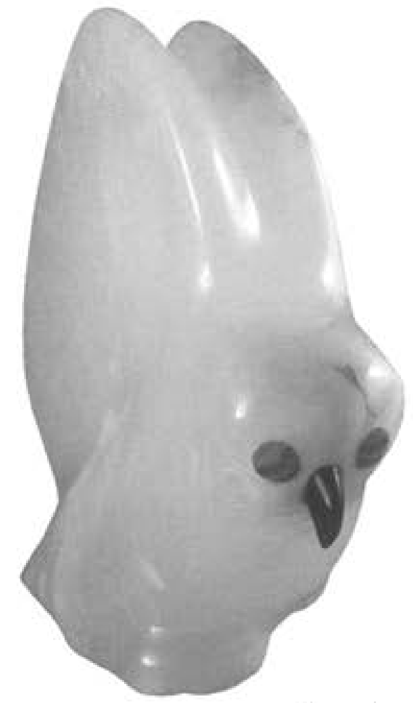

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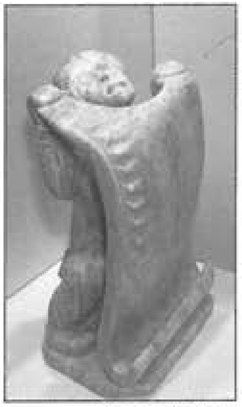

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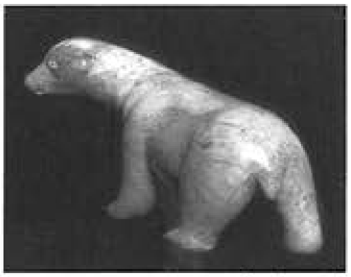

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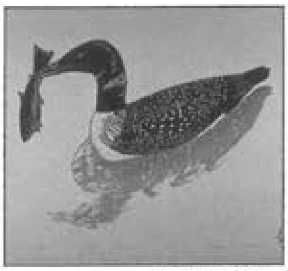

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First prize – ***Owl***, Mattiusi Iyaituk, 1991, Ivujivik (crystalline alabaster, orange alabaster, Labrador soapstone; 5½ x 13¼ x 12½ in.). Value $3,000 (donated by the artist).

Second prize – ***Man Giving Message***, Natar Ungalaq, 1994, Igloolik (red marble; 13½ x 9½ x 6¼ in.). Value $1,800 (donated by the artist).

Third prize – ***Bear***, Simata Pitsiulak, 1991, Lake Harbour (Brazilian soapstone; 15½ x 8 x 10 in.). Value $1,000 (donated by the artist).

Fourth prize – ***Tuullik*** (Loon), Mayoreak Ashoona, 1990, Cape Dorset (lithograph: green and black; 56.7 x 76.2 cm). Value $350 (donated by Dorset Fine Arts, Toronto).

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A review essay by Peter Millard

Meditations on Womanhood: *Ovilu Tunnillie*

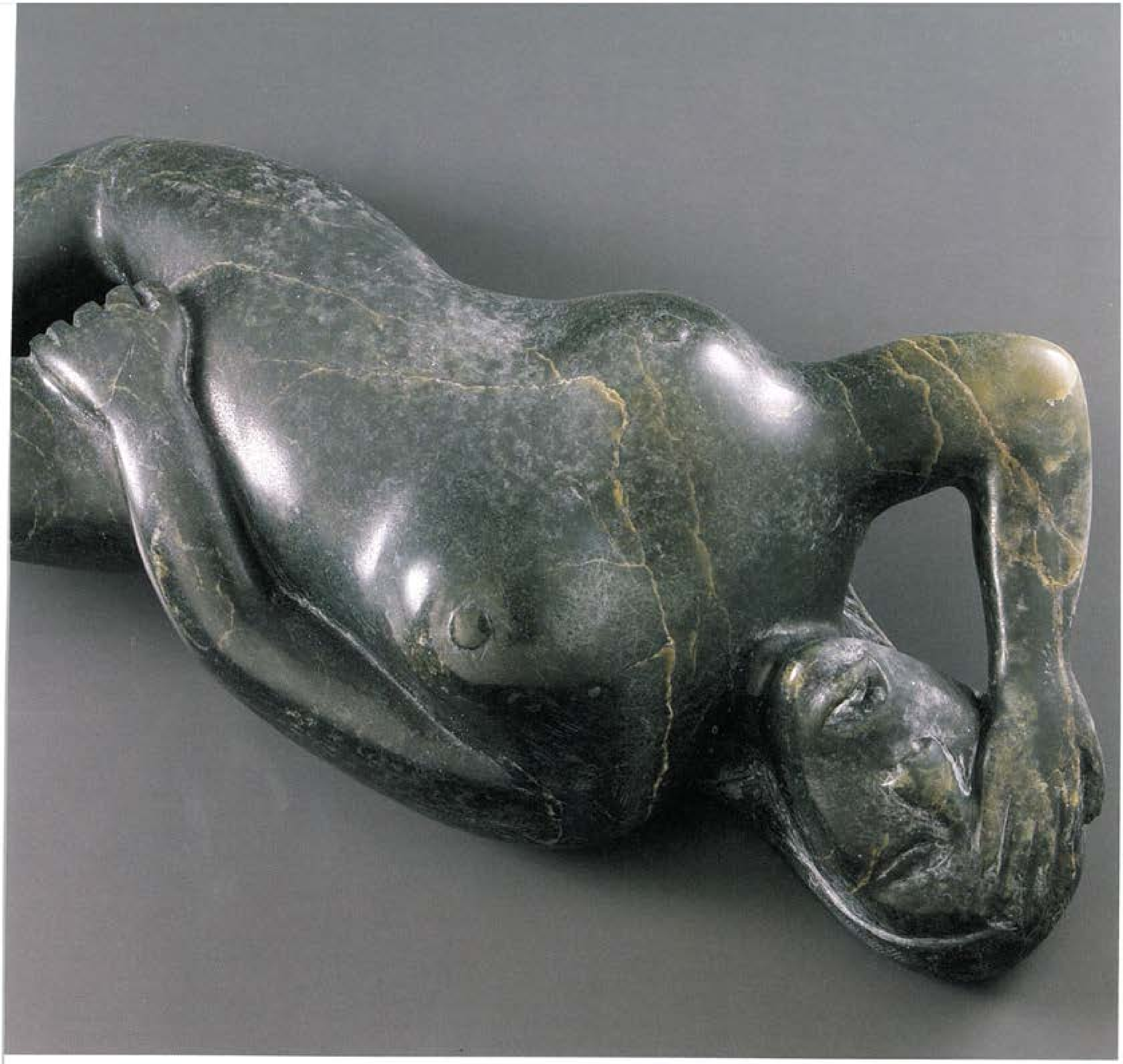
AT THE MARION SCOTT GALLERY, VANCOUVER, B.C., JUNE 11 TO JULY 9, 1994

An insomniac friend of mine employed a pleasant device to while away the nocturnal minutes. An avid amateur cook, he knew several cookbooks by heart, and would plan magnificent meals of many courses, all in his head. The wines were particularly spectacular.

One of *my* tricks, during occasional vacant moments, is to fantasize about special art exhibitions, vast in scope and unlimited in budget. There might be one entitled, for instance, *Accidental (?) Resemblances*, in which examples of Inuit art would be shown next to similar masterpieces of southern art: Tiktak and Henry Moore are an obvious example, or Miki and Arp, certain Kaviks and the Vorticists, and so on. The catalogue might propose some outlandish Jungian rationale about archetypal vision. Admittedly, the theoretical grounds for such an exhibition are dubious. An exhibition titled *The Woman in Inuit Art* might be more convincing.

Such an exhibition would need to be comprehensive, because the woman, always an important subject in contemporary Inuit art, has inspired some of its finest works. There are, for example, the splendid mother-and-child studies from Inukjuak (Port Harrison). All-enveloping in their rotundity, they are icons rather than representations of individuals. The mother is depicted as nurturer — as solid and round as the earth itself, and betraying a wistful desire for the security of childhood by the men-children (sometimes women) who carved them.

My fantasy exhibition would also include hundreds of examples of woman-as-subject from the various regions down through the decade: women standing, sitting; women at work sewing, carrying, scraping sealskins; women at play; women giving birth; and, above all, women deeply bonded with their children.

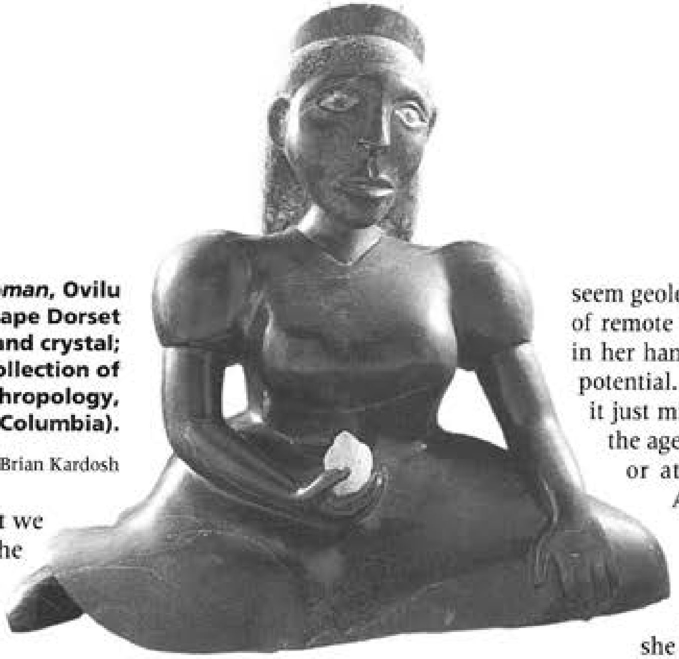


Absent from such an exhibition would be women as the subject of pornography. It is an interesting fact that women rarely *are* the subject of pornography in Inuit art; at least, I can think of no examples. Any pornography I have seen depicts men (although even with these works, the term does not really fit — the depictions are too humorous, too filled with exuberance, and there is nothing of the snicker or the undercurrent of violence that often marks southern pornography). What such absence means (assuming my impression is correct) would be an interesting subject for discussion. It raises, obviously, questions of male/female relations in Inuit society and the extent to which the art is an accurate reflection of that society.

What my imagined exhibition would probably demonstrate is that, generally speaking, the woman in Inuit art has been treated with tenderness, respect and, even, reverence. Seldom, however, has she been treated as an *individual*, someone with a distinct personality. Nor has her place in society been subjected to

***Nude*, Ovilu Tunnillie, 1993, Cape Dorset (serpentine; 3 x 13¾ x 6 in.; collection of Robert Senkow).**

Brian Kardosh



***Beautiful Woman*, Ovilu Tunnillie, 1993, Cape Dorset (serpentine and crystal; 14½ x 15¾ x 8 in.; collection of the Museum of Anthropology, University of British Columbia).**

Brian Kardosh

the sort of political analysis that we associate with feminism in the South. Rather, she is shown as representative of a benevolent function or force within society. The iconic nature of the early Inukjuak mother-and-child studies has already been noted. This characteristic is pervasive, appearing, for instance, in the female figures of Iquliq, the remarkable heft of which seems to express absolute motherhood. It is powerfully present in the graphic work of Oonark, reduced often to a pure symbol of woman, the *ulu*.

That the Inuit woman should be presented this way is, perhaps, understandable, given that Inuit art typically expresses a collective consciousness that generalizes rather than individualizes. This approach tends to represent people primarily in terms of their function within the community, the result, no doubt, of living in an environment in which sheer survival takes precedence. Staying alive in such harsh circumstances depended on sharing, on each member subordinating self-preoccupation to the common good, and on each member carrying out clearly defined tasks. Analysis beyond this simple configuration could come only with the development of a certain kind of individuality, and individuality (of the southern, post-romantic kind) can exist only in an environment that values independence, a standing apart from the rest of society.

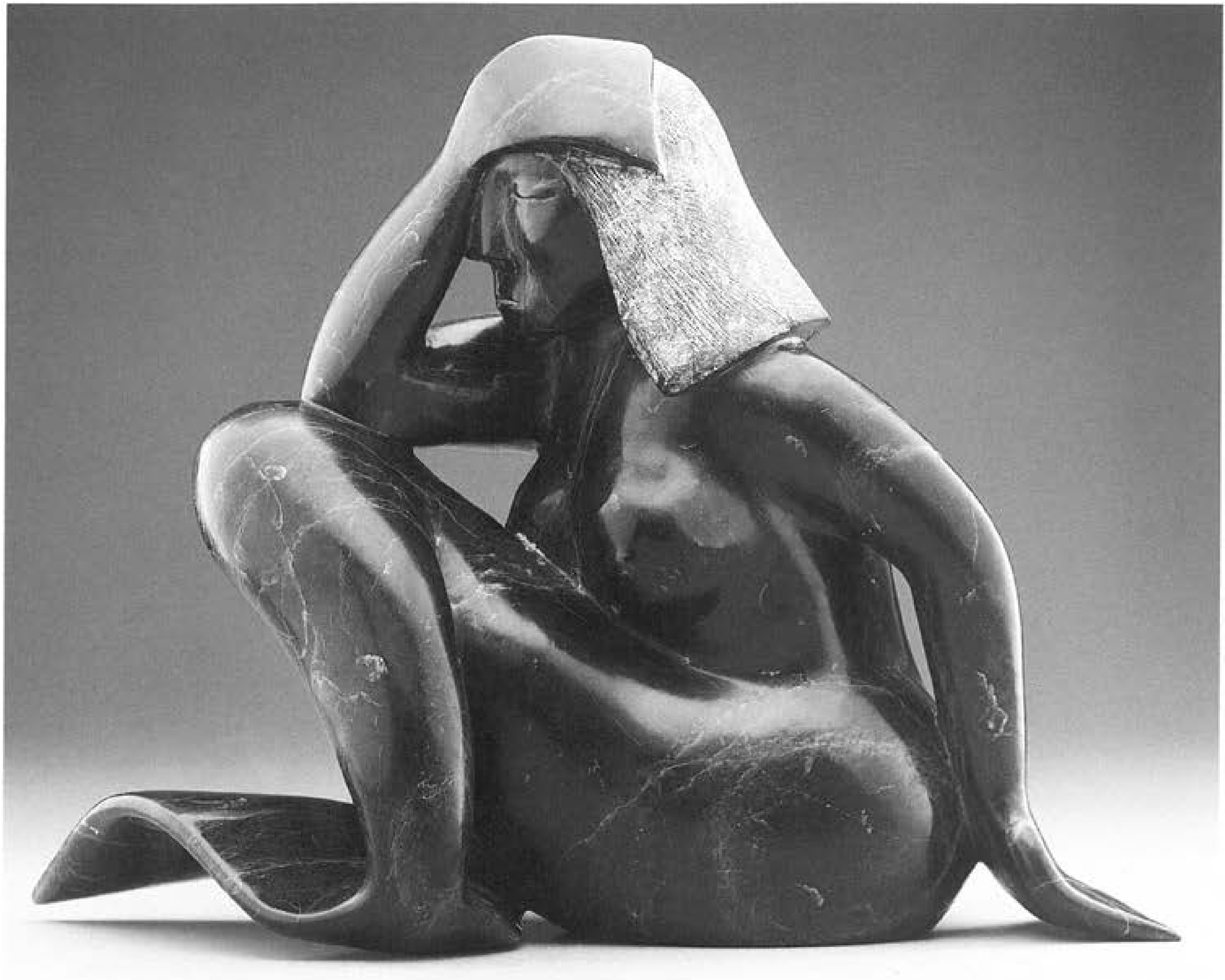
One would expect that, as northern society changed, so would its artistic expression. Yet, in spite of the dramatic and, even, traumatic impact of southern society on northern communities, Inuit art, by and large, has remained preoccupied with a traditional precontact vision of life. Change, however, seems finally to be in the air, and, in this regard, the work of Ovilu Tunnillie is particularly interesting.

Of the 15 works in the Tunnillie exhibition at the Marion Scott Gallery this summer, 10 were depictions of women. Taken together, they suggest a shift in attitude that, as Robert Kardosh speculates in the catalogue introduction, might be "heralding a new era of Inuit expression devoted to present realities."

Take, for instance, *Beautiful Woman*. The figure sits on the floor, gazing outward, tiaraed like the Statue of Liberty and holding in one hand a lump of quartz. She is neither entirely Inuit nor entirely southern. Her finery is not traditional Inuit — she wears a southern-style dress and there are no trade beads to decorate her costume. Yet her "jewels" are not diamonds, either, but pieces of quartz. They have the potential for finish — they could almost be uncut diamonds — but, in their unpolished roughness, they also seem geological and strongly suggestive of remote regions. The lump of quartz in her hand, too, has a slightly sinister potential. As in countless sci-fi movies, it just might light up and prove to be the agent for violent transformation, or at least become radioactive. Altogether, the identity of *Beautiful Woman* is ambiguous. She shows the bewilderment of someone transformed by sudden events. If she were able to sing, her lament might be k.d. lang's "I can't explain how I became Miss Chatelaine."

Another example of ambiguity is the remarkable *Sedna*. Although the sea goddess has been depicted over and over again in countless variations, I doubt that there has *ever* been a treatment like this. Tunnillie's *Sedna* sits, a sinuous orchestration of curves, one flippered "hand" supporting her from behind, the other placed upon her head, covering one eye. The other eye is closed. She is simultaneously sullen, angry and sad — and stunningly beautiful. There is something about her pose, and her Cleopatra-style hair, that seems essentially European. In creating this figure, Tunnillie seems to have looked to southern art rather than to Inuit depictions of *Sedna*, and in this way universalizes her significance. Tunnillie's *Sedna* may be a bitch-goddess, but, like women everywhere, she has a lot to put up with.

This *Sedna* is nude, a state typical of many of Tunnillie's female figures. Given today's preoccupation with sexual politics, it is impossible to ignore the interesting questions raised when women artists depict women in the nude or, for that matter, women in any state. Feminist art critics have been much concerned with the power dynamics involved in the portrayal of women in art. They have



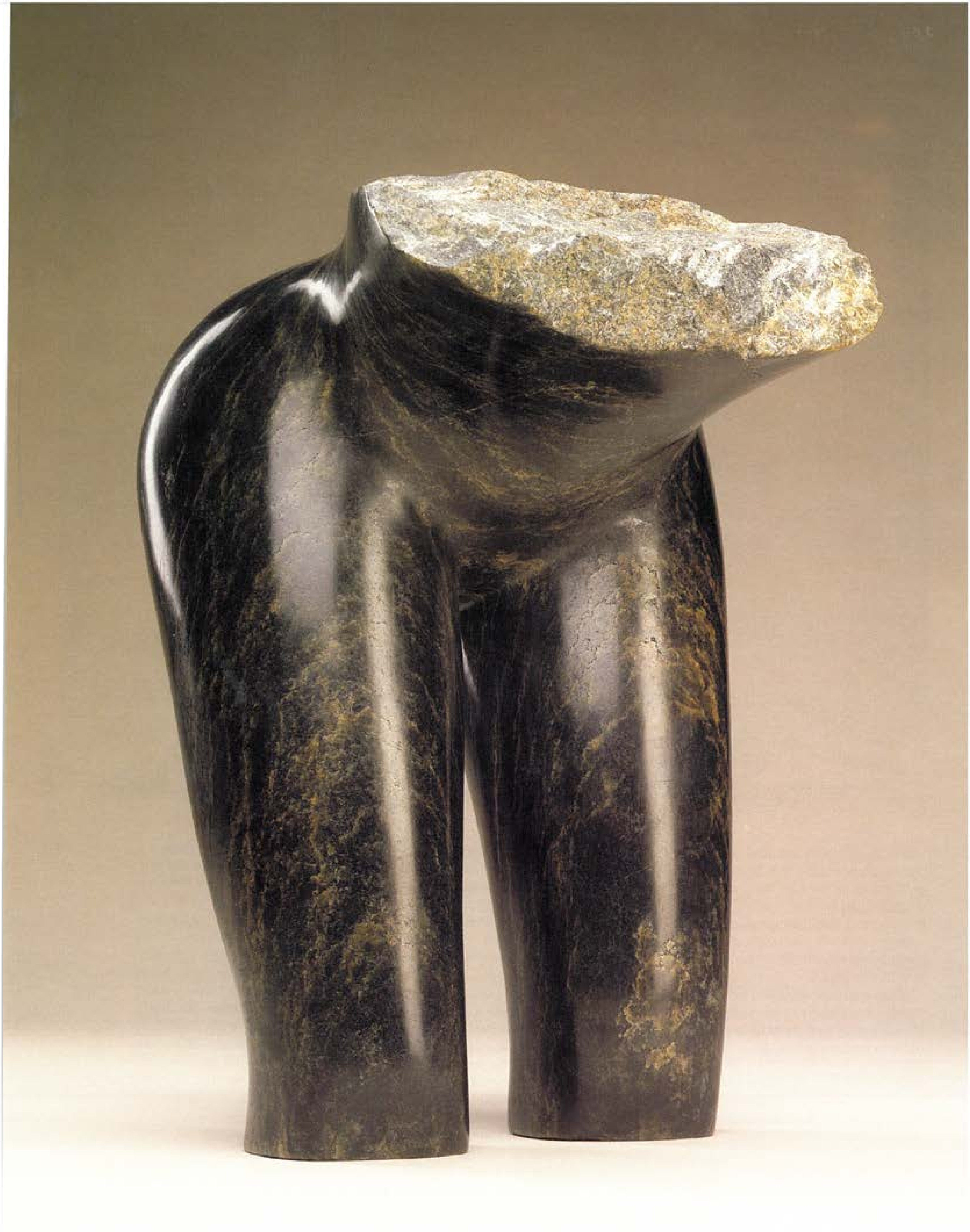
Robert Keziere

Sedna, Ovilu Tunnillie, 1993, Cape Dorset (serpentine; 14 x 11 x 18¼ in.; collection of Sheldon and Lili Chester).

noted the obvious fact that most portrayals of women are by men who, either as artist or as viewer, have subjected women to an intense "gaze." The often prurient and dominating nature of this activity, with its overtones of rape, is summed up effectively in the term "the penetrating gaze."

When a woman depicts a woman, the dynamics are likely to be changed, and the traditional male ownership of gaze is likely to be destabilized. Something like this happens in Tunnillie's work. Her nudes are sensual, but not sexual. Typically, they have an internal quality, clothed in a meditative quietness that creates calm rather than excitement. In an odd way, they resist the viewer. This is a result not only of their inward-looking nature, but also of their finish: the undulating forms lack surface detail, and the stone is smooth, polished to a muted sheen, so that the eye cannot seem to get a grip on it.

The problem of the "gaze" is further complicated with reference to *Nude,* said to be of a woman who has just been raped. The figure is lying full-length on the floor in apparent distress, one hand to her forehead, the other covering her genitals. If this piece is, indeed, intended to depict a raped woman, then the dynamics of viewing are certainly troubled for the male viewer. Strangely, the figure's pose seems to provoke sexual frisson, in direct conflict with the horror of what has happened. Guilt and desire compete in the viewer's response. A woman's view, presumably, will not be the same. In an exhibition of this kind, the artist's intentions are of special importance. The gallery personnel consulted with Tunnillie, through an intermediary, about the works in the exhibition, and applied titles accordingly. In the case of *Nude,* the title did not reflect fully Tunnillie's reported intention.



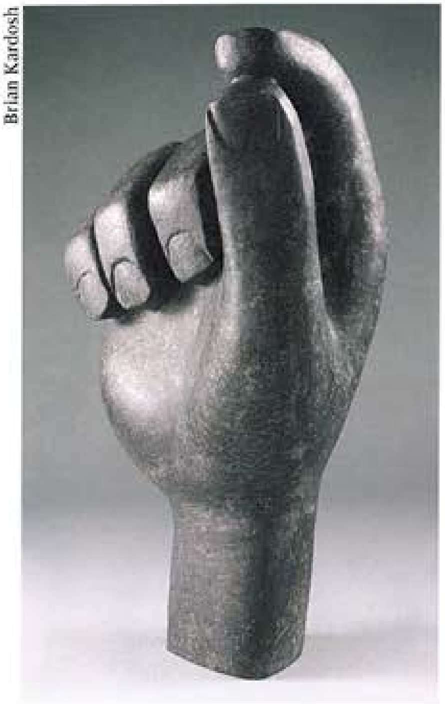
Entirely different in mood, but also questioning the dynamics of the gaze, is the startling *Spirited Sedna* (cover photo). There is nothing here of the gloom and introspection of the earlier *Sedna*. This version shows her full of movement, upright, confronting the world boldly. In an outrageous touch, her out-thrust breasts are adorned with quartz nipples. The in-your-face effect of these mammaries on high-beam is a jocular comment on the figure's sensuality, a good-natured parody that undermines prurience.

So far, I have concentrated on Tunnillie's depictions of nude women, but the exhibition contains other female subjects. Each of these would merit a detailed analysis if space allowed, because they do not offer up their meaning easily. Each seems to raise questions of attitude, and of identity, but in a quietly subversive way. They *are* subversive, even ironic, and this is what makes them so interesting. Splendid as the visions of women may be in the corpus of Inuit art, they are always one-dimensional in meaning. The ambiguity and irony in Tunnillie's work are the result of a distancing, a stepping back to view things from a more complicated, and, alas, more troubled perspective. Such a consciousness is relatively new in Inuit art, but is probably inevitable.

This is not to say that Tunnillie's studies have none of the characteristics we associate with depictions of women in Inuit art. They are still, to some extent, generalized, as the titles make clear — *Beautiful Woman, Woman Holding Flower*, and so on — and their features are not obviously differentiated. Were the sculptures portraits of actual persons they would signal a much closer involvement with a specific time, place and social situation. Even so, Tunnillie's works *do* mark a shift in consciousness; they are the result of an examined life.

(Left) *Skier*, Ovilu Tunnillie, 1993, Cape Dorset (serpentine; 17½ x 13 x 11½ in.; National Gallery of Canada).

National Gallery of Canada

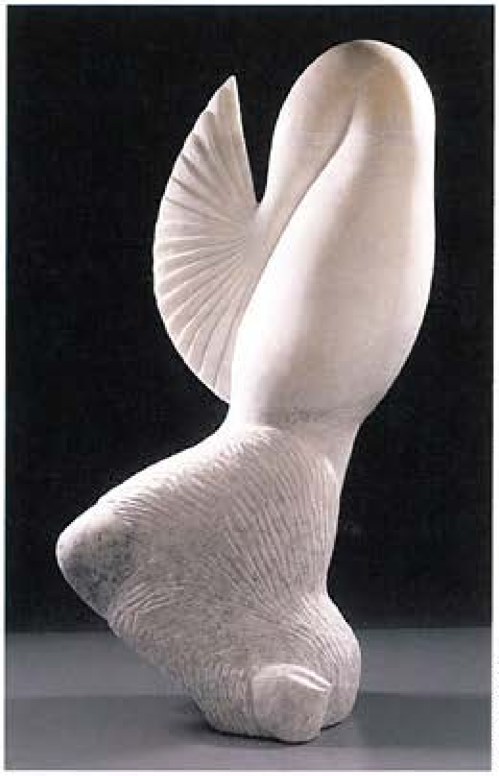

Brian Kardosh

***Hand*, Ovilu Tunnillie, 1993, Cape Dorset (basalt; 13 x 8¼ x 5 in.; collection of Nicola Cabibbe).**

> *Tunnillie's work is subversive, even ironic, and this is what makes it so interesting.*

Tunnillie does not confine herself to the female as subject. The exhibition contains several other studies, one of the more unusual pieces being *Hand*. The thumb and forefinger are rubbing together in the commonly understood sign for money. The circular referencing of this sculpture makes it the most directly ironic in the exhibition: the hands that make objects to be sold have made a hand suggesting the making of money. But Tunnillie is at her best when dealing with women. When she treats other subjects, she seems more vulnerable to her one fault: a tendency to ungainly excess, a monstrousness that comes from an oversized imagination.

The catalogue for this exhibition deserves mention. It is a handsome production with excellent photographs of the sculpture. It also contains an essay by Robert Kardosh that is thoughtful and intelligent enough to stand on its own, independent of the exhibition. His exploration of ambiguity in Tunnillie's work helped my own thinking on the matter, and I am happy to acknowledge my debt to him.

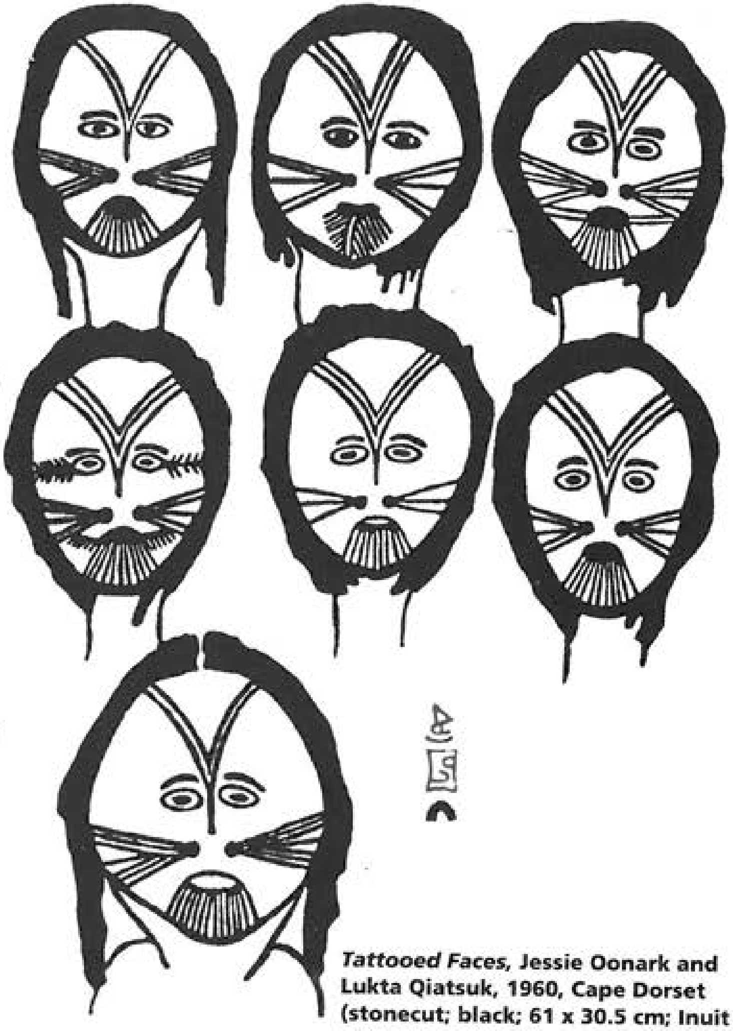

Brian Kardosh

***Taleelayu*, Ovilu Tunnillie, 1994, Cape Dorset (marble; 26 x 14½ x 8 in.; National Gallery of Canada).**

Peter Millard has written extensively on all kinds of art. He has recently retired from his position as Head of the English Department at the University of Saskatchewan and now lives in Gibsons, B.C.

Arctic Spirit:

35 Years of Canadian Inuit Art, 1959–1994



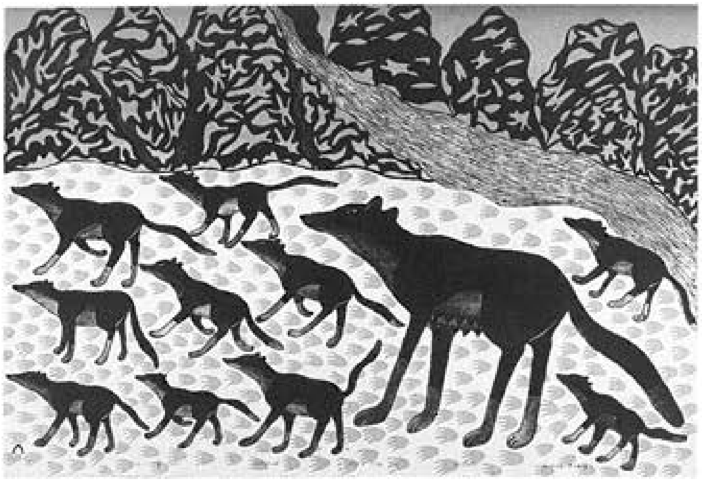
***Tattooed Faces*, Jessie Oonark and Lukta Qiatsuk, 1960, Cape Dorset (stonecut; black; 61 x 30.5 cm; Inuit Cultural Institute).**

AT THE FRYE ART MUSEUM,
SEATTLE, WASHINGTON,
JULY 6 TO AUGUST 7, 1994

It is a sign of the present state of Inuit art in the Northwest that a major exhibition of prints, such as that seen in Seattle, was instigated not by museum personnel with full curatorial accompaniment, but by a vigorous and benevolent individual.

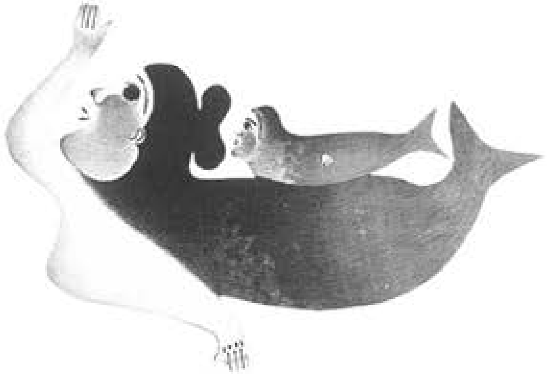
From the large collection that he and his wife Joyce own, Seattle resident John Price selected almost 200 prints and drawings, and persuaded his friends and co-collectors, Jay and Mary Jayne Jones, to round out the exhibition with sculpture. So, although there was excellent cooperation from the staff of the Frye Art Museum, it was largely due to the work of one man that Seattle artgoers were able to see this fine overview of the Inuit achievement in graphic work.

The exhibition revealed both the strengths and weaknesses that one would expect, given its genesis. For instance, in spite of the implication in the title (*35 Years of Canadian Inuit Art*), there was no organized historical analysis illustrating origins, influences and developments within the various communities. Nor was there any attempt to define the "Arctic spirit" in any more scholarly way than by means of cursory comments attached to some of the prints, just as there was little consistent attempt to



***Proud Wolf Pack*, Kenojuak Ashevak, 1990, Cape Dorset (lithograph; blue, black, purple, green, brown; 56.3 x 76.3 cm).**

Jimmy Manning and Bill Ritchie



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

relate formal elements to the Inuit vision (although there are hints of this in a basic and mainly factual essay by Cassandra Chinn in a booklet accompanying the exhibition).

In addition, the relationship between the graphic work and the sculpture displayed was tenuous. Combining Inuit sculpture and graphics in the same exhibition is always problematic, and most museums seem to avoid the practice. This might have been advisable in the Seattle case, where the selection of sculpture, in spite of several outstanding pieces, simply did not have the same richness and range as the graphics.

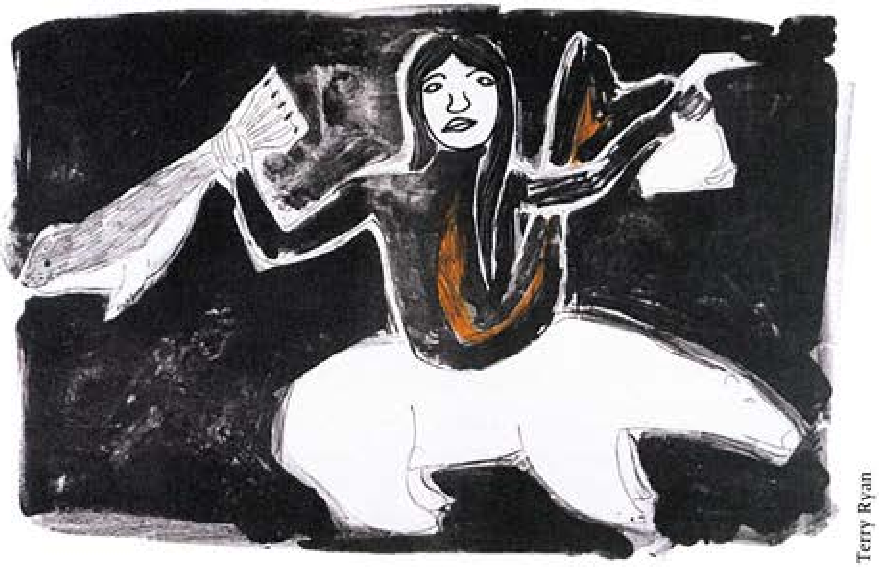
But what the exhibition lacked in some aspects, it made up for in others. Above all, it had qualities that are seldom found in an exhibition organized by professional staff in a mainstream gallery: warmth and enthusiasm. Inuit collectors fit Samuel Johnson's commendatory epithet exactly — they are very "clubbable" people. They enjoy getting together, and they delight in sharing their passion with others. This spirit was evident at the opening of the exhibition, an evening when collectors, dealers and other interested people from the Vancouver area joined their American counterparts.

Such an atmosphere ideally suited the main purpose of the exhibition, which was to introduce Inuit art to people who knew little or nothing about it. Newcomers to Inuit art (and there were many who attended the opening and visited the gallery later) would be engaged by the enthusiastic love for the objects that was obvious in every detail of the show. And here, perhaps, the relative absence of theory and scholarly presentation helped. This impressive gathering, viewers realized, was the work of someone like themselves, not the result of curatorial investigation using public funds. Consequently, they would be bound to view the show in a different and, presumably, more receptive light.

In fact, the exhibition was an object lesson in the importance of the private collector. Unfettered by the bureaucratic and financial restrictions, political manoeuvrings and prejudices that hamper the staff of public galleries, private collectors enjoy a marvellous freedom to pursue their own passions. They can concentrate, or they can spread out in their collections, at will. It is difficult to think of any great public gallery that has not benefited hugely from the single-minded obsession of individuals who have passed on their collections to the public. Canadian galleries, in particular, would be very poor in Inuit art were it not for the generosity of private donors. Frequently, private collectors lead the way, and the public galleries follow behind.

In addition, private collectors are not bound by the insistence on exclusionary categories that so often restrict professional curators. In the case of both John Price and Jay Jones, for instance, Inuit art is an extension of interest in other art forms, which they also collect. Particularly interested in the graphic work of Toulouse-Lautrec, John Price began with a predilection for works in black and white. He was led to Inuit graphics because of the harmony between what he thinks of as their oriental quality and the oriental influence in Toulouse-Lautrec prints. Jay Jones is attracted to Inuit sculpture by the "authenticity of its content" in expressing a cultural history, although the piece must also be "pleasing." Private collectors, it seems, are blissfully uncaring about theories denying a universal aesthetic, or the practice of dividing art into cultural categories. They do not put up fences around art, and they will happily place a Pitseolak next to a Picasso, or a Miki next to a Henry Moore.

It is appropriate to acknowledge the part played by commercial galleries in the forming of private collections. Such galleries often show a commitment that goes well beyond their interest in profit. It was interesting that both John Price and Jay Jones paid tribute to galleries that had sparked their interest in Inuit art and had helped sustain it by providing information. Jay Jones' interest in sculpture began with a casual visit to Vancouver's Inuit Gallery. John Price began collecting in the mid-1970s after an introduction to the art by Jane Schuldberg of Seattle's Snow Goose gallery. He acknowledges help from a number of other galleries, including, in the West, the Inuit Gallery, the Marion Scott Gallery and the Marik Arctic Shop, all of which are in Vancouver.



***Sedna's Bounty*, Mayoreak Ashoona, Cape Dorset (lithograph; Arches paper; white, black, orange, graphite; 60.5 x 80.4 cm).**

Terry Ryan

As for the prints and drawings in *Arctic Spirit*, the miscellaneous nature of the selection contributed to the sense of plenty. They were arranged chronologically, divided into decades, and as one walked through, renewing acquaintance with a famous image, or occasionally noting a rare and hitherto unfamiliar work, one had a moving sense of the huge diversity and range of this achievement in graphic art.

Something else revealed only too clearly by the chronological arrangement of so many prints was the decline in quality in recent years. Techniques may be more sophisticated now but, speaking generally, too often there has been a descent into slickness and mere illustration. It was sad to compare the decorative thinness of, for instance, Kenojuak Ashevak's *Proud Wolf Pack* (1990) or Pitaloosie Saila's *Baby Talelayo's First Ride* (1991) with the purity and strength of earlier images.

A lithograph by Mayoreak Ashoona entitled *Sedna's Bounty* raises an interesting question concerning some of the newer art. This print is in a mainstream style, influenced by abstract expressionism, which means that, while the subject is referenced to traditional Inuit culture, the form inevitably invites one to place the print within the body of works in a particular southern tradition. So what happens? Reflexively, one compares the print with all other similar abstract expressionist works that one knows. Many of these, of course, show much greater mastery, which means that the Inuit print must depend largely on its subject matter for its special value. As far as I am concerned, this particular print, like every other Inuit work I have seen that employs a mainstream style, serves only to emphasize the superiority of earlier Inuit works in which the artist, who was to all intents and purposes unaware of mainstream modes, began with a vision that simultaneously devised its own style. Subject matter alone, regardless of how exotic and charming it may seem to a southern viewer, is not enough.

There was a powerful Inuit presence at the exhibition and at events surrounding it. Cape Dorset artists Kenojuak Ashevak and Pitseolak Niviaqsi, together with Jimmy Manning, manager of the West Baffin Eskimo Co-operative, journeyed south to Seattle. They signed copies of the colour poster (which, with typical American generosity, was given free to anyone attending the exhibition), demonstrated drawing and printmaking techniques, and presented a slide show of life in Cape Dorset.

Most remarkable, however, was a visit to the Pilchuk Glass School, the renowned institution in an exquisite setting outside Seattle, founded under the inspiration of glass artist Dale Chihuly. There, the visitors from Cape Dorset watched, fascinated, as gaffer Dimitri Michaelides supervised the making of an owl based on a drawing supplied by Kenojuak (see p. 53). It seemed an unlikely meeting — artists from the Canadian North and glass experts with strong Italian influences — yet glass blowing is a collaborative effort, like that of printmaking, and, as the owl took shape in the hands of the gaffer and his many helpers, there was a community spirit familiar to northern people. Even Lino Tagliapietra, visiting from Murano, Italy, and said to be the world's greatest master in the art, made a Hitchcock-like contribution by placing one of the "feathers" on the owl.

The last time Seattle saw an exhibition of Inuit art in a public gallery was 1977. *Arctic Spirit*, obviously successful in arousing interest, attracted an enthusiastic public response. Even the city's press, normally comatose when it comes to coverage of the arts, was attentive. Whether the exhibition will lead to further exposure of Inuit art in the city remains to be seen, but Seattle should be grateful to the collectors whose vigour and generosity made this exhibition possible.

Peter Millard

Peter Millard has written extensively on all kinds of art. He has recently retired from his position as Head of the English Department at the University of Saskatchewan and now lives in Gibsons, B.C.

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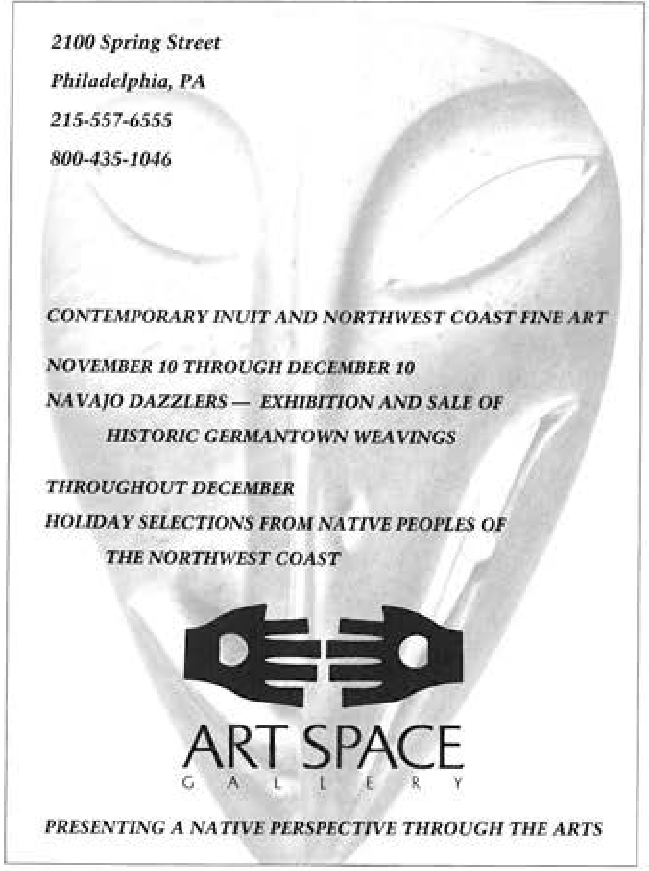

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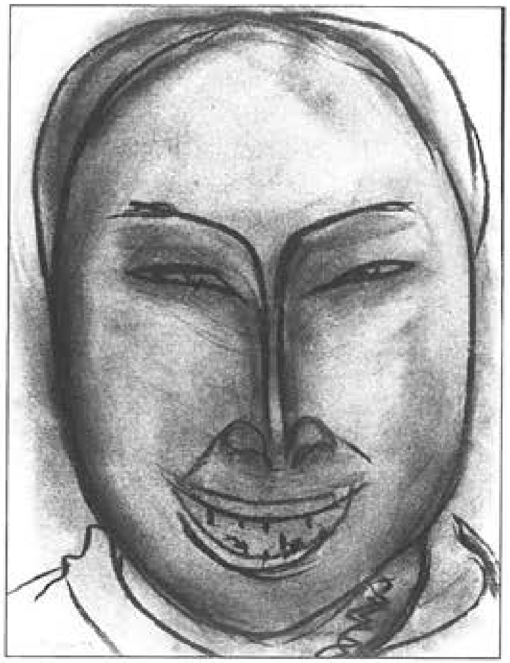
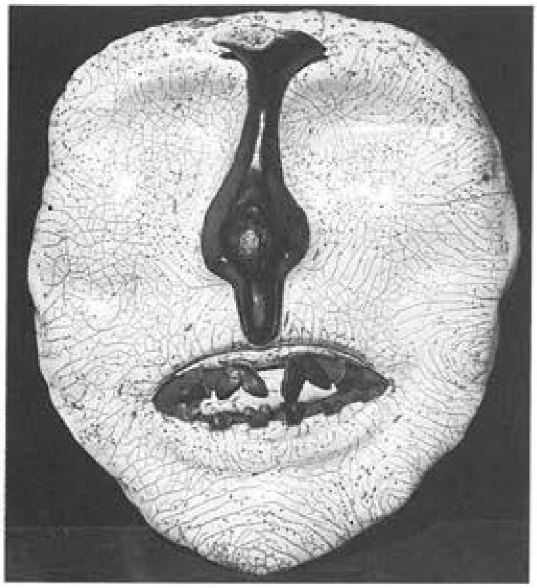


Canadian High Commission, London, England



Winnipeg Art Gallery

Two Exhibitions at the Winnipeg Art Gallery

THE HUMAN FACE,
MARCH 20 TO
NOVEMBER 13, 1994
MATISSE:
THE INUIT FACE,
APRIL 24 TO JUNE 19, 1994

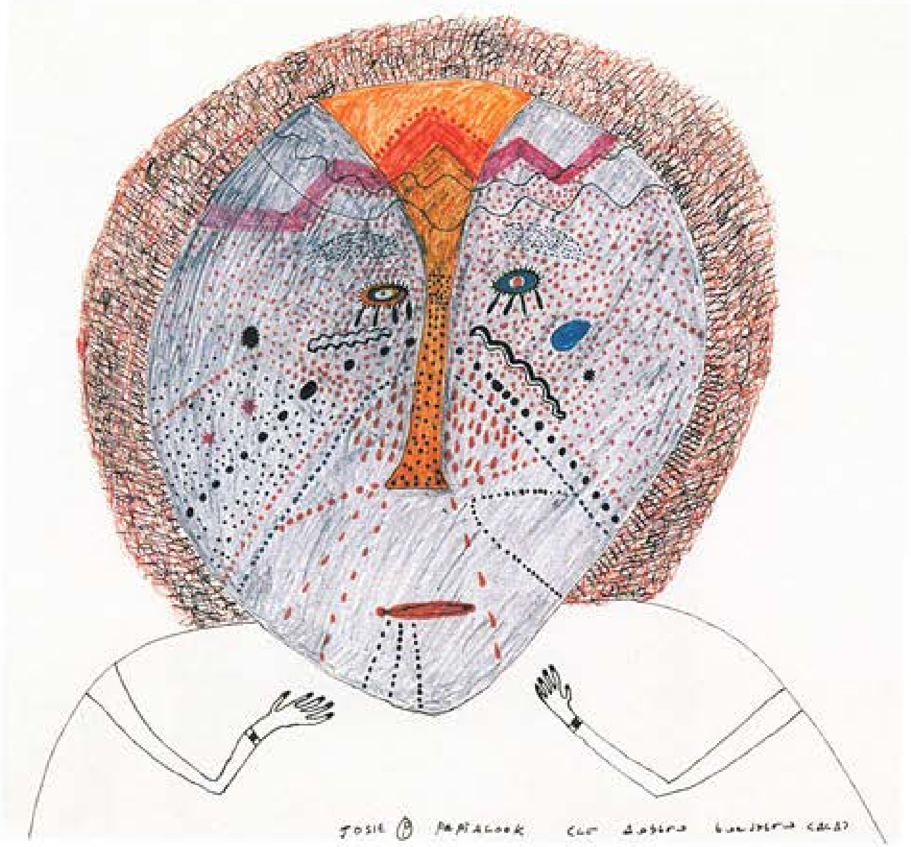
In 1949, at the age of 80, Henri Matisse undertook to illustrate his son-in-law Georges Duthuit's *Un Fête en Cimmérie*, an allegorical prose-poem about Duthuit's captivity in New York during World War II. Matisse likened this experience to "the life of an Eskimo in a frozen and hostile environment."

By way of preparation, Matisse had taken great interest in Duthuit's Alaskan masks and, most important, in two books: Knud Rasmussen's *Across Arctic America* (1927) and Gontran de Poncin's *Kabloona* (1941). Matisse used photographs from these two works (and, apparently, some Yup'ik masks) to make several drawings and prints. Thirty-nine of these surviving drawings and prints, along with Duthuit's books, a set of 31 Matisse-approved lithographs, 2 aquatints, and other related material (including a selection of Inuit carvings from the Winnipeg Art Gallery's [WAG's] own collection), make up the unusual exhibition *Matisse: The Inuit Face*, organized by the Canadian High Commission in London.

Fortunately, it occurred to Darlene Wight, the WAG's inventive curator of Inuit Art, to create a parallel theme exhibition of Inuit art from the gallery's permanent collection, entitled *The Human*

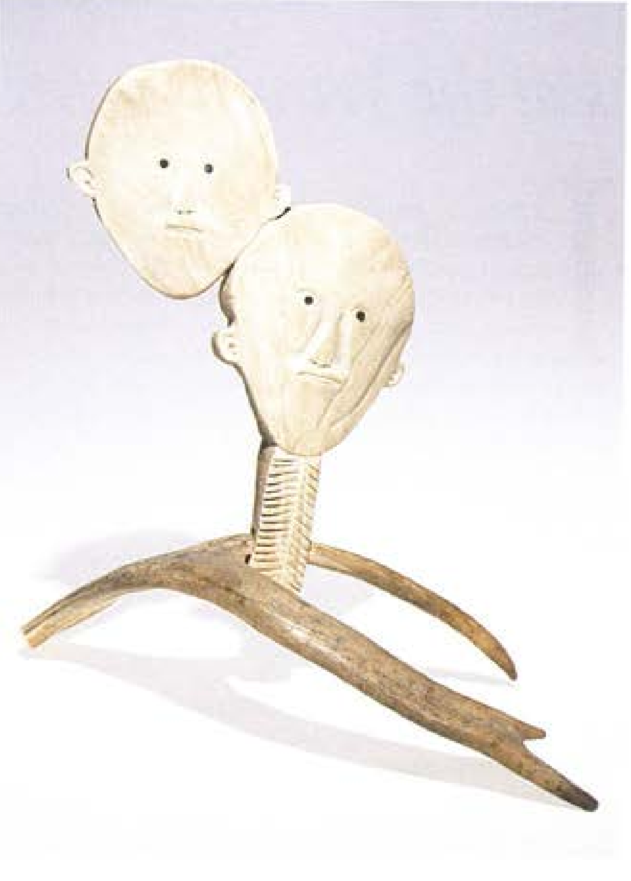
(Above right) *Esquimau*, Henri Matisse, c. 1949 (charcoal on paper; Canadian High Commission, London).

(Above left) *Mask*, Basil Webber, 1993, Labrador/ British Columbia (ceramic, felt; 32 x 28.5 x 4.5 cm; Winnipeg Art Gallery, gift of the artist).



***This Person is Neither Inuk nor Qallunaaq*, Josie Pamiutu Papialuk, c. 1978, Povungnituk (coloured pencil and ink on paper; 39.2 x 51.7 cm; Ian Lindsay Collection, Winnipeg Art Gallery).**

Winnipeg Art Gallery



***Untitled* (Faces), Peter Komak, 1969, Arviat (antler, baleen; 24.3 x 19.5 x 31.7 cm; Twomey Collection, Winnipeg Art Gallery).**

Face. Numerically, it is a fairly large exhibition: 55 sculptures, 16 prints, 2 drawings, 1 wall hanging and 5 ceramic pieces. More than half of these come from private donations. It is unlikely that any other institution in Canada or abroad could assemble so comprehensive an exhibition from its own holdings.

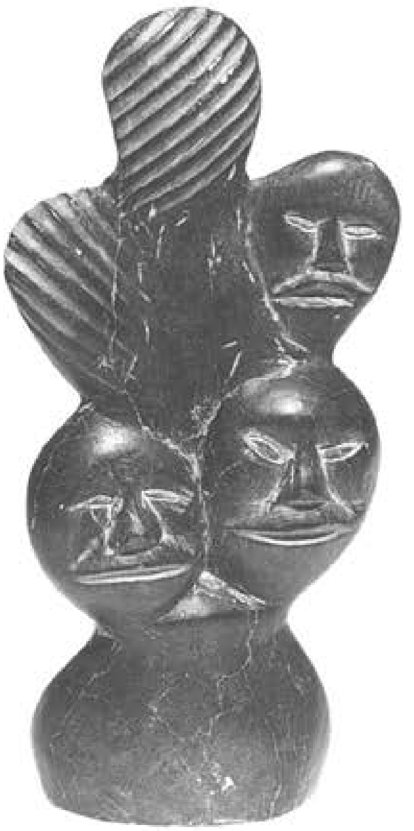
Apart from the conspicuous theme of faces, both exhibitions have similarities. However, their most striking *difference* is their attitude to the making of images. Matisse obviously is making "art," in contrast to the Inuit who "make likenesses," as is implied in the Inuktitut word for art — *sananguaq*. Similarly, Matisse is determined to make aesthetic declarations, whereas Inuit artists consciously fashion, or make "real," images of what they see, do, know or imagine. Even at its most abstract, Inuit art is largely narrative, whereas Matisse delights in sensuous (aesthetic) exploitation and displays his métier with the given subject matter. In this exhibition, it is the exotic faces — sensuous, strong, *Inuit* faces —

that so fascinate him. By contrast, Inuit artists envision faces either *metaphorically*, indicating transformations, spirit journeys or soul presences, or simply as "real" *representations* of single or multiple heads.

Likewise, Matisse's works, Inuit faces, primarily capture the Inuit appearance. The Inuit works, however, convey greater emotional depth, portraying the solemn, witty or humorous. Two works on paper are remarkable in this regard: Harold Qarliksaq's exquisite drawing *Funny Faces* (1973) and Kananginak Pootoogook's strong stonecut and stencil entitled *The Visitor* (1982). Qarliksaq's is drawn in his typical, delicate, silvery, double-line manner and gently portrays eight different faces. None of these are "funny" in the sense that Kananginak's "visitor" is, with his big eyes and dark moustache.

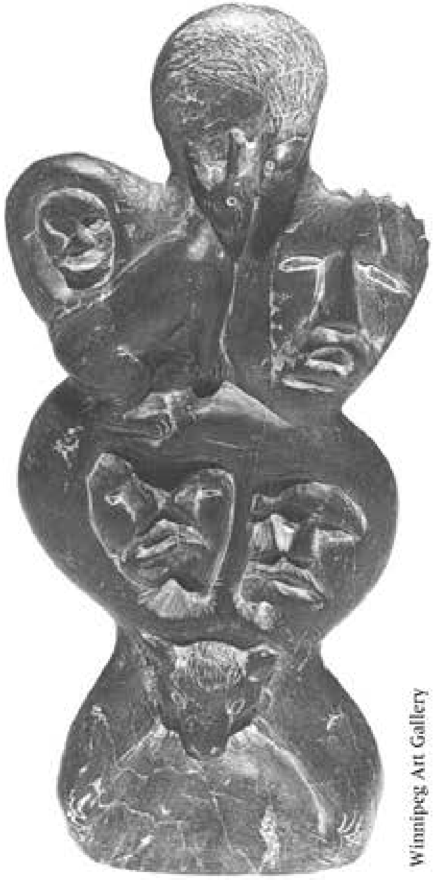
SUBTLE AND INNOCENT

One of the most exciting works in the exhibition is Josie Pamiutu Papialuk's *This Person is Neither Inuk nor Qallunaaq*, a coloured pencil and ink drawing (c. 1978), keenly sensory in its handling. This is the kind of work that exists, often outside conventional art scholarship, as a testament to the faculties of artists who have retained a unique innocence and sensitivity. Josie Pappy, or Josie Paperk, has this gift. His works — sculpture, drawing or prints — exude a gentle energy, as if the corporeal possessed some gossamer quality facilitating a transformation of matter into magic. The face, constructed by the confluence of fine-spun lines and delicate colours, radiates an otherworldly intensity. Its subtlety is equal to its strength. It manifests what it is to be utterly human: neither *Inuk* nor *Qallunaaq* but *person*.



Several other subtle and "innocent" works in the exhibition — *Head* (1965) by John Tiktak or *Parka Spirit* (1964) by John Kavik — are memorable in their familiarity, and invite aficionados of fine art to re-view as well as review. The gallery's historic rare wooden *Yupik* (?) *mask* in the Matisse exhibition is also interesting in terms of its "carving" when compared to masks and faces made by contemporary Inuit artists.

There are some works by Basil Webber, a "new" Inuit artist from Labrador now living in British Columbia, including a ceramic *Mask* (1993) as well as works and photographs of works-in-progress. His *Mask* is Eskimoan in spirit, with its whale-shaped nose being reminiscent not only of many ceramic heads prevalent in Rankin Inlet pottery (a three-faced one by Robert Tatty is in the WAG exhibition), but also of Point Barrow whaling masks, two replicas of which are in the Matisse exhibition. Its firing

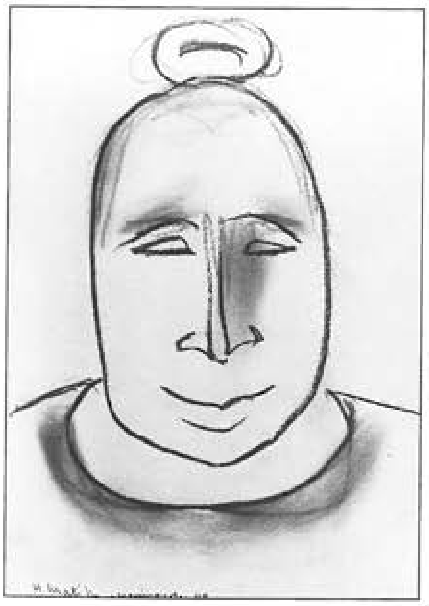


Winnipeg Art Gallery

Two views of *Untitled* (Composition with Faces and Animals), Silas Aittauq, 1975, Baker Lake (stone; 31.7 x 14.8 x 6.3 cm; Winnipeg Art Gallery, gift of the Women's Committee).

***Untitled* (Mask), pre-1971 (wood, stain; 20.9 x 13.8 x 5.7 cm; Winnipeg Art Gallery).**

Winnipeg Art Gallery



***Esquimaude*, Henri Matisse, 1949 (charcoal on paper; Canadian High Commission, London).**

technique is *raku*, which gives it the pleasant crackled finish. Its design is quite removed from what is traditionally called Inuit or "Eskimo" art.

Silas Aittauq's *Composition with Faces and Animals* (1975) is an excellent example of metaphorical face imagery, graphically conveying ancient traditions humanized — or spiritualized — in the harmony and unity of the sculpture's faces. Aittauq's faces endow the carving with *inua*, the soulness of the man/animal world. In sculptural-poetic language, his work reflects a belief in a time when "men and animals were one." His faces affirm this sacred relationship, which survives now merely as an "echo of the past." His work reminds us that masks have never been mere representations of faces, but rather invitations to participate in the soul and spirit world. As such, they function as a symbol of "multiple realities" and shamanic transformation (Wight 1993: 43–47).

Faces have historically been widely available across the Arctic, either as heads or as mask-like low-relief carvings. Such carvings constitute a significant part of income-directed (souvenir) art production, in addition to birds, and sea and land mammal figurines. Peter Komak's 1969 untitled antler carving appears at first to consist of such low-relief faces, but they are part of an ingenious, complex composition in which the animals have no separate identity but act in conjunction with each other. The spine and the base also act as an inseparable symbol of companionship. The entire carving speaks to us in a mysterious language, both universal and individual, archetypal yet definitely Eskimoan. Komak's work significantly contrasts with Matisse's elegant Inuit faces, each humbly human — *inullarit* (like real people).

George Swinton

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Wight, Darlene
1993 "Multiple Realities: Inuit Images of Shamanic Transformation." *Inuit Art Quarterly* 8, 4 (Winter): 43–47.

George Swinton is an artist and the author of Sculpture of the Inuit, *now in its fourth edition.*

Between Worlds

AT THE RICHMOND ART GALLERY, RICHMOND, B.C., JULY 7 TO AUGUST 8, 1994

Thirty-nine pieces of Inuit art from the Collection of the Bank of Montreal were on exhibit at the Richmond Art Gallery in Richmond, British Columbia from July 7 to August 8, 1994. The exhibition, entitled *Between Worlds*, was organized by the bank's art consultant, Catherine Williams. The timing of the exhibition, which included prints, sculptures and wall hangings from the eastern Arctic and Arctic Quebec, coincided with the opening of the bank's new offices in Richmond and was something of a public relations initiative. Previously, the works had been scattered throughout the bank's offices at First Canada Place in Toronto. The light-filled Richmond Art Gallery was a terrific venue for this event, which marked the first West Coast showing of a selection of the bank's Inuit art collection.

Many of the works on display were recognizable icons of such "first-generation" artists as Parr, Pauta, Anguhadluq, Pitseolak and Oonark. They dated from the late 1960s to the early 1980s, providing an opportunity for an audience less familiar with Inuit art to view some characteristic examples of the various forms and media. The overall effect was akin to a visual hit parade of the mid-1970s, with lots of familiar images and melodies.

Four of fourteen carvings and one of seven wall hangings had no attributions. While the exhibition gave little indication of the future home of, and plans for, this particular group of objects, the assemblage provided the Bank of Montreal with an opportunity to evaluate the strengths, weaknesses and lacunae of its collection.

Particularly thought-provoking was the inclusion of some large-scale fur and felt wall hangings by Louise Fleming and Mina Napartuk, in addition to the canonical wall hangings by Oonark, Tuu'luuq and Elizabeth Angrnaqquaq. The well-made "crafts" of women producers in the cottage industry are often neglected in self-consciously styled "fine art" collections. But such works often provide an arena of creativity, a medium for experimentation and a source of economic survival for women in the North. Their work resists categorization in the marketing hierarchy of "art" and "craft."

There is room for many kinds of corporate collections of Inuit work in Canada. Perhaps the inclusion in *Between Worlds* of frankly acknowledged craftwork is meant to signal the bank's future collecting directions. Certainly, both the public and producers would benefit from innovative leadership in the development of interesting collections and the support of a range of contemporary productions, particularly the work of deserving women producers.

Amy Karlinsky

Amy Karlinsky is a PhD student in the Department of Fine Arts at the University of British Columbia.

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MATERIAL ISSUES:

The Impact of Regulation on Native Art

AT THE ANCHORAGE MUSEUM OF HISTORY AND ART, ANCHORAGE, ALASKA, MAY 8 TO NOVEMBER 13, 1994

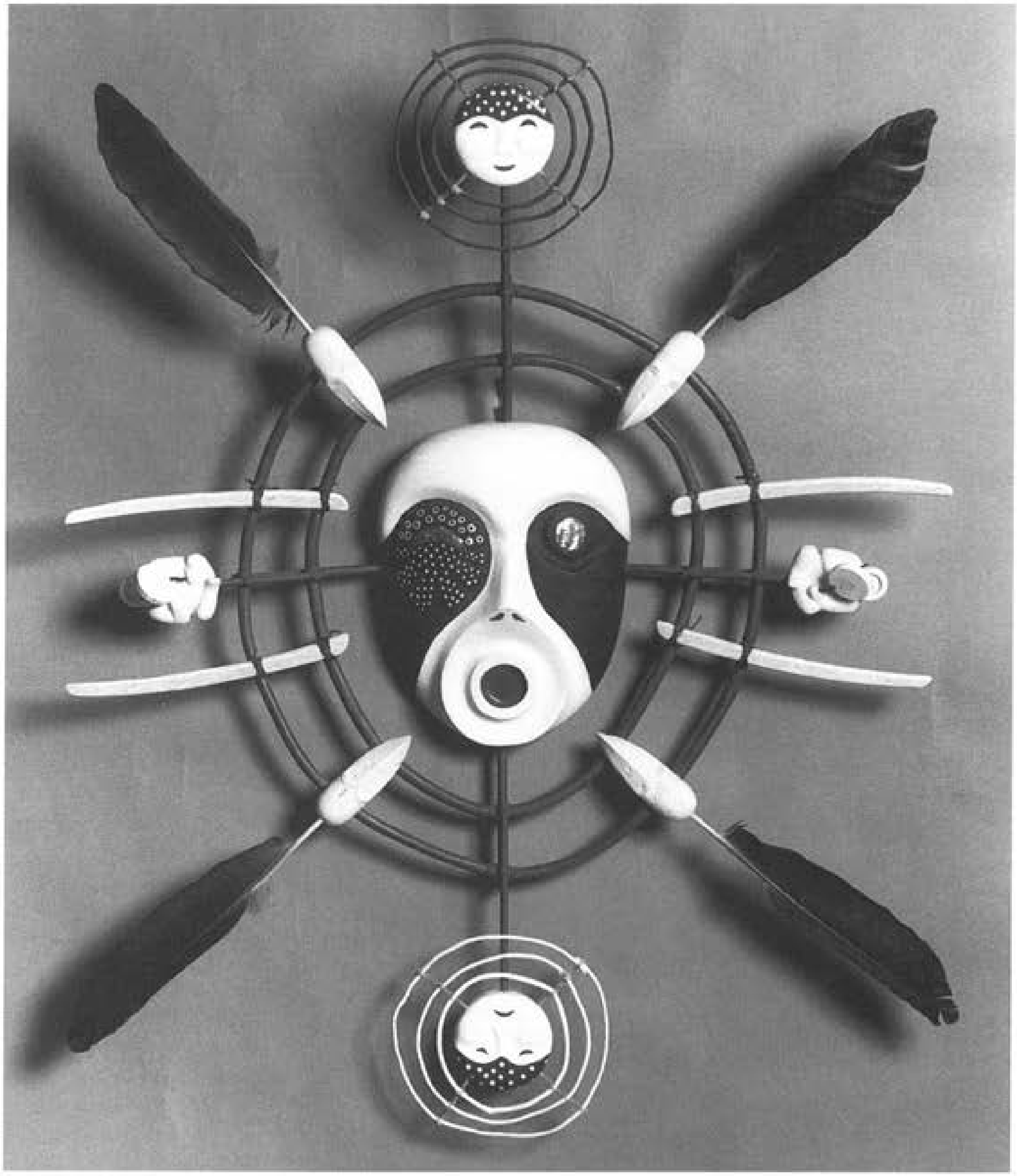
In 1981, Alaska Native artist Jim Schoppert wrote: "Just about everything we use is either protected, endangered, soon to be extinct, or illegal. This makes for a highly unusual situation, and one that may be unique in the world, for we are a people stymied from practising art traditions developed over the centuries because of the enactment of concern by others far removed from our ancestral ways."[1] These prophetic words reverberate in a recent splendid museum exhibit in Alaska.

From May to November 1994, the Anchorage Museum of History and Art featured a thought-provoking exhibit entitled *Material Issues: The Impact of Regulation on Native Art.* Curated by Janelle Matz, Assistant Curator of Collections at the Anchorage Museum, this controversial show fearlessly examined numerous complex issues involving the use of animal products from protected species and the misrepresentation of Native art in the contemporary marketplace.

On the several occasions that I visited this exhibit during June and July of 1994, it was a pleasure to see so many tourists to Alaska (three-quarters of whom are herded by the major cruise and tour lines from one pleasant and innocuous pastime to another) looking carefully at so many fine examples of contemporary Native art, and thinking about some substantive issues having to do with governmental regulation and Native self-determination.

While the show featured works by many diverse Alaska Native artists, including Northern Athabaskan, Tlingit and Aleut artists, in this review I will emphasize the Eskimo components of the exhibit, since it contained numerous fine Yup'ik (western Alaskan) and Inupiaq (northern Alaskan) pieces, by artists such as Susie Silook, Susie Bevins-Ericson, Apan (Charlie) Kairaiuak, Lawrence Beck, and others.

It also contained works by non-Native artists that were controversial either in their use of restricted materials or in their claims about the ethnicity of the maker. Small stone and ivory carvings, which looked like pallid, mass-produced versions of the most bland sort of Canadian Inuit carving, are signed "Ron Komok," although they are cranked out by Southeast Asian immigrants in a Vietnamese-owned factory in Seattle. In an astonishing misprision of actual Northern tradition (where in many communities the rights to carving particular designs can be bought, sold and inherited), the factory owner allegedly bought



Walter Van Horn

***fig. 3: Time Caretaker Spirit*, Apan Kairaiuak, 1990, Anchorage (yellow cedar, sealskin, caribou sinew, abalone shell, ivory, whale bone, raven feathers; 88 x 69 x 15 cm; Anchorage Museum of History and Art).**

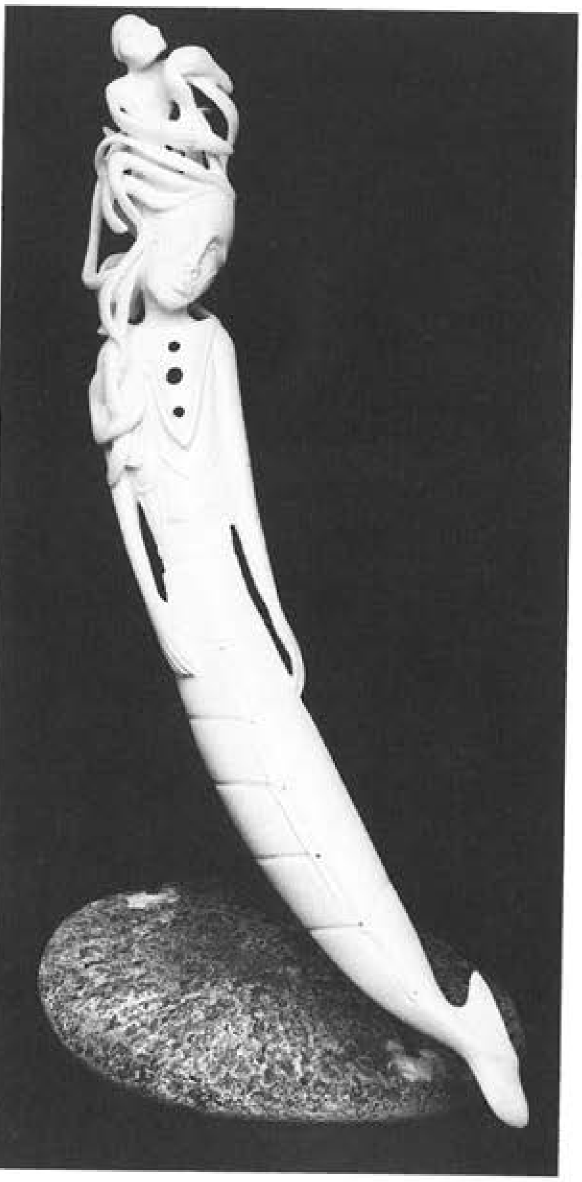
the rights to the name "Ron Komok" from an indigent Native Alaskan living in Seattle.

Other examples of misrepresentation and falsification include contemporary Yup'ik-style masks made in Bali (due no doubt to the widespread exposure of these traditions in the *Crossroads of Continents* exhibit that toured the United States during the last few years). Also featured are examples of fake Alaskan tourist art from the well-known episode in the 1940s and 1950s when Alaskan Eskimo walrus ivory carvings were forged in Asia using elephant ivory.

Most of the show is given over to an exploration of the impact of federal and state laws that govern the use of traditional materials. Many Alaskan Native artists express frustration about the confusing welter of legislation. The Marine Mammal Protection Act of 1972 regulates the use of materials from animals such as seals, walruses, polar bears and sea otters. Under this law, Native people of coastal Alaska are allowed to hunt and possess materials from these animals "for subsistence purposes, or for manufacture into authentic Native handicraft," as long as such use is "not done in a wasteful manner." The Endangered Species Act of 1973 covers numerous threatened animals, including whales. It affects Native artists, principally Inupiaq and Yup'ik, who use baleen and whale bone, in that their arts cannot legally be sold or taken outside the United States. (As an American, I am prohibited from transporting a Canadian Inuit whale bone carving into the United States, but I can buy a whale bone carving made by an Alaskan Native artist.) The Migratory Bird Treaty Act of 1916 covers the use of many species of birds that have been part of Native artistry since time immemorial. Besides these federal laws, Alaska state law regulates and protects brown and black bears. Although artists may *use* bear skin, fur and claws in their works, they may not *sell* such items.

In addition to the protection afforded to living animal species, U.S. law also covers the national archaeological heritage. The Archaeological Resources Protection Act of 1979 makes it illegal to remove archaeological materials from federally held lands, or from privately owned land without permission of the owner. Yet many Alaskan Natives consider the archaeological sites on their ancestral land to be an economic resource, and, indeed, it is fully legal under U.S. law for them to excavate and sell items of their own ancestral patrimony from

Native-owned lands. Old walrus ivory (both carved and unworked) and whale bone are "harvested" from these ancient village sites. Most of the archaeological ivory is sold to dealers and collectors worldwide, while the whale bone is sold principally to other Inupiaq and Yup'ik who are carvers. For them, the ivory and bone are important media for contemporary art, yet archaeologists decry the wholesale destruction of unstudied sites across the Alaskan north. (The Native use of archaeological materials is a problem of some significance with regard to Canada's archaeological patrimony as well. A recent study estimated that, between 1969 and 1973, contemporary Inuit carvers removed an estimated 40 tons of whale bone annually from Thule archaeological sites in the central Canadian Arctic. The problem continues, even though whale bone carvings are produced in smaller numbers now than they were two decades ago, in part because of the prohibition against transporting them across the border.)[2]



Dennis Gaul

***fig. 1: Seeking Her Forgiveness*, Susie Silook, c. 1992, Anchorage (walrus ivory, baleen, whale bone; 31 x 28 x 13 cm; Petro Star, Inc.).**

In the *Material Issues* exhibit, Aleut artist Frederick Anderson's oil crayon drawings *Leave Our Artifacts Safely Buried* (1994) and *Leave the Bones in the Earth* (1994) show that perhaps education and advocacy by Native artists within their communities will afford more archaeological protection than a host of governmental mandates.

Artist Susie Silook, originally from St. Lawrence Island, 200 miles off the west coast of Alaska in the Bering Sea, says that she learns from archaeological objects, and carries forward some of their themes and stylistic patterns in her contemporary ivory carvings. She also learns from dialogue with the arts and cultural traditions of other Arctic peoples. One of her superb pieces in the exhibit, entitled *Seeking Her Forgiveness* (*fig. 1*), depicts *Sedna*, the legendary undersea figure from the central Arctic. About this piece Silook says, "Native religion shows respect for *Sedna*. When taboos were broken, *Sedna's* hair would tangle, and she wouldn't allow the transmigration of animal souls. When this occurred, the shaman would have to journey down and placate her by combing her hair. This is like a prayer."

While the exhibit is remarkably evenhanded in its examination of a multitude of complex legal and artistic issues, and suggests that in many instances there are no simple rights and wrongs, it does take one overt advocacy position. It urges that Native artists speak out publicly on these matters, and, indeed, for some of the artists in the show, this is the first time they have chosen to do so. Their opinions, as expressed in *Material Issues*, eloquently demonstrate that on such complex and deeply felt issues there is no one Native voice, no one Native point of view.

Contemporary Yup'ik-white artist Lawrence Beck (whose premature death earlier this year saddened the Native arts community) turned to the recycling of modern materials used as a medium for artistry rather than a continued use of highly regulated natural materials. His

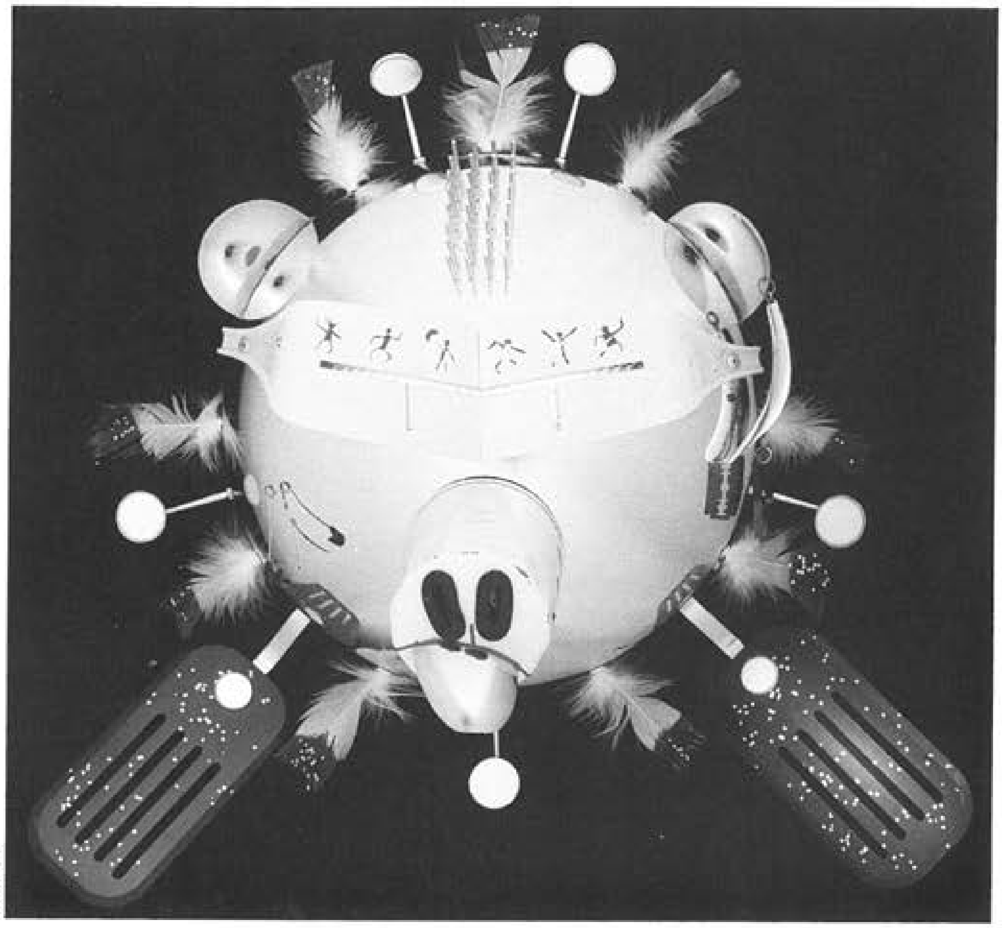

Les Matz

***fig. 2: Punk Nanuk Inua,* Lawrence Beck, 1986, Seattle (dental tools, oil filters, plastic and metal spatulas, safety pins; 45 x 46.4 x 16 cm; Anchorage Museum of History and Art).**

Punk Nanuk Inua (*fig. 2*) is a powerfully evocative work; it reveals that what is truly traditional in Native arts is the unendingly creative use of materials from one's environment — whether the environment is that of a whale hunter in Barrow or a junkyard scavenger in Seattle. Beck's punk spirit mask is a clear lineal descendant of a Yup'ik mask-making tradition that is hundreds of years old. Yet it is also a prototypically post-modern work, with its hip, improvisational wit, and its appropriation of dental tools, automotive oil filters, kitchen spatulas (both plastic and metal), and safety pins to fashion a Yup'ik spirit mask appropriate for the end of the millennium.

Other artists, such as Sylvester Ayek, choose to make masks in which the traditional but now prohibited feathers are replaced by carved wooden feathers. In contrast to Beck's and Ayek's artistically innovative and legally non-confrontational responses to the sanctions, traditional Yup'ik mask-maker Apan Kairaiuak insists that his rights as a traditional artist, rooted in centuries of Yup'ik philosophy and artistic practice, shall not be abrogated by laws made by outsiders. His splendid *Time Caretaker Spirit* mask (*fig. 3*), made of yellow cedar, sealskin, caribou sinew, abalone shell, ivory, whale bone and raven feathers, was confiscated by authorities from the Department of Fish and Wildlife in 1990 because of his use of the prohibited raven feathers. After much legal wrangling, which went as far as the Ninth Circuit Court of Appeals in Washington, D.C., the feathers were returned to him. Legally, he is still prohibited from selling the mask.

According to the artist, this is a mask traditionally used in the spring Walrus Festival. It honours new life and transformation. Ironically, both the traditional impulse behind the making of this mask and the impulse behind the Migratory Bird Protection Act are the same: the care and protection of the animals entrusted to human beings. Yet today, mask-maker and law enforcer are at odds. Apan Kairaiuak finds it reprehensible that lawmakers in Washington, who know nothing of Yup'ik ways, can dictate his use of four raven feathers. "Sports hunters can kill up to forty crows a day for sport, but the officials were riled up about four raven feathers on my spirit mask!" he says in dismay. Kairaiuak welcomes further legal challenges to his artmaking and is confident that the U.S. Constitution will protect him: "Every person has the right to determine what he holds sacred, and how to practise his religious beliefs, whether it involves a Bible, a cross, animal claws, or bird feathers. I asked the U.S. District Attorney in Anchorage, 'Is the Migratory Bird Act more powerful than the U.S. Constitution?' He couldn't answer me."

Apan Kairaiuak continues, "I support proper resource management . . . I used to work for *Nunam Klutsisti* (Protectors of the Land), a Native-run environmental group. This gave me insight into the way that laws are made. When they made those laws, they never asked one Native

Janet Berlo

Artist Apan Kairaiuak and curator Janelle Matz, Anchorage Museum of History and Art, June 1994.

person how they use these items. If they held hearings they'd have found out that traditional Yup'ik mask-makers were hired to make work for specific festivals. So selling a mask today is nothing new." He points out that "the U.S. government cannot stop or prevent any religion from making Bibles or crosses to sell, nor can they stop or prevent Natives from making traditional ceremonial religious items for sale."

While *Material Issues* closed on November 13, 1994, curator Janelle Matz and artist Apan Kairaiuak are hoping that a larger travelling show can be mounted some time in the future, with sections that pertain to similar issues involving Native arts from other regions of the United States as well. Kairaiuak hopes to make a video that will accompany the expanded show, to educate people about the many points of view on issues of regulation and the use of animal materials. "This issue is a lot bigger than us, and this show has a life of its own now," he says. "We're just along for the ride."

Janet Berlo

NOTES

1 "Between the Rock and the Walrus: An Essay on Being a Native Artist," in *Wood, Ivory, and Bone*, 1981 Native Art Competition, curated by Kes Woodward, Alaska State Council on the Arts and the Alaska State Museum, 1981: 7.

2 See Allen P. McCartney, ed., *Archaeological Whale Bone: A Northern Resource. First Report of the Thule Archaeological Conservation Project*, University of Arkansas Anthropological Papers #1, Fayetteville, Arkansas, 1979, and Allen P. McCartney and James M. Savelle, "Bowhead Whale Bones and Thule Eskimo Subsistence-Settlement Patterns in the Central Canadian Arctic," *Polar Record* 29, 168 (1993): 1–12.

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I would like to thank Janelle Matz of the Anchorage Museum, and artists Apan Kairaiuak and Susie Silook, for the time they took to educate me about these issues during interviews in June and July of 1994. In addition, my conversations with Arctic marine biologist Douglas Wartzok, Dean of the Graduate School of the University of Missouri–St. Louis, gave me insight into the federal regulations concerning walruses, seals and whales.

Janet Berlo is a Professor of Art History at the University of Missouri–St. Louis.

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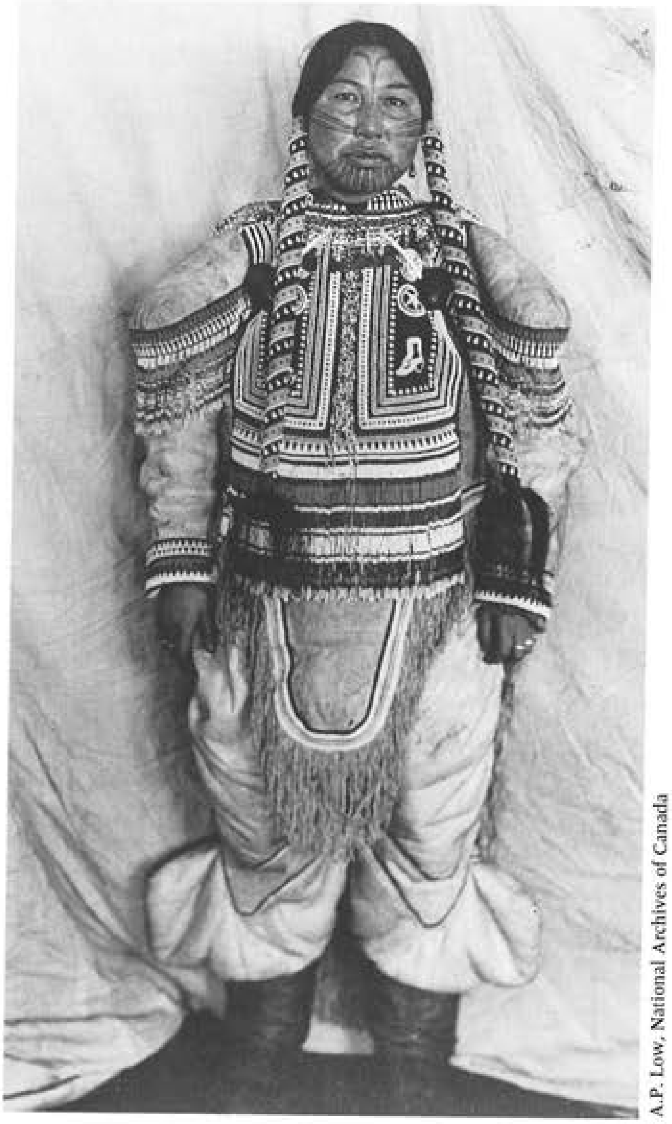
NORTHERN LIGHTS:

Inuit Textile Art from the Canadian Arctic

A review essay on the exhibition catalogue, by Cynthia Cook



A.P. Low, National Archives of Canada

Aivillik Woman Niviatsinaq (Shoofly Comer) in gala dress, **Cape Fullerton, N.W.T., 1903–1904.**

KATHARINE FERNSTROM
AND ANITA JONES.
BALTIMORE, MARYLAND:
BALTIMORE MUSEUM OF ART,
1993. 59 PP., 14 COLOUR,
37 B&W ILLUSTRATIONS.
SOFTCOVER, $15.

The failure of caribou to follow their traditional migratory routes through the Keewatin in the late 1950s resulted not only in a lack of food for the Inuit, but also in a deficiency of caribou hides from which they made their clothing. As the Inuit moved into the settlement of Baker Lake, the wives of RCMP officers, teachers and ministers taught the women to make their garments with southern materials. The beauty of the embroidered mittens, *kamiks* and parkas created by these women led to their sale both locally and to the southern market.

Soon after crafts officer Gabe Gély arrived in Baker Lake in April 1963, Inuit women began to bring small wall hangings made from fabric left over from their sewing projects into the craft shop for sale. Gradually, these *nivingataq* (something is hung) became a regular part of the shipments of arts and crafts to the South.

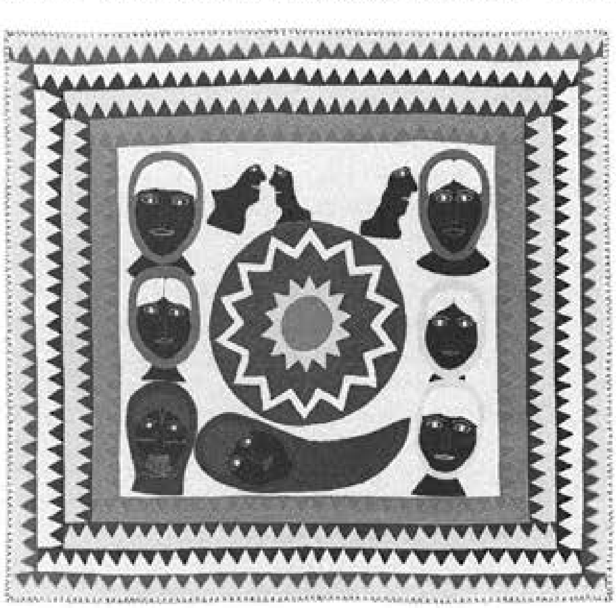
When a factory-oriented operation was instituted in Baker Lake in the late 1960s, and the emphasis shifted from individual to mass-produced items, the creation of wall hangings declined, but, with the enthusiastic support of Jack and Sheila Butler who arrived in Baker Lake in 1969 to run the craft shop, the women started once again to make works of art in this medium. Many Baker Lake artists have since gained notable reputations for their textile art. Wall hangings by artists such as Jessie Oonark, Marion Tuu'luuq, Elizabeth Angrnaqquaq and Ruth Qaulluaryuk have been acquired by most major art institutions in Canada.

These artists and their wall hangings, though familiar to connoisseurs of Inuit art in Canada, are virtually unknown in the United States. The exhibition *Northern Lights: Inuit Textile Art from the Canadian Arctic* was organized by the Baltimore Museum of Art (BMA) to present this highly acclaimed art form to the Americans. While it may be an excellent exhibition, my interest here is in the shortcomings of the publication that accompanies it.

AN INADEQUATE CONTEXT

The catalogue's introductory chapter, "The Inuit: Lives of Adaptation," was written by Katharine Fernstrom, who attempts to place in context for her American audience the art of the 12 artists from Baker Lake who were selected to participate in the exhibition. She gives a cursory account of a wide range of topics, which include the origin of the Canadian Inuit, their traditional lifestyle and the evolution of the arts and crafts movement in the Arctic. In trying to provide both a general background for the Inuit and their art and specific facts about developments in Baker Lake, Fernstrom deals with neither very adequately. To accomplish such an enormous task within the confines of five pages, she tends to list events in chronological order as they relate to a given topic. A discordant note is created, however, as entire centuries are covered in one sentence.

Sometimes, irrelevant facts are included while significant points are overlooked. In one paragraph, for example, the history of contact between the Inuit and non-Inuit in the Baker Lake region commences with a reference to a visit by the Hudson's Bay Company sloop *Churchill* to Baker Lake in 1762. This is of no significance for an understanding of the women who produced the wall hangings in this exhibition. All belong to groups of Inuit who came from much farther inland and who did not move permanently into Baker Lake until the 1950s or later.

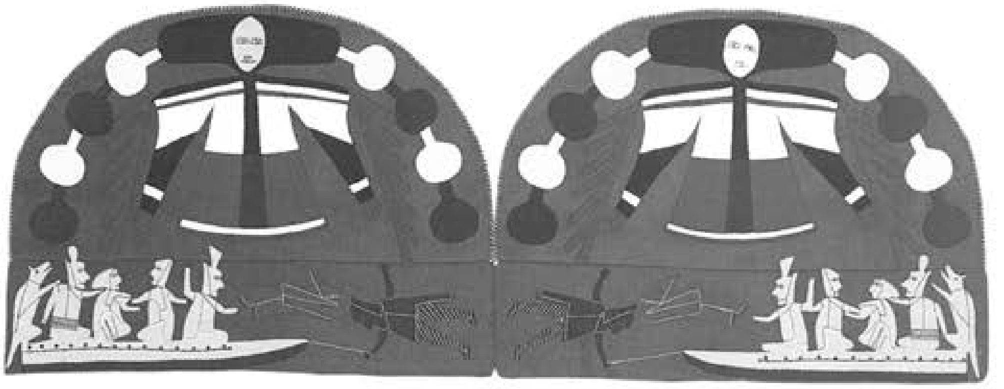


***Generations*, Janet Kigusiuq, 1990, Baker Lake (stroud, felt, appliqué, cotton embroidery thread; 51 x 54 in.; private collection).**

Baltimore Museum of Art

The fact that the large majority of these artists are *Utkuhikhalingmiut* is never established. The history of contact of these inland Inuit is much more important than can be conveyed in a general overview. Throughout the 19th century, for example, the expeditions of only three explorers passed through the Back River region (George Back in 1834, James Anderson in 1855 and Lieutenant Schwatka in 1879). These visits were brief and had no impact on the *Utkuhikhalingmiut*. After the Hudson's Bay Company set up a trading post in Baker Lake in 1916, many of the inland hunters began to travel into the settlement to trade furs for store-bought goods. However, in 1923, when the anthropologist Knud Rasmussen spent six days with the *Utkuhikhalingmiut*, he noted that this group still lived more remotely than any other Inuit and that many were seeing white men for the first time. Although contact between the two cultures steadily increased after Rasmussen's visit, the *Utkuhikhalingmiut* and others of the inland Inuit continued to live on the land until the famine of the late 1950s forced many to move closer to Baker Lake.

To establish this cultural background for the artists, however, without analyzing its impact on their art form contributes little to a more informed understanding of the wall hangings. Why were these women who shared a common heritage attracted to this medium and how is it that they were so proficient both technically and creatively? Is the relative isolation of the Inuit from the Back River/Garry Lake area and their prolonged contact with Inuit traditions of significance? More importantly, what is the relationship between the symbolic structure of the traditional *amautiq* (woman's parka) and the imagery used to decorate it and the symbols used by the contemporary artists in their wall hangings? That there *is* a relationship can be illustrated by the two beaded *amautiit* (plural of *amautiq*) Fernstrom uses to illustrate her brief discussion of traditional clothing. In these early-20th-century parkas can be seen decorative details and symbols that reappear in wall hangings six decades later.



***Shaman Calling Spirit Helpers*, Jessie Oonark, 1975, Baker Lake (stroud, felt, cotton embroidery thread; 38¼ x 103¼ in.; private collection). Only half of this wall hanging appears on the cover of the catalogue.**

Baltimore Museum of Art

This is evident in a comparison of the sawtooth border on the chest panel of Shoofly's *amautiq* (*fig. 2, p. 12* in the exhibition catalogue) with that on Kigusiuq's *Generations* (*fig. 3, p. 26*) and of the igloos on the cuffs and the inverted igloo shape of the front flap of the *amautiq* from Repulse Bay (*fig. 39, p. 12*) with the igloos in Oonark's untitled wall hangings (*fig. 16, p. 19* and *fig. 17, p. 37*).

This introductory chapter derives much of its information from secondary and tertiary sources rather than from archival documents or the accounts of explorers or ethnographers who had direct contact with the Inuit. The shortcomings of this approach are immediately evident. The body of knowledge from which facts are drawn is limited to the specific requirements of the articles or catalogues quoted.

Further, without checking the original sources, Fernstrom risks repeating the errors of others. As an example, quoting a 1972 article by Elizabeth Whitton, the author states that Gabriel Gély established the arts and crafts movement in Baker Lake. In fact, Bill Larmour was sent to Baker Lake in 1961 to "study the craft potential of the area and lay the basis for a sound craft industry."[1] As part of this effort, Larmour opened up the Kaminijjuak Craft Centre where craft materials were sold to the Inuit and their finished products were purchased. Prior to Larmour's arrival, northern service officers and area administrators were actively promoting arts and crafts as a means of providing the Inuit in Baker Lake with an income.

COLLECTIVE ICONOGRAPHY AND INDIVIDUAL EXPRESSION

Curators Katharine Fernstrom and Anita Jones combined their efforts to write an analysis of the rich iconography of the Baker Lake hangings in "Portrait of a Land and its People: Themes and Imagery in Inuit Wall Hangings." Each theme — seasonal changes, animals, life on the land, myths and legends, traditional spiritual beliefs and those of the Christian religion to which the Inuit now subscribe — is discussed in relation to several works of art.

Though not articulated by Fernstrom and Jones, it is clear that, while the artists shared common themes, the expression of each is highly individualized. This is evident in a comparison, for example, of two wall hangings featuring transforming figures: Irene Avaalaaqiaq's *Untitled* (*cat. 5, p. 13*) and Winnie Tatya's *The Shaman Who Would Not Die* (*cat. 28, p. 21*). The two works differ both technically and aesthetically. Avaalaaqiaq keeps her stitchery to a minimum, using it largely to create facial details and decorative edgings. Her amorphous, transforming animals and human beings, which would be difficult to identify without her input, are encircled by a contrasting border that has become a trademark of her work. Tatya, on the other hand, creates her animals entirely with embroidered satin stitches, while the three representations of a transforming shaman are created with appliquéd felt decorated with arrowhead stitches. Her pure forms are complemented by the simple herringbone stitch used to secure the cut edge of her wall hanging.

The fact that the tents and igloos are shown in proximity to the hunting activities of the men in many wall hangings does not necessarily represent a "female point of view," as the authors have concluded. The renowned graphic artist Luke Anguhadluq, also an *Utkuhikhalingmiutaq*, almost always included the campsite in his representations of communal events such as fishing at the weir or the sacred caribou hunts. That male and female activities are depicted together is more a reflection of their collaborative nature. Though the roles of women and men were clearly defined in Inuit society — his relating primarily to the hunt and hers to domestic issues — it was the combination of the two that ensured the survival of the group.

Unfortunately, the research technique that flawed the introductory chapter — an over-reliance on the research of others — also affects the quality and accuracy of this essay. Quoting a quote from a brochure written for an exhibition on shamanistic images in Inuit art, the authors state that the "first Shaman was created to help people survive by reestablishing [a] connection between human and animal life." Had the researchers checked the original source for the quote, they would have seen that Mircea Eliade was describing a particular belief of the *Siberian* Inuit. Although Inuit spiritual belief systems share certain elements, each group's practice of shamanism was particular to its own needs.

Having spent a week in Baker Lake interviewing the artists, the authors had the opportunity to ask each artist to interpret the myths depicted in her wall hangings. Unfortunately, only Avaalaaqiaq was asked to do this. And, most unfortunately, Victoria Mamnguqsualuk's description of one of *her* drawings, found in *Inuit Myths, Legends and Songs*, is used to describe the content of Miriam Qiyuk's wall hanging *Untitled (cat. 25, p. 20)*. Mamnguqsualuk's version does not correspond to Qiyuk's interpretation, which this reviewer collected from the artist in 1991. At that time, Qiyuk stated that the bird peeking out from the tent in the upper right corner is a male visitor, involved in a secret relationship with Kivioq's wife during his absence. The figure in the lower left is Kivioq, who is fleeing from *ulus* (women's knives) being flung *at him* by the Bee-woman.

"STITCHING TO SURVIVE"

Curator Anita Jones authored the final two essays, "Stitching to Survive" and "Now we learn to live here . . ." The first is largely a compilation of material already published by Bernadette Driscoll-Engelstad, Maria Muehlen, Sheila Butler and Jean Blodgett, but without sufficient credit given to them. The author's admiration for the sewing skills of Inuit women is evident as she relates details such as the number of stitches or beads applied per inch on their parkas. The statement, however, that Oonark's less fastidious stitching reflects the fact that her visual concerns override those of technique should have been attributed to Jean Blodgett, who made the observation in her catalogue on the artist (Blodgett 1986: 65).

An outline of the development of the arts and crafts movement in Baker Lake is repeated in the essay. Although Jones presents a much more thorough and coherent account than that given in the introductory essay, one wonders why this subject was dealt with twice and why neither presents any new information on the subject. The roles of Mrs. Wilson, Mrs. Dowling and Elizabeth Whitton, who taught sewing and embroidery to the Inuit in the late 1950s and 1960s, of Jack and Sheila Butler in the early 1970s, and of Marie Bouchard in the resurgence of this art form in the mid-1980s, should have been examined in detail if the author wanted to contribute meaningfully to this field of study.

> ***That suggestions were made by advisers from the South in no way undermines their contribution or the ability of the artists who have consistently responded to their demands.***

The differing roles of Jack and Sheila Butler, for example, have yet to be distinguished. There seems to be an assumption that women's art could have been promoted only by a woman. Referring to Sheila Butler's article "Wall Hangings from Baker Lake," Jones writes that Sheila ordered large quantities of felt, duffle and embroidery threads so that the women "could explore the potential of this medium." Sheila, however, clearly states in the article that it was she *and* Jack who did this (Butler 1972: 29). My own research suggests that Jack's role was much more significant than is yet to be recognized in the literature. These two significant contributors were not interviewed for Jones' essay.

The erroneous assertion that Gabe Gély initiated the craft program in Baker Lake is repeated in this essay and then compounded by the addition of another faulty statement. Gély was *not* mandated solely to start up a printmaking program. He was assigned the responsibility of encouraging arts and crafts familiar to the Inuit. Carving, fine crafts and artifacts were to be concentrated on at first; then new developments such as printmaking could be introduced by Gély when he felt it appropriate.[2]

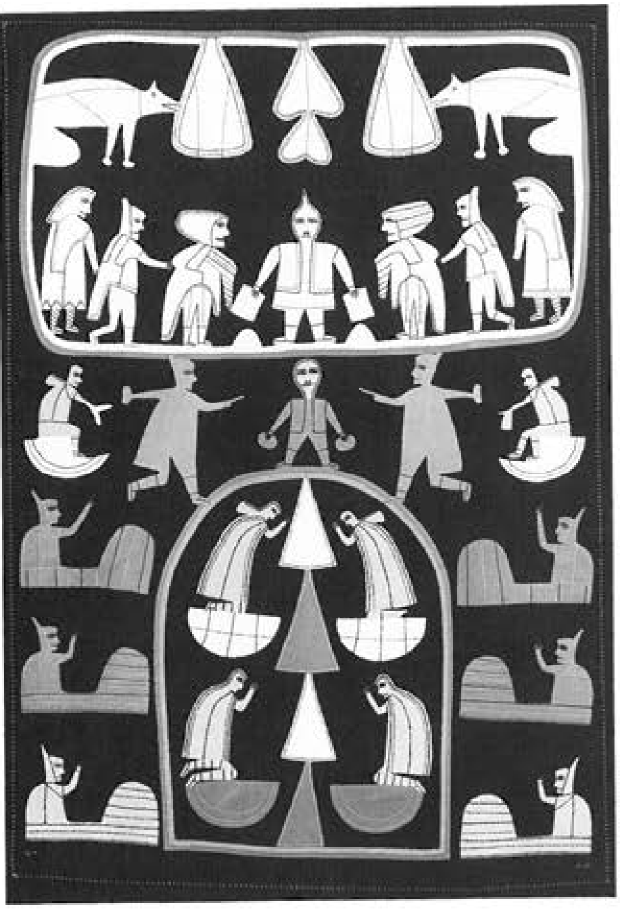
Contrary to Jones' statement that there was little support for the wall hanging artists before 1969, archival documents indicate that a high level of respect and encouragement was given to this art form by Gély, Elizabeth Whitton and Boris Kotelewetz, as well as by southern collectors, wholesalers and retailers of Inuit arts and crafts.

In 1964 and 1965, George Swinton purchased two wall hangings in Baker Lake that were well received in Winnipeg upon his return. Jon Evans, Chief of the Industrial Division, remarked in December 1964 to a retailer, "One or two [wall hangings] received recently are quite exquisite . . . and must be presented as works of art." In a description of his work plan in 1965, Gély was instructed by Evans and Alec Stevenson, Administrator of the Arctic, to give "top priority" to Ottawa orders "for carvings . . . and embroidered tapestries." In September 1965, Stevenson reported that "tapestry samples are generally excellent and display the great skill of the [Inuit] seamstresses. The designs are of such calibre that they deserve the best possible material support such as white and red duffle . . . there is a very sustained market demand for these very fine handicrafts."

That wall hangings were no longer being made in the late 1960s may have been the result of the introduction of the "factory-oriented system" to the production of sewn garments or, simply, the lack of an enthusiastic crafts officer to offer support and encouragement to the artists between Kotelewetz's departure and the arrival of the Butlers.

SPATIAL SENSIBILITY

The question of whether a particular artist used, at some time or other, a partial or full pattern to create a wall hanging seems to be an issue. It is clear that, in the beginning, the artists cut their images freehand. Sheila Butler does not recall the use of patterns *at all* during her tenure (Butler 1972). Blodgett concluded that Oonark's "visual sense and her many years of experience in sewing traditional



Art Gallery of Ontario

***Untitled*, Jessie Oonark, 1975, Baker Lake (stroud, felt, embroidery floss; 212 x 144 cm; Art Gallery of Ontario).**

clothes . . . without patterns of any kind" enabled her to cut any kind of shape freehand (Blodgett 1986: 64).

That circumstance and time have led some of the contemporary wall hanging artists to use patterns does not diminish our amazement at their incredible abilities. It is astounding that an artist such as Elizabeth Angrnaqquaq (who almost always signed her wall hangings as Elizabeth Qiyuk or Elizabeth) could create, freehand, the complex forms found in her work. That the confined space in their homes forced some, such as Jessie Oonark, to embroider their large wall hangings one section at a time and prevented them from seeing the entire field of their work until it was completed is even more astonishing. And yet, on closer examination, this phenomenon — the ability to "collect information . . . and integrate it into abstract inner vision" (McGrath 1988: 10) that could be transferred to paper or animal skins — was natural for both Inuit map-makers and the women who created parkas, *kamiks*, kayak covers and tents. The artists simply used the same spatial sensitivity in the creation of their wall hangings.

The extent to which the artists have been influenced by sewing centre and crafts officers need not remain as vague as Jones suggests. Archival documents, for example, indicate that the Inuit were taught embroidery stitches as early as 1958 by Mrs. Dowling, wife of the radio operator in Baker Lake. Elizabeth Whitton also taught stitching and demanded high technical standards from the seamstresses and textile artists. Though Marie Bouchard did not have to teach the women stitching — as they were already mature artists by the time she arrived in Baker Lake — she too, according to the artists I interviewed, insisted that their work be of high quality both technically and aesthetically. Had the Butlers been interviewed, the extent to which they instructed the artists could also have been clarified. Never having spoken to Sheila and yet inferring that she was being "politically correct" when she stated that she and Jack gave "little in the way of aesthetic criticism" seems particularly unfair on Jones' part.

That suggestions were made by advisers from the South in no way undermines their contribution or the ability of the artists who have consistently responded to their demands. As mentioned above, when there was no crafts officer nor an immediate market for the wall hangings in the late 1960s, the women stopped working. Unless the influence of the advisers was so pervasive that there is consistent visual evidence of it in the wall hangings — which there is *not* — what *is* significant is how each artist took what she wanted from them and made it uniquely her own.

It is clear, for example, that the women were encouraged by some advisers to put decorative borders on their wall hangings. That this advice was translated into individual expressions in their work is evident if we compare Tuu'luuq's highly geometric edging created by the repetition of the abstracted form of an igloo (*cat. 30, p. 29*), the chain of eyes that encircle Qiyuk's image in her untitled wall hanging (*cat. 25, p. 20*) and the faces of humans and animals that emerge from the metamorphic borders on Avaalaaqiaq's wall hangings (*see cat., p. 41*). Then, of course, there are those artists who ignored this guideline altogether!

I could continue. I could compliment Jones on her analysis of the technical abilities of the wall hanging artists in the last section of the catalogue, while lamenting both curators' reluctance to examine their intricate symbolic imagery. An understanding of Inuit symbols would require a much deeper knowledge of the spiritual and social life of the Inuit than a surface examination of stitchery would reveal. One cannot grasp the significant issues relating to this art form by spending a week interviewing artists or by relying solely on the research of others. The development of textile arts in Baker Lake cannot be examined without proper field work and archival research. Wall hangings resulted from the interaction of two cultures, and a balanced account cannot be given without some input from the southerners who contributed to it.

It must also be pointed out that, although the exhibition was originally intended to introduce wall hangings to an American audience that is virtually unaware of this art form, two of the three venues of this exhibition were Canadian. If it was intended to be of interest to a comparatively well-informed Canadian audience, the catalogue needed to be more focused, to deal with relevant issues in depth and to contribute new material to this field of study.

As for the layout of the catalogue, it should be noted that any iconographic or formal analysis of the wall hangings requires that the reader be able to locate the illustrations of the works under discussion easily. This is difficult since the photographs are placed in random order throughout the text. On occasion, the process of finding the works is facilitated by the inclusion of the page number on which they appear. It would have been preferable had this been done consistently, so that the reader would not have to leaf through the entire catalogue to find a specific work or, worse, to find that there is no illustration at all.

The Director of the Baltimore Museum of Art states in the foreword that it was Bernadette Driscoll-Engelstad, a well-known Inuit scholar, who had approached the BMA with the proposal for this exhibition. Yet her contribution is strangely absent. It is also stated that Driscoll-Engelstad read *some* of the manuscripts published in the catalogue. Had she read *all* of them, could some of the errors and omissions that mar this project have been avoided?

The idea of assembling an exhibition on Baker Lake wall hangings was an important one. From the illustrations in the catalogue, it appears that the works selected for the exhibition by the curators are of high quality. The catalogue, unfortunately, does not measure up to this endeavour and is, in fact, a critical and scholarly disappointment.

NOTES

1 Canada, National Archives of Canada, RG 85, vol. 487, file 255.5/159.

2 Ibid.

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Cynthia Cook is a freelance curator. Her most recent project was the organizing of From the Centre: The Drawings of Luke Anguhadluq *for the Art Gallery of Ontario.*

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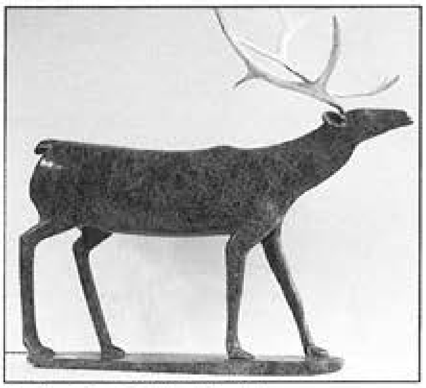

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INUIT ATTEND INTERNATIONAL TRADE CONVENTION IN BEIJING

Representatives of **Pauktuutit, Makivik Corporation, Unaaq, Baffin Regional Inuit Association, Seaku Fisheries, Qikiqtaaluk Corporation** and the **Labrador Inuit Development Corporation** attended an International Trade Convention in Beijing, China May 18 and 19. **Dinah Andersen** of Nain, Labrador, now working for Eastern Edge gallery in St. John's, Newfoundland, attended the Beijing convention. She reports that Inuit artwork, videos, books, jewellery and stone were on display, and women supervising the booth answered questions about their art and culture wearing traditional *amautii*, skin boots and ivory jewellery. The booth was popular with visitors and attracted a wide range of enquiries, facilitated by a Mandarin–Inuktitut interpreter. A local television station filmed several booths in the exhibit, including the Inuit delegation from Canada, for broadcast to over one billion people across China. The convention afforded Inuit numerous opportunities to contact Chinese businesses, visit local sites and meet with Chinese and Tibetan Aboriginal groups.

Unaaq Inc.

The Inuit delegation, sponsored by the Canadian Inuit Business Development Council and Aboriginal Business Canada, in Beijing, China, May 1994: (*left to right*) Blandina Tulugarjuk, Martha Flaherty, Lucassie Tooktoo, Martha Greig and Dinah Andersen.

CANADA COUNCIL APPOINTS FIRST PEOPLES EQUITY COORDINATOR

Roch Carrier, Director of the **Canada Council**, appointed **Lee-Ann Martin** to the newly created position of First Peoples Equity Coordinator on July 5, 1994. Martin will provide support to the Canada Council's First Peoples Committee on the Arts, and will be responsible for developing policies and programs to make the Canada Council accessible to Aboriginal artists and arts organizations. Martin says the Committee will look at the issues of access, development, human resources and communications. "To get information about the Canada Council out and to get feedback to see if we are meeting the artists' needs . . . communication is vital." The First Peoples Committee on the Arts will be exploring the possibility of establishing a funding unit for First Peoples artists, as well as making current programs more accessible. A two-year professional development training program in arts administration will be launched in early 1995.

Of Mohawk ancestry, Martin has extensive curatorial experience, including her recent position as Curator of Contemporary Indian Art for the Canadian Museum of Civilization, where she was co-curator of *Indigena: Perspectives of Indigenous Peoples on Five Hundred Years*. She has also written a Canada Council report, *The Politics of Inclusion and Exclusion: Contemporary Native Art and Canadian Art Museums*, and has published curatorial texts to accompany various exhibitions, including *Rebecca Belmore: The Language of Place* for the Contemporary Art Gallery in Vancouver and *Solidarity: Art After Oka* for Ottawa's SAW Gallery. Martin has also participated in conferences, seminars and workshops on Aboriginal art issues over the last decade.

PILOT PROJECT UNDER WAY TO BENEFIT INUIT YOUTH

Inuit Tapirisat of Canada has initiated a 10-month pilot project called the **International Inuit Youth Exchange Program**. The venture started in September and has brought four Inuit youth together with two Aboriginal people from Russia and two from Chile to acquire skills in planning, implementing and managing youth programs and camps in their own communities. The program is designed to enable the participants to learn more about cultural sharing, leadership skills, and audio, video and print productions. Funded by the Children's Bureau of Health Canada, the exchange is based in Ottawa, Ontario, but field trips to the Canadian North, as well as to the partner countries, Russia and Chile, are planned throughout the remaining months of the project. Inuktitut instructors with the program are **Mary Thompson** of Arviat, Northwest Territories and **Angus Andersen** of Nain, Labrador.

QAMINITTUAQ: WHERE THE RIVER WIDENS — EXHIBITION, SYMPOSIUM AND ADVENTURE

Dave Sutherland

Simon Tookoome describes one of his drawings in *Qaminittuaq: Where the River Widens*, Baker Lake, August 1994.

Artist Marion Tuu'luuq, curator Judith Nasby and Mayor David Kabloona cut the ribbon to mark the official opening of *Qaminittuaq: Where the River Widens* at the Baker Lake Community Centre on the afternoon of August 19, 1994. "This is the first exhibition of Inuit art organized by a southern gallery to open in the North," said Judith Nasby of the Macdonald Stewart Art Centre in Guelph, Ontario.

The exhibition, consisting of 80 drawings by artists of Baker Lake, was organized by the Macdonald Stewart Art Centre and opened as the focal point of the Baker Lake Adventure and Art Symposium.

Jack and Sheila Butler were honoured at the opening for their invaluable help in the production of the first and successive editions of prints, as well as the stimulation of drawings, sculpture and embroidery. Thomas Iksiraq was honoured for his role as one of the first printmakers and as long-time manager of both the print shop and the Sanavik Co-operative during its art-producing days. Judith Nasby was honoured for her work collecting the drawings of Baker Lake artists, curating the exhibition and arranging for its opening in the community.

Dave Sutherland

Nancy Pukingrnak Aupaluktuq was one of the artists honoured at *Qaminittuaq: Where the River Widens*, Baker Lake, August 1994.

Dave Sutherland

Interpreter Joan Killulark, left, listens while Myra Kukiiyaut describes one of her drawings in *Qaminittuaq: Where the River Widens*, Baker Lake, August 1994.

This was the first time that many of the artists had seen their work framed, hung and exhibited. Forty visitors arrived from southern Canada to attend the opening, and to share the "adventure" and symposium organized by *Qatqamiut*, the Baker Lake Historical Society. The opening concluded with entertainment by the people of Baker Lake: throat singing, drumming, "country" harmonies with guitar and demonstrations of skill with the dog whip. On the morning following the opening, the visitors were introduced to the community through a brief history presented by Henry Ford (one of the few, if not the only, indigenous Inuit art dealers) and an amusing, but informative, lesson in Inuktitut given by Michael Mautaritnaaq.

An exhibition of the work of the leading wall hanging artists was held in the school gymnasium, including some works selected by Marianne Heggtveit for the Canada Council Art Bank.

A highlight of the weekend was a tour of the exhibition, with each artist discussing his or her work. It is rare that dealers or collectors are given such insight into the work of northern artists, and it was fascinating to explore with the artists the variety of intent in the works — some narrative in presentation, some celebrating in a straightforward way the beauty and texture of the world (referred to by southerners as "barrens"), and others with layered meanings not easy to interpret across the gulf of culture without the artist's assistance. All of the work was closely related to the land and the culture that it shaped. Many people from the community expressed their gratitude to the artists for recording their culture and thereby providing a permanent testimony. Thomas Iksiraq talked briefly about the importance of the work, and William Noah spoke of the difficulties encountered by artists.

In the evening, a dinner that included country foods was served at the hotel, followed by a fashion show, featuring clothes from traditional to modern, organized by Mercy Kayuryuk, Victoria Mamnguqsualuk's daughter.

A trip to the Kazan Falls on the sunny Sunday was a memorable experience for the southern visitors (and a Baker Lake resident or two) who took advantage of the opportunity. Those who did not visit the Kazan had the chance to tour the community, the Historical Centre and a traditional camp, and to visit Jessie Oonark's grave with her son, William Noah.

The following day, artists had the opportunity to question curators about the role of public galleries. The questions tended to relate more to dealers than to curators, but it did illustrate the limited economic and legal understanding that artists have of the Inuit art industry. The bridging of this gap was, perhaps, one of the most important things to come out of the weekend. The artists were given to understand — in front of their community — how special they are and how highly regarded their work is, and the community responded with obvious pride. Also significant was the fact that the activities in the community were organized by local Inuit, members of *Qatqamiut*. It was *their* show to honour *their* people.

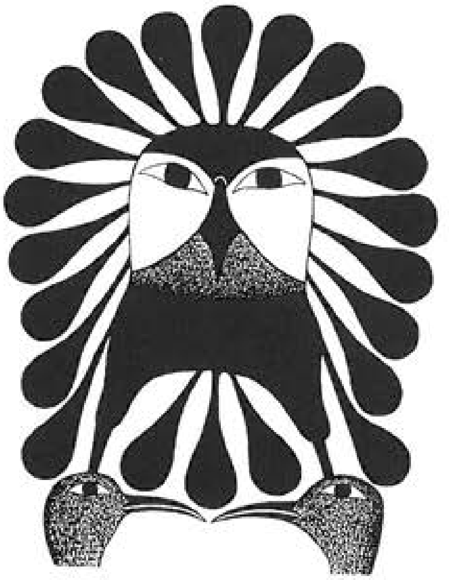
Sandra Ungungai, the coordinator, Marie Bouchard, who provided background support, and all the other members of *Qatqamiut* can take considerable pride in a successful weekend. Its effect will be long-lasting and will, I suspect, encourage the continuation of Baker Lake's tradition of producing art of outstanding significance.

Generous assistance to enable the exhibition to open in Baker Lake and to hold the "adventure" and symposium was provided by the Department of Economic Development and Tourism (GNWT), the Cultural Affairs Program of the Department of Education, Culture and Careers, Calm Air and Canadian North Airlines.

Qaminittuaq: Where the River Widens will tour nationally and internationally for the next two years. Artists represented are Ruth Annaqtuusi, Irene Avaalaaqiaq, Marjorie Esa, Hannah Kigusiuq, Janet Kigusiuq, Victoria Mamnguqsualuk, William Noah, Nancy Pukingrnak Aupaluktuq, Ruth Qaulluaryuk, Marion Tuu'luuq, the late Luke Anguhadluq, Martha Ittuluka'naaq and Harold Qarliksaq.

Dave Sutherland

Dave Sutherland, a consultant, was formerly Arts and Crafts Officer with the Government of the Northwest Territories' Department of Economic Development and Tourism.



Detail from the drawing *Owl*, used as the basis for a glass owl made at the Pilchuk Glass School.

John Price

Kenojuak Ashevak holds a glass interpretation of her drawing *Owl*, made at the Pilchuk Glass School, near Seattle, Washington.

PEOPLE

Cape Dorset artists **Kenojuak Ashevak** and **Pitseolak Niviaqsi**, and **Jimmy Manning**, manager of the West Baffin Eskimo Co-operative, were in Seattle, Washington in July for the opening of the exhibition *Arctic Spirit: 35 Years of Canadian Inuit Art, 1959–1994*. They also visited the **Pilchuk Glass School** in nearby Stanwood, Washington where gaffer **Dimitri Michaelides** led a glass-blowing exercise in the creation of an interpretation of an owl, based on a drawing provided by Ashevak.

■

A space at the north end of the Grand Hall in the **Canadian Museum of Civilization** in Hull, Quebec has been named after **Bill Taylor**, in honour of his achievements in and contributions to Canadian research and museology. The dedication of the **William E. Taylor Research Gallery** took place on September 11, 1994, when **Peter Herrndorf**, Chairman of the Board, unveiled a plaque to commemorate the event. A research fund in Taylor's name has been established, the proceeds from which will be used to create an annual award for outstanding achievement in museology.

Taylor first performed field work for the National Museum of Canada in 1950. Six years later, he joined its staff as Arctic Archaeologist and soon after became Chief of the Archaeology Division. In 1967, Taylor became the first director of what was to be a separate human history museum, the National Museum of Man (now the Canadian Museum of Civilization), a position he held until 1983. During that time, Taylor helped to create and seek funding for the Folk Culture Division. He assisted in the development of the Mercury Series, a publications series established to complement previous studies and monographs on archaeological research, and he oversaw the complete renovation of the Victoria Memorial Museum Building in Ottawa, which added 40,000 square feet of exhibition space. He is currently Director Emeritus of the Canadian Museum of Civilization.

■

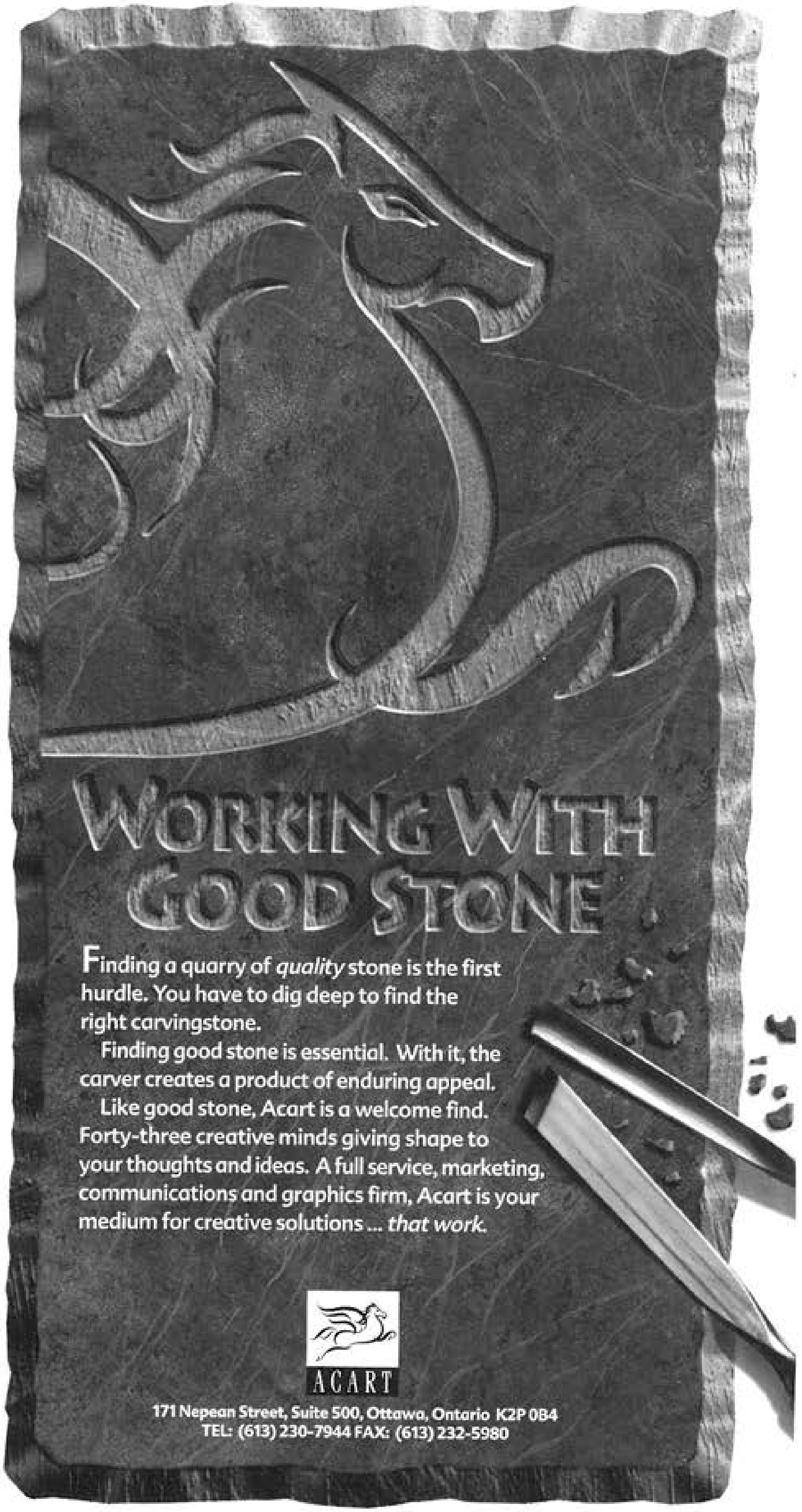
A one-week sculpting course at the **Ottawa School of Art** (OSA), scheduled to be taught by **Natar Ungalaq** from August 22 to 26, was cancelled due to insufficient registration. The OSA, which pioneered the use of Inuit art instructors at southern art schools by hiring **Mattiusi Iyaituk** in 1993 to teach a summer session, hopes to offer the opportunity again in 1995. Interested people with beginner or intermediate sculpting skills should contact the OSA's Executive Director, Jeff Stellick, at (613) 241-7471.

* * *

Joseph Angutiguluk and **Tommy Kumarluk**, both from **Kuujjuarapik**, were two of the Canadian representatives at an art festival in July 1994 in Normandy, France, where artists from member countries of the Second World War's Allied forces were featured. The **Galerie Saint Merri** in Paris, France presented 150 Inuit sculptures at the festival.

QAGGIQ 95

The **Inuit Broadcasting Corporation** and the **Inuit Art Foundation**, in collaboration with the **Canadian Museum of Civilization**, are planning to mount an Inuit cultural festival in Ottawa, February 18 and 19, 1995. The festival will involve Inuit organizations from the Northwest Territories, Labrador and northern Quebec. *Qaggiq 95* will present drum dancing, throat singing, Arctic sports and games, northern television, Arctic foods, and carving and printmaking demonstrations. The festival, to be held in the Grand Hall of the Canadian Museum of Civilization, will coincide with *Winterlude*, an annual winter carnival in the national capital area.



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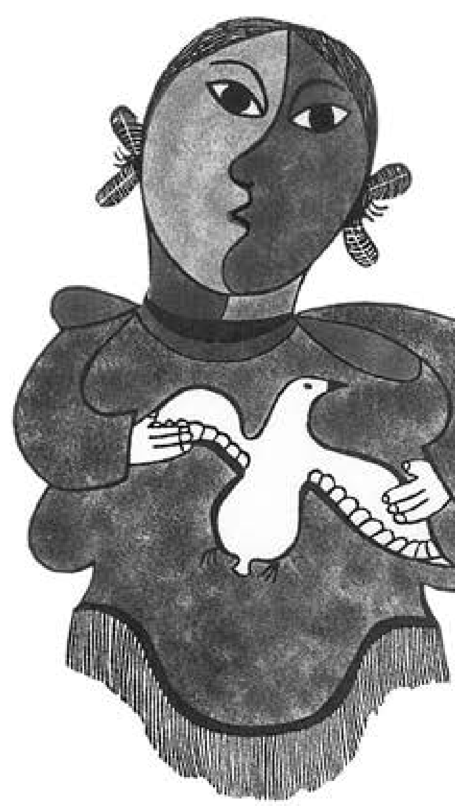


***Woman and Snow Bird*, Pitaloosie Saila, 1973, Cape Dorset (stonecut and stencil; 61.5 x 43 cm).**

Canadian Museum of Civilization

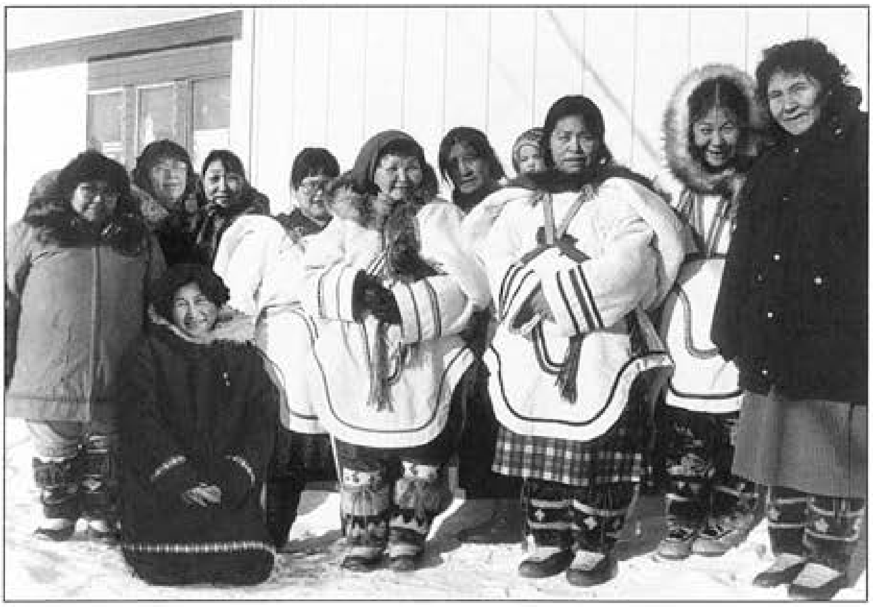
Isumavut: The Artistic Expression of Nine Cape Dorset Women, an exhibition exploring contemporary life in the North through the eyes of some of its women artists, opened at the **Canadian Museum of Civilization** on October 6, 1994. Exhibition curator Odette Leroux says that the 188 works, ranging from prints, drawings, and acrylic paintings to sculpture and jewellery, present "a unique window on a remote world." The exhibition runs until September 24, 1995 and will be reviewed in an upcoming issue of *Inuit Art Quarterly*.

■

From June 15 to September 18, the **Art Gallery of Ontario** presented *Robert Flaherty: Camera Studies*, an exhibition showcasing a selection of Flaherty's vintage photographs of the Aboriginal people he met while surveying the Arctic. Most people associate Flaherty with his 1922 classic film *Nanook of the North*, and few know of this set of photogravures from his book *Camera Studies of the Far North*, originally published to promote the film.

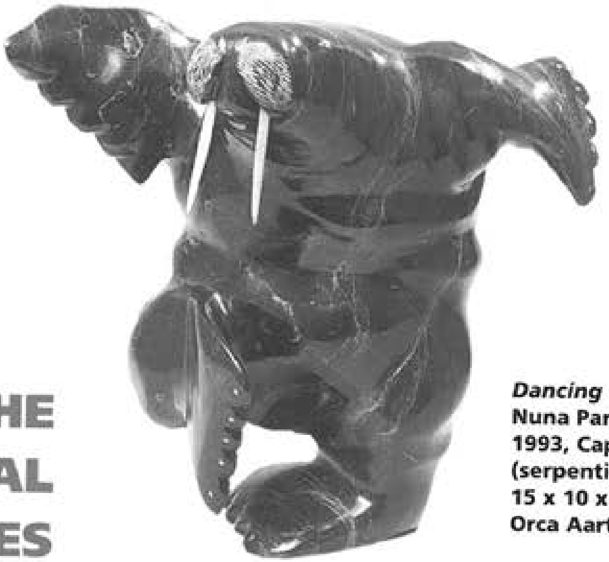
■

The **Manitoba Museum of Man and Nature** plans to open the *Hudson's Bay Museum Collection* (donated in March 1994), an exhibition to be mounted in January 1995 in celebration of the museum's 25th anniversary. The collection dates from the 17th century and is the largest compilation of material from the early settlement period. It includes 6,000 artifacts: archaeological objects, clothing, implements, trade goods, Inuit art, maps and photographs, the James Houston Collection of Baffin Island stone prints (1958), and relics from the Arctic expedition of Sir John Franklin.



Jimmy Manning

Cape Dorset women involved in *Isumavut: The Artistic Expression of Nine Cape Dorset Women*: *(standing, left to right)* Pitaloosie Saila, Oopik Pitseolak, Mayoreak Ashoona, Annie Manning, Minnie Aodla Freeman, Ovilu Tunnillie, Qaunaq Mikkigak, Kenojuak Ashevak and Napatchie Pootoogook; *(seated)* Ann Meekitjuk Hanson (photos of Oopik Pitseolak and Ann Meekitjuk Hanson were superimposed).



***Dancing Walrus*, Nuna Parr, 1993, Cape Dorset (serpentine; 15 x 10 x 10 in.; Orca Aart Gallery).**

AT THE COMMERCIAL GALLERIES

Orca Aart Gallery of Chicago presented *Wild Arctic: Exceptional Sculpture from Canada* May 20 through July. The exhibition included large stone works in serpentine, soapstone, argillite and basalt.

■

Snow Goose Associates celebrated its one-year anniversary at its 8806 Roosevelt Way location in Seattle, Washington with artists **Kenojuak Ashevak** and **Pitseolak Niviaqsi** of Cape Dorset. Both artists were at the gallery July 9 to open *Cape Dorset Revisited*, an exhibition of 20 previously unpublished prints dating from 1959–1989. Rejected, when printed, by the Canadian Eskimo Arts Council, these prints have been released from the Cape Dorset archives to coincide with an exhibition of the same name at the **McMichael Canadian Art Collection** in Kleinburg, Ontario. On July 15 and 16, Snow Goose also hosted **Vasilii Parnikov**, a printmaker, **Nikolai Kurilov**, a landscape painter and artist working in ink drawings and appliqué, and **Fyodor Markov**, a carver of ivory and caribou antler, all from the Amur River region of Siberia.

■

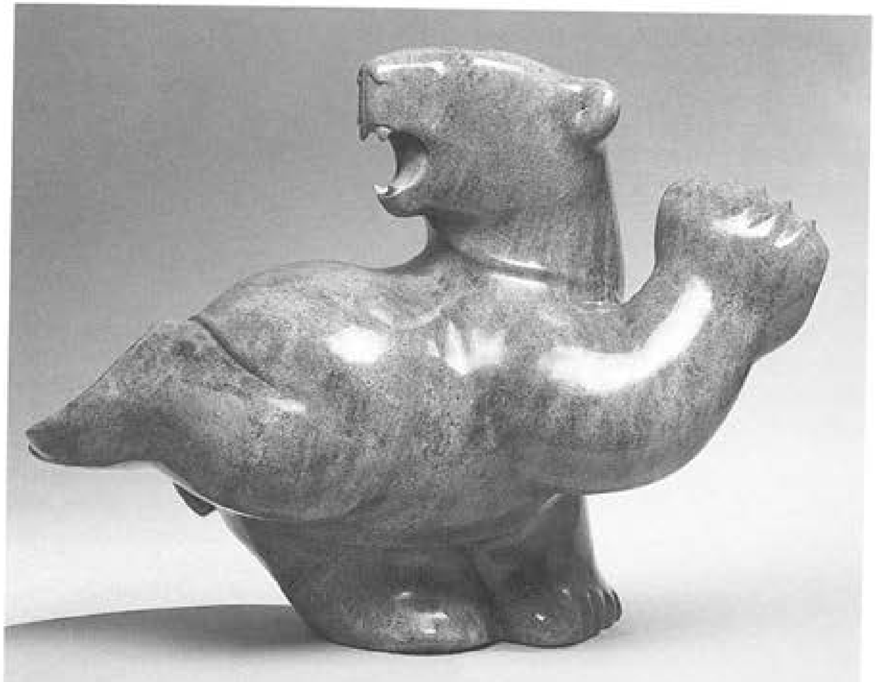
The **Inuit Gallerie** in Mannheim, Germany featured work by Cape Dorset artist **Pudlo Pudlat** from June 15 to July 16. On June 19, Dr. Gisela Gotte, director of the Clemens-Sels-Museums in Neuss, gave a lecture at the gallery on Pudlat's prints and drawings.

■

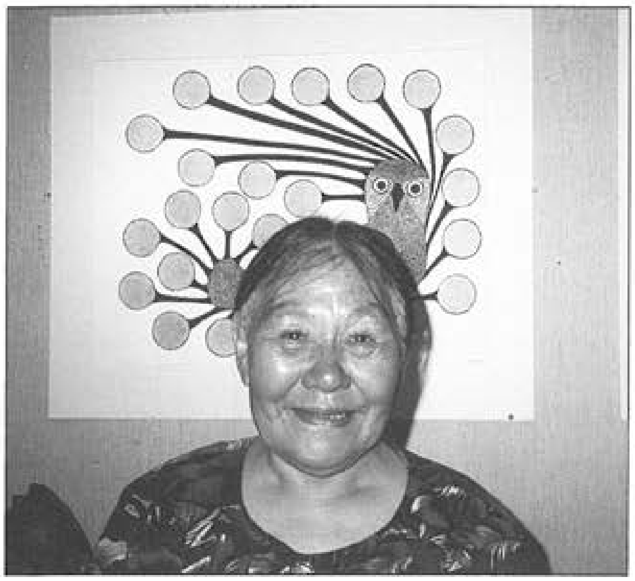
Partnership with Pangnirtung, an exhibition of prints and drawings from the Dow Chemical collection, opened at the **Canadian Embassy** in Washington on July 12. Works on exhibit included 40 prints, stonecuts, lithographs, stencils, drawings and photographs. The exhibition was designed to reflect indigenous community life, family and the "spirituality of nature." It was supplemented with prints on loan from the **Arctic Inuit Art** gallery in Richmond, Virginia. The show closed August 31.

■

The **Uqqurmiut Centre for Arts & Crafts** presented its annual print collection from Pangnirtung artists at the **Houston North Gallery** in Lunenburg, Nova Scotia in September and October.



***Spirit Bear*, Kululu Itulu, 1994, Lake Harbour (serpentine; 16 x 20 x 9 in.; Orca Aart Gallery).**



Kenojuak Ashevak at Feheley Fine Arts in Toronto, July 1994.

His Honour Judge Donald B. Dodds

Graphic artist and master printmaker from the Pangnirtung group, **Thomasee Alikatuktuk**, demonstrated stencil printing on the opening weekend of the exhibit.

◆

The **Catto Gallery** in London, England presented an exhibition of 35 Inuit carvings from July to November. **Maurice Yacowar**, Dean of Academic Affairs at the **Emily Carr College of Art & Design** in Vancouver, led a discussion of the works on July 3, 1994.

◆

Feheley Fine Arts presented *Kenojuak Ashevak: Recent Drawings* from July 14 to August 13. Twenty drawings were on exhibit.

◆

Arctic Artistry in Hastings-on-Hudson, New York will feature an exhibition of 25 stone sculptures called *A Study in Contrasts: Nutaraaluk and Mattiusi Iyaituk*. The exhibition continues through December. From January to March, the gallery will host an exhibition entitled *The Michael Family from Lake Harbour*, presenting sculpture from five members of the Michael family.

◆

The **Maslak-McLeod Gallery** in Toronto, Ontario will feature an exhibition of sculpture, prints and drawings by northern Quebec artists in November and December.

◆

The **Ancient Traditions Gallery** in Minneapolis, Minnesota has several upcoming exhibitions: *Cape Dorset Drawings* runs from November 25 to December 31; *Antler People*, works in bone and antler, runs from January 6 to February 18, 1995; and an exhibition of Rankin Inlet Ceramics runs from March 16 to April 1, 1995.

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Torso, Ovilu Tunnillie, Cape Dorset, Stone, 1994, 9 1/4" x 3 1/2" x 1 1/4"

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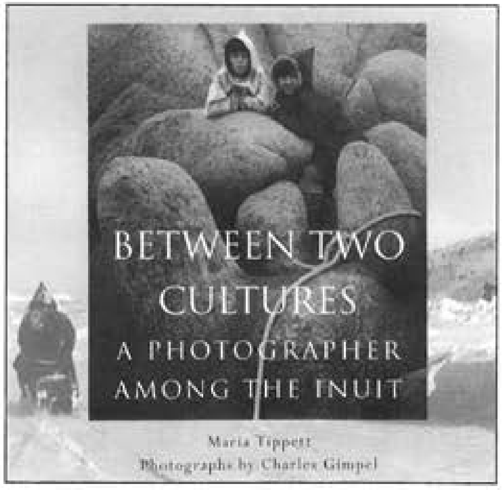

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Every effort is made to ensure that information in this calendar is correct, but readers are advised to check dates and times with event organizers.

EXHIBITIONS

In the Time of the Kayak: Hunting in the Eastern Canadian Arctic, Royal Ontario Museum, Gallery of Indigenous Peoples, 100 Queen's Park, Toronto, Ontario, February 19, 1994 to spring 1995.

Inuit Art from the Collection, Macdonald Stewart Art Centre, 358 Gordon Street, Guelph, Ontario, until fall 1995.

Qaminittuaq: Where the River Widens, Macdonald Stewart Art Centre, Guelph, Ontario, spring 1995.

Karoo in Ottawa, National Gallery of Canada, 380 Sussex Drive, Ottawa, Ontario, October 6, 1994 to March 5, 1995.

Selections from the Permanent Collection, National Gallery of Canada, 380 Sussex Drive, Ottawa, Ontario, October 6, 1994 to September 10, 1995.

The Ashoona Family of Cape Dorset, Winnipeg Art Gallery, 300 Memorial Boulevard, Winnipeg, Manitoba, November 19, 1994 to May 14, 1995.

Selections from the Permanent Collection of Inuit Art, McMichael Canadian Art Collection, 10365 Islington Avenue, Kleinburg, Ontario, October 23, 1994 to February 19, 1995. This instalment features graphics and sculpture with a family theme, to coincide with the closing months of 1994, designated by UNESCO as the International Year of the Family.

Isumavut: The Artistic Expression of Nine Cape Dorset Women, Canadian Museum of Civilization, 100 Laurier Street, Hull, Quebec, October 6, 1994 to September 24, 1995. An illustrated volume on the exhibition, entitled *Inuit Women Artists: Voices from Cape Dorset*, is available from the Canadian Museum of Civilization. Exhibition information tel: (819) 776-7000; Mail order tel: (819) 776-8387.

Inuit Prints: A Collector's Choice, Burnaby Art Gallery, 6344 Deer Lake Avenue, Burnaby, B.C., October 29 to December 24, 1994.

TRAVELLING EXHIBITIONS

Arctic Wildlife: The Art of the Inuit, Montreal Museum of Fine Arts, Montreal, Quebec. *Itinerary:* Musée du Séminaire de Sherbrooke, Sherbrooke, Quebec, October 21, 1994 to January 8, 1995; Thames Art Gallery, Chatham Cultural Centre, Chatham, Ontario, January 20 to March 19, 1995. Catalogue available from the Montreal Museum of Fine Arts. Tel: (514) 285-1600.

Between Worlds, University of Alberta Hospital, McMullen Gallery, Edmonton, Alberta, November 12 to December 31, 1994.

From the Centre: The Drawings of Luke Anguhadluq, Art Gallery of Ontario, Toronto, Ontario. *Itinerary:* Thunder Bay Art Gallery, Thunder Bay, Ontario, October 22 to November 30, 1994; Rodman Hall Arts Centre, St. Catharines, Ontario, January 22 to February 19, 1995. Catalogue available from the Art Gallery of Ontario. Tel: (416) 979-6648.

Indigena: Perspectives of Indigenous Peoples on Five Hundred Years, Canadian Museum of Civilization, Hull, Quebec. *Itinerary:* Art Museum, University of Oklahoma, June 8 to September 5, 1995. Book/catalogue and poster available from the Canadian Museum of Civilization. Tel: (819) 776-7000.

The Inuit and Diamond Jenness, Canadian Museum of Civilization, Hull, Quebec. *Itinerary:* Wellington County Museum and Archives, Fergus, Ontario, January 15 to March 26, 1995. Catalogue and poster available from the Canadian Museum of Civilization. Tel: (819) 776-7000.

The Ingminirraqtuq Project, Burnaby Art Gallery, Burnaby, B.C., November 19 to December 24, 1994.

PRINT COLLECTIONS

The Cape Dorset Annual Graphics Collection opened concurrently October 21 at the Inuit Gallery of Vancouver and at Arctic Artistry, Hastings-on-Hudson, N.Y.

WORKSHOPS

National Gallery of Canada, sculpture workshop for adults with artist Manasie Akpaliapik, February 12, 1995. Other sculpture workshops for families on February 19 and February 26, 1995. Limited registration. Tel: (613) 990-8049.

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CORRECTIONS

Inuit Art Quarterly apologizes for the incorrect captioning of David Ruben Piqtoukun's sculpture in Vol. 9, No. 3, Fall 1994 (p. 21). The caption should read *Inukshuk in Rosario*. The sculpture is made of Argentine marble, weighs approximately 20 tons, and is roughly 16 feet high. Also in Vol. 9, No. 3, Fall 1994, the captioning of David Ruben Piqtoukun's *Guardians of Life* (*Views*, p. 64) indicated that it is made of *Indian* limestone; it is in fact made of *Indiana* limestone. Finally, an item in the Vol. 9, No. 3, Fall 1994 *Update* (p. 43) indicated that artist Lucy Qinnuayuak attended the opening, in July 1994, of *Arctic Spirit: 35 Years of Canadian Inuit Art, 1959–1994*, an exhibition at the Frye Art Museum in Seattle. Qinnuayuak, in fact, died in 1982, and it was Pitseolak Niviaqsi who attended the opening with fellow artist Kenojuak Ashevak and Jimmy Manning, manager of the West Baffin Eskimo Co-operative.

BARNABAS AKKANNASHOONARK, BAKER LAKE, 1976

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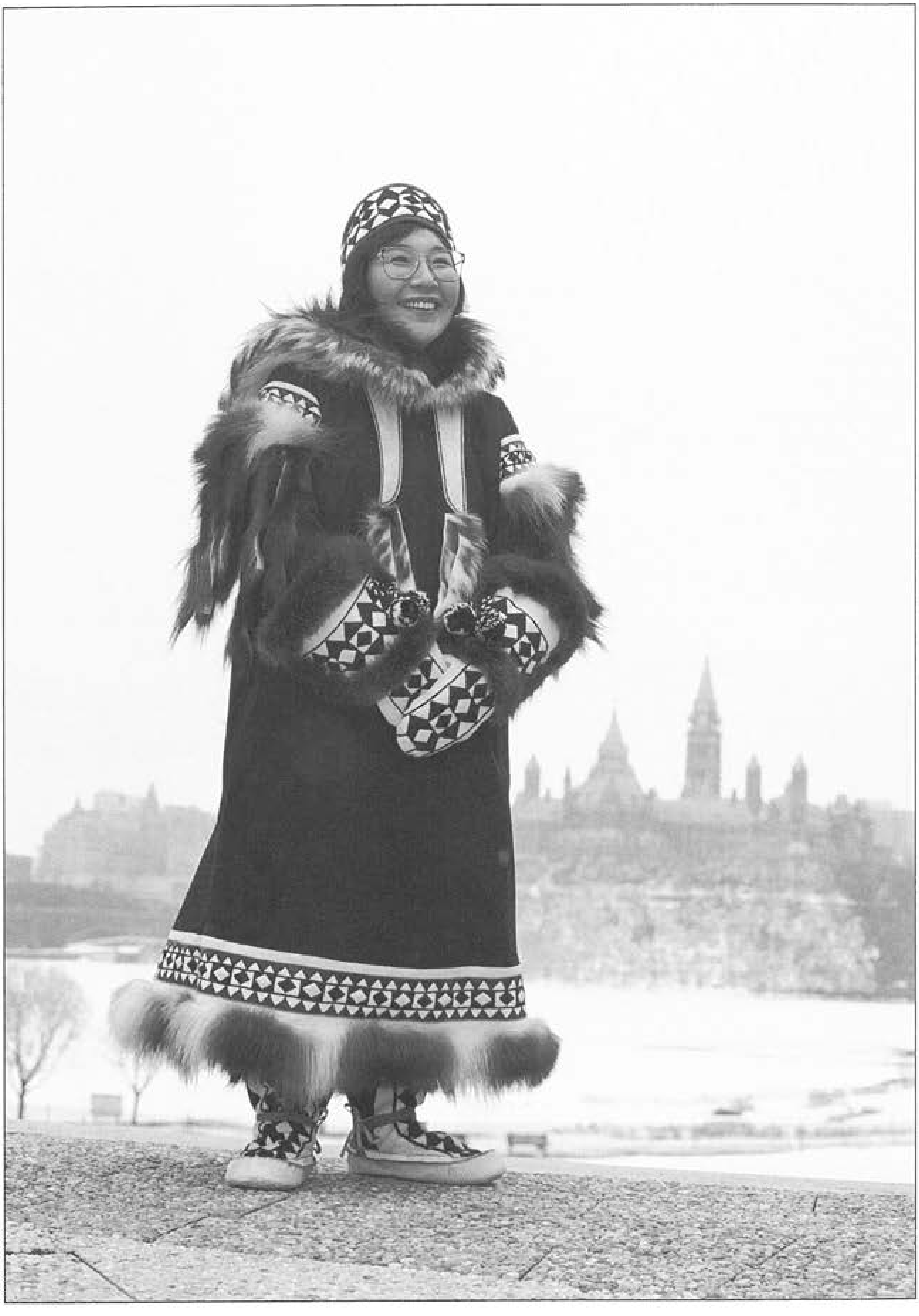
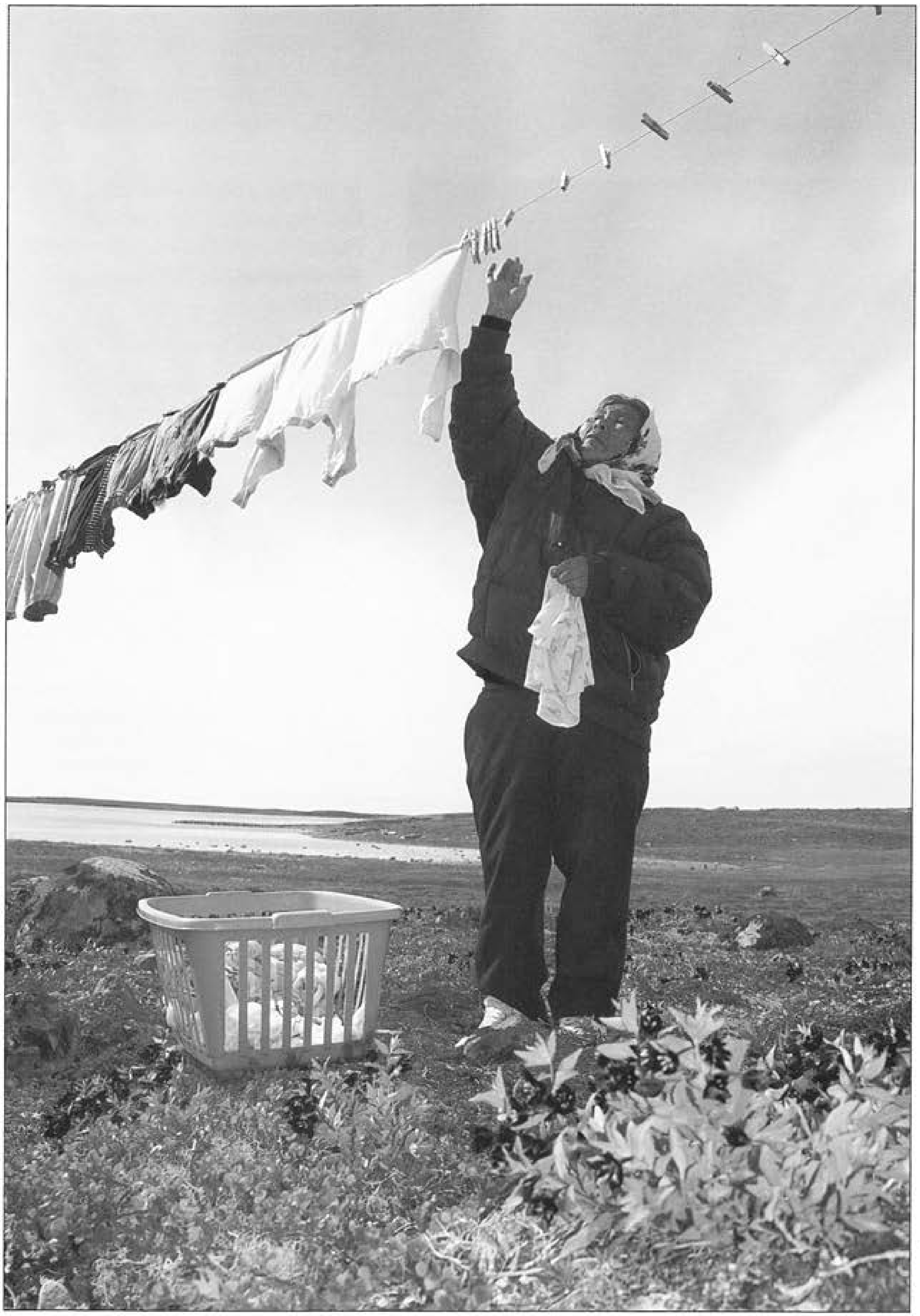


Rosemary Kuptana, President of Inuit Tapirisat of Canada, behind the Canadian Parliament Buildings, Ottawa, January 1994.

Hans Blohm



Hans Blohm

Mary Sivuarapik hanging clothes in Povungnituk, August 1994.

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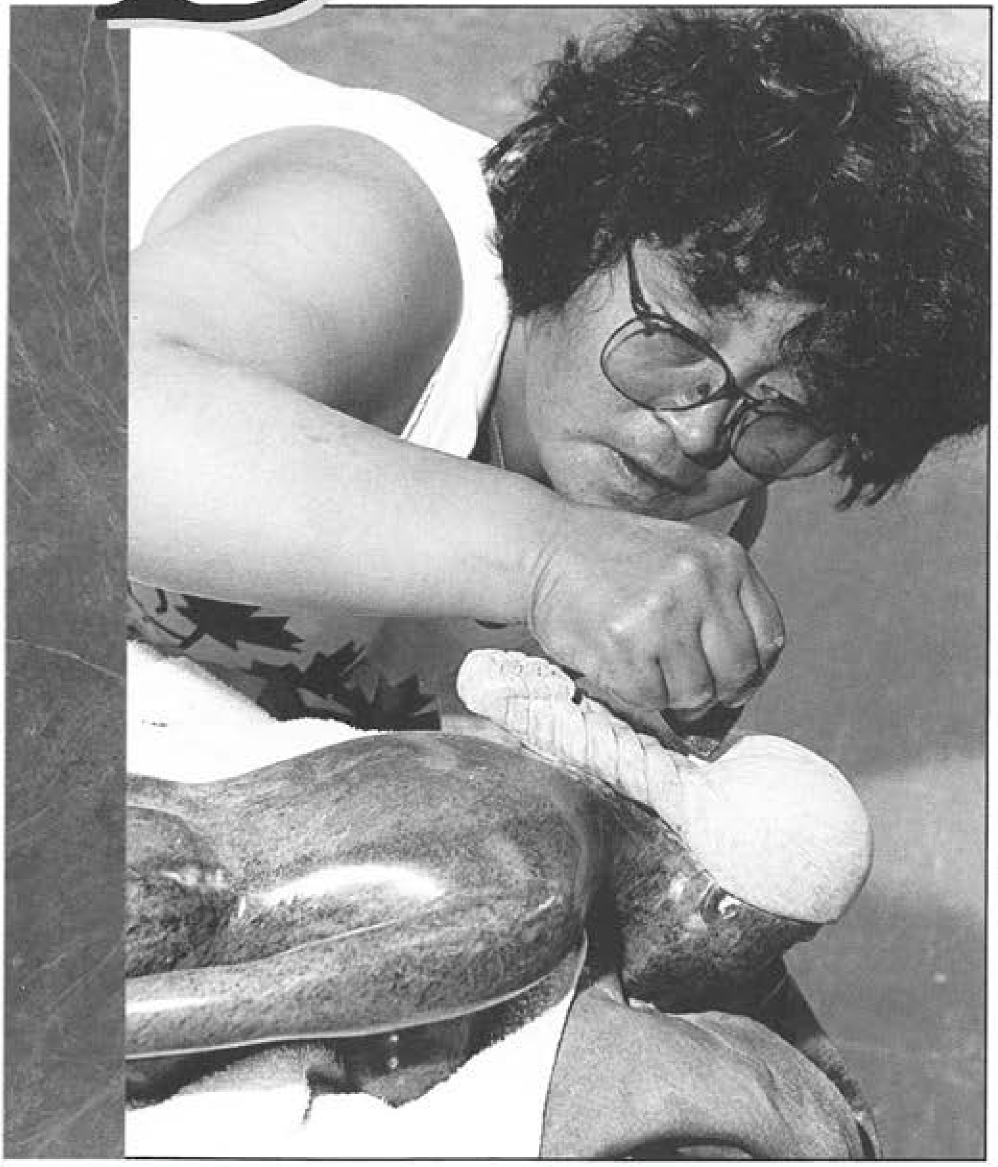

In addition to publishing this magazine, the Inuit Art Foundation provides professional development services to Inuit artists ...

• through the Inuit Artists' College:

The Scholarship Fund enables artists to attend workshops organized by the Foundation in collaboration with other art organizations, such as the Ottawa School of Art.

Awards are also given to artists who attend regular sessions at art institutions, such as the Vermont Carving Studio.

Portable Library Boxes, containing educational materials for artists — videos, posters and art books — are placed in northern communities.

• through Publications:

The Adventures of Sananguaqatiit, an educational comic book for artists, deals with issues of health and safety, copyright, quarrying, and art marketing.

Complimentary subscriptions of *The Adventures of Sananguaqatiit* and *Inuit Art Quarterly* are sent to 2,000 Inuit artists across Canada.

• through Artists' Associations:

Grants are given to Inuit Artists' Associations to obtain stone, to hold exhibitions, to conduct workshops, and to cover the costs of other local projects.

Patron *($2,000 or more) All the privileges of an Associate plus an invitation to visit the studio during an artist workshop and an opportunity to meet and talk with artists at a special lunch. Patrons may choose to receive a special edition folio of 10 original linocut prints created by the* Beyond Boundaries *workshop participants (while quantities last).*

Associates *($1,000 or more) All the privileges of a* Supporter, *plus an invitation to attend the preview opening of an exhibition during artists' workshops (usually one per year, pending funding).*

Supporters *($500 or more) All the privileges of a* Friend, *and three issues of* The Adventures of Sananguaqatiit.

Friends *($100 or more) One issue of* The Adventures of Sananguaqatiit, *and an invitation to Inuit Art Foundation events.*

Donors *(up to $100) As above.*

Artists *(any amount) In addition to a tax receipt and press releases, donors in this category receive a* Practise Safe Art *poster.*

All Canadian and U.S. donors will receive a tax receipt. All donors will be added to the mailing list for Inuit Art Foundation press releases.

(See separate Insert for donation form.)

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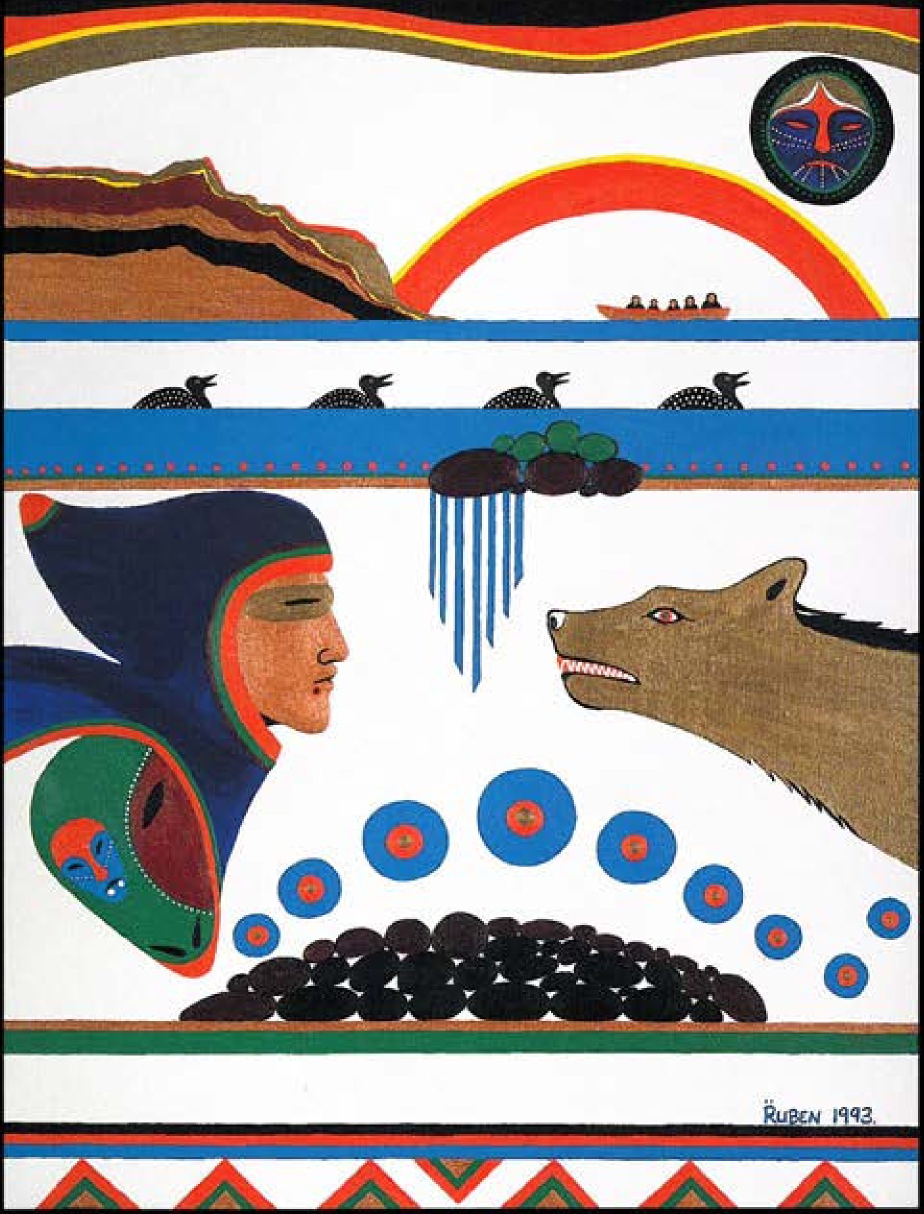

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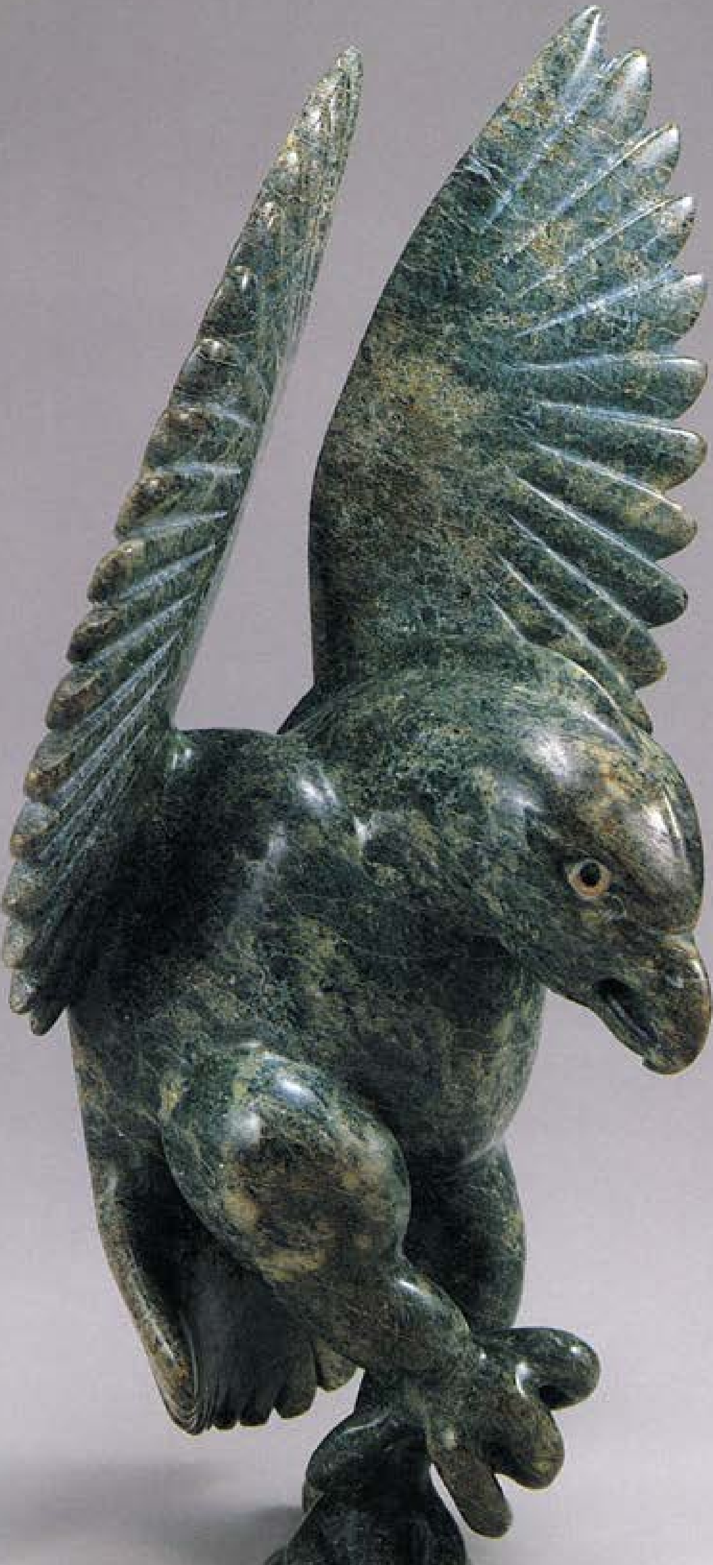

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Harold Schroeder, Eric Trussler Photography, Toronto