

# Inuit Art

QUARTERLY

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Maannaujuq Inuit Sanannuaqsimajangit Tauttungillu  
Contemporary Inuit Art & Perspectives

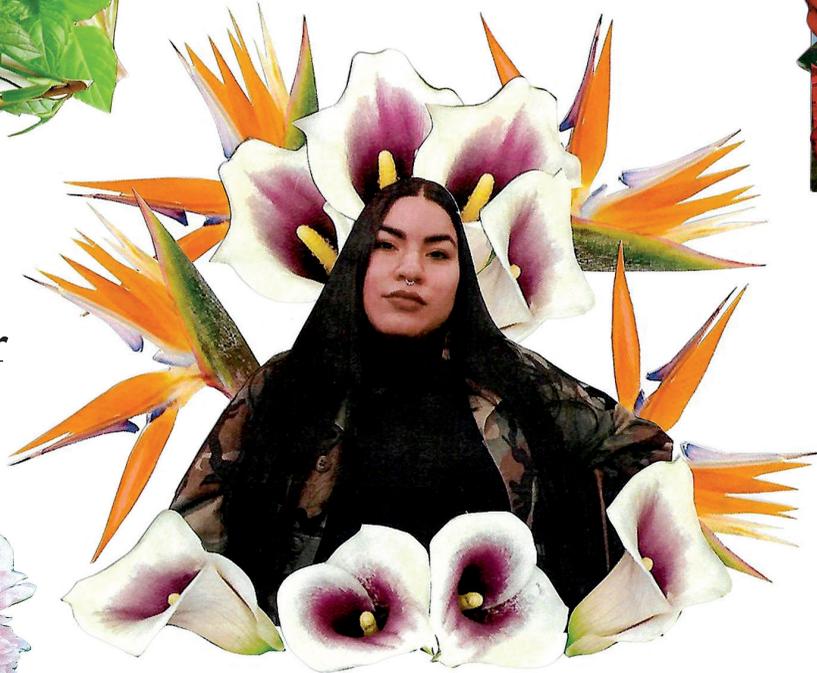
IN THIS ISSUE:  
Body/Land/Sea/Air  
Maureen Gruben and  
Sonya Kelliher-Combs

Tracing Lineages  
*Drawing From Family*

Reclaiming the Record  
*What's in a Name?*



Relations  
Strong Together



INUIT ART FOUNDATION  
ᐱᓐᓇᓂᓄ  
ESTABLISHED IN 1987

# Dayle Kubluitok

BELOW  
Black Lives Matter  
poster designed by  
**Dayle Kubluitok** for the  
Nunavut Black History  
Society, 2020  
COURTESY NUNATTA  
SUNAKKUTAANGIT MUSEUM

by Emily Henderson



Brilliant colours and crisp lines, video game characters reimagined with tunniit patterns and tech-savvy Inuit from sci-fi futures are among the reoccurring themes populating Dayle Kubluitok's marvellous universe that imagines a convergence of Inuit past, present and futures. Currently based in Iqaluit, NU, Kubluitok primarily focuses on digital art and illustration, which has earned them renown both in their own community as well as across the web. Their work is often exhaustively researched and involves frequent

trips to the Nunatta Sunakkutaangit Museum to engage with the museum's collections and archival photos that depict traditional garments, tattoos and hairstyles, which are incorporated into many of their illustrations.

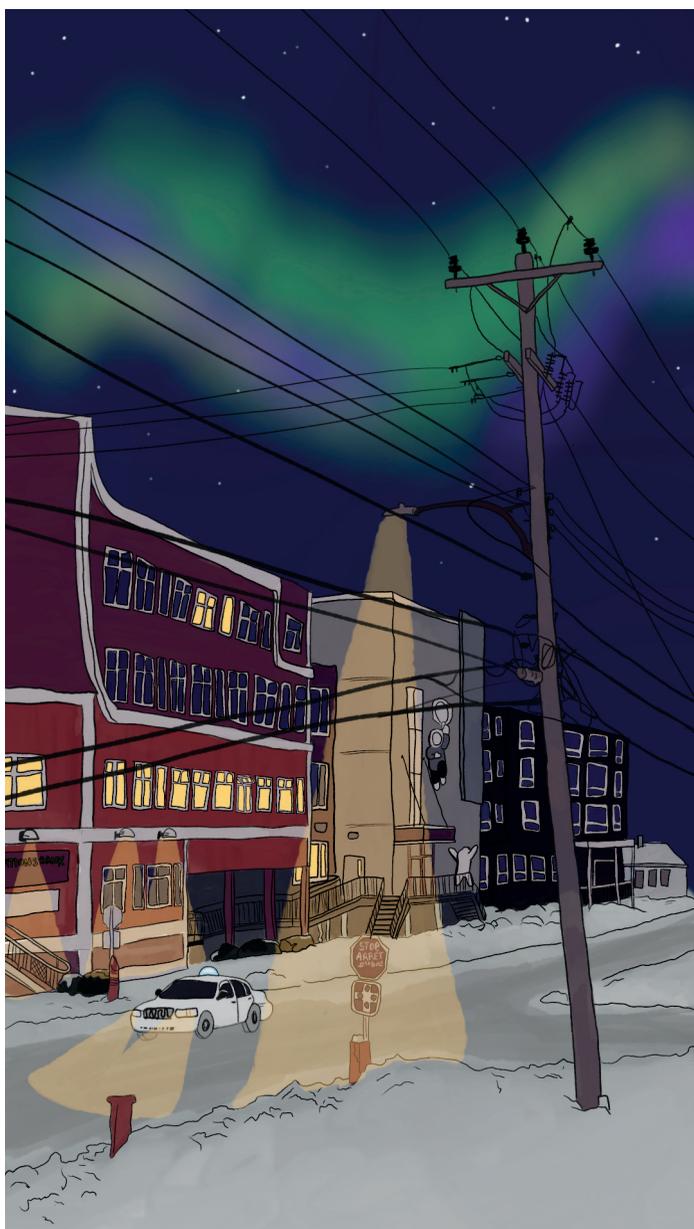
In March 2019, Kubluitok won a contest through Northwestel, which saw their illustration of an iconic intersection in Iqaluit, dubbed the "Four Corners," grace the cover of the territory's phone book. The image, drawn to depict a cool night illuminated only by a streetlamp, headlights, lit apartment

windows and the distant northern lights, was warmly received by community members familiar with the area. "I couldn't believe it," they say of their win. "I had to call my mom right away and tell her." Hot off the heels of that success, they were asked to design and contribute to the installation of a new mural for the Iqaluit Aquatic Centre and crafted a line drawing of four seals that now greets visitors to the facility.

This responsiveness to their community, and commitment to social justice, is apparent through projects such as their June 2020 illustration commissioned by the Nunavut Black History Society to be used in protests staged in Iqaluit during a global wave of mobilization against police brutality. Three fists in varying skin tones—two with traditional tattoos—are framed with purple flowers against a backdrop of the outline of Nunavut. Kubluitok's message is clear—Nunavut is in solidarity with the Black Lives Matter movement and Inuit have a voice in the global conversation about police violence as it unfolds in real time. Having since been acquired by the Nunatta Sunakkutaangit Museum, the piece captures a distinct moment in history and was widely shared across the community and social media.

Kubluitok frequently recasts characters from mainstream media, such as TV shows and video games, reimagining and recontextualizing them, and building a space for Inuit within the flow of popular culture. They cite *The Legend of Zelda* as a reoccurring source of inspiration for their illustrations that fuse figures from popular culture with elements of Inuit culture, and link these recontextualizations to ideas of identity and agency: "I wanted to make something that I wish I saw growing up, something mainstream mixed with my culture," they explain. "To put that thought in everything I create so that other people who look like me can see themselves in my work."

Kubluitok strives for positive representation of Inuit and LGBTQ communities throughout their visual storytelling. They have also made illustrations of healthy and loving Inuit couples and families across the spectrum of gender and sexuality a central component of their practice—same-sex and non-binary partners kunik, kiss and embrace



tenderly in their digital drawings, clad in tattoos and traditional attire. At first, they admit, the prospect of sharing this frank work was intimidating, but they have since been reassured by waves of positive feedback on their affectionate representations. “I really wanted that positive representation,” they recall. “At first, I was scared to post those images, but now people have been thanking me for sharing and they’ve been getting so much love.”

Carefully blending aspects of Inuit culture, from beadwork to traditional hairstyles, with community representation and references to current pop culture, Kubluitok’s work does not privilege any one point in history, but rather explores Inuit experience beyond crystallized moments in time and space. From humorous references to an “Inuk-ified” baby Yoda in the hood of an amauti, to fantasies of Inuit operating technology that still has yet to be invented, culture and identity are demonstrated through their work as intersectional, as well as constantly evolving and adapting. Going forward, Kubluitok dreams of continuing to expand and publish their work, with new media on the horizon. “I really want to get into comics and graphic novels,” they say. “Maybe some animations—we’ll see.”

—  
*This Profile was made possible through support from the RBC Foundation’s Emerging Artists Project.*

ABOVE  
**Dayle Kubluitok**  
 (b. 1997 Iqaluit)

—  
*Four Corners*  
 2019  
 Digital illustration  
 COURTESY THE ARTIST

RIGHT  
*Untitled*  
 2020  
 Digital illustration  
 COURTESY THE ARTIST



# Family Lines



by Kyle Natkusiak Aleekuk

Ilagiingniq  
Haniliriqhimagut



PREVIOUS SPREAD  
Kyle Natkusiak Aleekuk  
(b. 1989 Edmonton)

—  
*Intergalactic*  
*Cloudberry Dancers*  
2020  
Watercolour  
22 × 28 cm  
COURTESY THE ARTIST

HIVUNNGANI HIAMITTUQ  
Kyle Natkusiak Aleekuk  
(b. 1989 Edmonton)

—  
*Qilangmiuttat Aqpit*  
*Numiqtit*  
2020  
Imarmut ivitaalgit  
22 × 28 cm  
HANAUJAQTIP IHUMAGIJAAT

In the 60s and 70s, Ulukhaktok, Inuvialuit Settlement Region, NT, was a printmaking hotbed, with studio artists of the Holman Eskimo Co-operative such as Peter Aliknak Banksland (1928–1998) and Agnes Nanogak Goose (1925–2001) embracing innovative printmaking techniques while developing wildly unique styles in their artmaking. The legacy of these pioneering artists lives on in the work of an up-and-coming artist who draws equal inspiration from the graphic traditions of tattooing.

Uvani Ulukhaktuumi 1960 mi 70 milu, titiraujaqtumik hanaujaqpakhutik. Hanaujarviqaghuni hanaujaqtik uvani Holman Eskimo Co-operative ukuak Peter Aliknak Banksland (1928–1998) unalu Agnes Nanogak Goose (1925–2001) munarivlugillu nanminirijangit titiraujaqtunut qaujijaqtit pivalliavlutik arlingnaqtumik aallatqiingujut hanaujarniq. Itqaumajaujut tahapkuat ingilraraaqpaktut hanaujaqtit inuuraaqhimajut iluani hanaugaangit uvani kinguvaavullu hanaujaqti titiraujaqpaktuq avgugiiqhimajumik arlingnaqtumik uvanngat titiraujarningit ilitquhiita kakiniitigut.



OPPOSITE

**Peter Aliknak Banksland**  
(1928–1998 Ulukhaktok)

—  
*Preparing for Fishing*  
1999

Lithograph and stencil  
38 × 57.3 cm

COURTESY WINNIPEG ART GALLERY

AKILLIQ

**Peter Aliknak Banksland**  
(1928–1998 Ulukhaktok)

—  
*Hannaijaqtut Iqalukhiuqtunut*  
1999

Ujararnut mingukhutik  
unalu titiraujaqhutik  
38 × 57.3 cm

IHMAGIJAAT WINNIPEG ART GALLERY

RIGHT

**Agnes Nanogak Goose**  
(1925–2001 Ulukhaktok)

—  
*Sorcerer's Powers*  
1973

Stonecut  
61 × 45.7 cm

COURTESY WADDINGTON'S

TALIQUIK

**Agnes Nanogak Goose**  
(1925–2001 Ulukhaktok)

—  
*Tuunnngali'p Hakugingningit*  
1973

Ujararnut hanaugaq  
61 × 45.7 cm

IHMAGIJAAT WADDINGTON'S



“Old Town, your dad’s first steps were taken around here...his old stomping grounds,” my uncle said to me in a soft voice that ended with a chuckle. The way his voice squeezed between his teeth and tongue while he smiled reminded me of my dad.

My Uncle Angus and Auntie Mary took my younger sister and I on a walk around King’s Bay to the Old Town site when we visited Ulukhaktok, Inuvialuit Settlement Region, NT, in June of 2017. It was the first time my sister and I had visited the community where my father, Bill Natkusiak Aleekuk, was born. We travelled from Edmonton, where we live, to fulfill our dad’s request for his cremated ashes to be buried alongside his parents.

Though he’s no longer physically with us, my father and I remain connected through our shared middle name, Natkusiak. The name originates from the generation before my dad: Natkusiak, or “Billy Banksland,” is my paternal great-grandfather.<sup>1</sup> Born in Alaska in the mid 1880s, Natkusiak was a guide for various Canadian Arctic expeditions that brought scientists and whalers into the North. He and his family were among the first to settle the region of Ulukhaktok in the 1930s and like many Inuit, he demonstrated endless wanderlust as a hunter, trapper and explorer.

Our walk looped around the bay and up to the bluffs that overlook the hamlet. At the ridge we stopped to enjoy the view and savour the moment when, to everybody’s surprise, a small single-prop airplane buzzed overhead. The plane ascended quickly and was soon upside down, twisting into a descent before dancing like a bird as it soared back up into the sky. The airshow was staged for the community by a professional stunt pilot, and we were lucky enough to be on the bluffs with an incredible view. For me, the airshow held a greater significance as I remembered it was Father’s Day.

My dad spent his whole life working on airplanes. Starting as a mechanic, he worked his way up to a government position as a systems safety officer for Transport Canada. His work brought him to many places, including both the North and South Poles and numerous countries in between. I remember when asked about his experience in Antarctica, my dad would always talk about the Emperor Penguin colonies.

“Nunatuqaujangit, aappaavit hivulliqpaaq ablurvingat hamaniittut... tutihimalraaraluqaqtangit maniraa,” pangnaarjuga uqaqhimajuq uvamnut nipikittumik iklautigivluniuk. Nipaa tuharnaqtuni tahivluni kigutingmingnut uqangiillu qungalligaangami itqaumavaktara aappangma.

Angangma Angus attangmalu Mary-m nukaralu uvangalu pihuujaqhuta haniani King Kangiqhwa uvuni hivullipta inuuniarvik najuqtangat qangaraaluk pulaaqtaput Ulukhaktok, Inuvialuit Nunanga Aviktuqhimajumi, NT uvani Imaruqtirvia 2017 mi. Nukara uvangalu pulaanraqhugu aappangma, Bill Natkusiak Aleekuk, inuguqhimavinga. Aullaqhimavluta Edmontonmit, nunagijaptingnin, uqariiqhimangmaga aappapta timinga arjangit iluviqhimajaami haniani angajuqaapta.

Tadja timikkut hamaniiqatigingitkaluaqhuni, aappaga uvangalu huli katilviunginnaqtugut avautigiikhugu atinga Natkusiam. Taamna atiq ilitquhirijaat kinguvangit aappangma: Natkusiak, uuminngaluuniit “Billy Banksland,” aappangma ataattiangana.<sup>1</sup> Alaskamit inuuhimajuq qitiani 1880 mi, Natkusiam munarivagait aallagiit Canadian Arctic Expedition qaujijaijut taimaa qaujijaijit qilalugaqhiuqtillu aullaqatigivagaat Nunaptingnun. Ilagiingillu hivullivlutik ingilravakhutik uvunga nunamut haffumani Ulukhaktokmi uvani 1930 mi amihuujut Inuinnaitut, ilittuqhimajangit ulamnilaittuuvluni anguniaqtiujuq, naniriaqtiujuq unalu qaujijahqtiuvlunilu.

Pihuujaqhuta kaiviqattaqhuta kangiqhuanut tatpaunga majuqqamut tautukhugu inuuniarvik (hamlet). Nuvungmi nutqaqhuta tautukhuta itqaumaliqhugulu, humiliqaa tamaat arliruhukhutik, mikijunnuaq atahilik tingmiannuaq tuharnaqiyuq hilami. Tingmiaq puqtuhivluni qilamik qunmunngaqhuni qupanuatut numiqhuni tatpaunga qilangnunngarmijuq. Tingmiaq qunniarnaqtuq nunalingnut uvannagat ajuitpiaqtuq tingmialik, quviaqhunilu tautukhimagaptigu. majuqqanmit arlingnaqhunilu tautungnaqtuq. Uvamnit, tingmiaq tautungnaqtuq arlingnaqhiuqhuni itqaumaliqhugulu ubluata Aappaangnut Ublua.

Aappangma qangaraalungmi havakhimainnaqhuni tingmialiqivluni. Ingniqtulijijivluni, havakhimmaqhuni taimaa gavamanit havaaqaliqhuni aanniqtailinirmut pilirijivluni uvani Agjaqtulijijit Kanata. Havaangit



BELOW  
Resting place of  
Natkusiak in  
Ulukhaktok, 2017  
PHOTO THE ARTIST

ATAANIITTUO  
Unagurvia haffumani  
Natkusiak  
Ulukhaktokmi, 2017  
PIKSAUN HANAUQAQI



“Just beautiful, but you get close to them and you realize how loud and stinky they are,” he would say, bursting into laughter. My father led a vibrant life after enduring many challenges that included surviving the residential school system. He was adopted by the Aleekuk family after that experience and carried the Aleekuk name with him throughout his life. Although he raised my sisters and I with the Aleekuk surname, he would always remind us of the Banksland family. In our family, we believe that when you pass down the name of an ancestor, you also adopt their spirit and continue their memory. I admire how my dad loved new places as it always reminds me of our namesake, Natkusiak.<sup>2</sup>

After witnessing the airshow, my aunt and uncle wanted to show us the cemetery and introduce us to our ancestors. My sister and I had the honour of seeing the burial places of our relatives including my two primary artistic influences, Aliknak and his sister Nanogak. Aliknak, or Peter Aliknak Banksland (1928-1998),<sup>3</sup> is my paternal grandfather and the brother of Nanogak, or Agnes Nanogak Goose (1925-2001). The son and daughter of Natkusiak, Aliknak and Nanogak are both notable artists who helped to form the Holman Eskimo Co-operative in the early 1960s. The co-op encouraged Inuit artists to produce works that were to be sold in the global economy and generate income for the community. Both Aliknak and Nanogak’s catalogues of art continuously inspire me in their simplistic beauty.

Our walk in the cemetery continued with visiting each cross and reading the names while my Uncle Angus and Auntie Mary recalled familial ties to each. It was then I remember stopping in front of one particular cross that read “Billy Natkusiak Banksland - Jan 19, 1948 - Okpaktunga.” I had a spiritual moment as I felt the embrace of the past, the present and the future in a single instant. I felt as if I was transported back in time yet pulled into the future simultaneously. That moment solidified my belief that not only do I carry the name Natkusiak but I carry the spirit as well.

“It’s me,” I quietly said to myself. “It’s my dad...it’s all of us.”

havakpaliqhuni amihunut nunalingnut, ilagijangit tamarmik Tununnganaq unalu Hivuraanut Nunangani amijuujut nunalirjuanut akunngani. Qaujijungna apirijauvlunga uvani Antarctica mi, aappangma unipkaaliq-paktuq haffumani qaukkat tingilailat (Emperor Penguin) amihuarjungit.

“Pinniqpiaqhutik, qanikkuuraangat kihimi ilittuqhimajat kuinginnaq-piaqhutik mamaittuuvlutiktauq,” uqaliqpaktuq, iglahainnaqhuni.

Aappaga alianaqtumik inuuhiqaraluaqhuni qaffiujut akihamaraluaqhuni ilaiutijangit annaihimajangit Ilihariaqtuqhimavluni. Tiguaqtuqhimajuq uvannat Aleekuk ilagiiktut qaujimmakhimavluni talvannat Aleekuk atinga tigummiinnaqhugu tamainnut inuuhirmingnut. Kihiani pamiqhimajangit najatka uvangani Aleekuk atinga atuqhugu, itqaqhimavlugulu Banksland ilagiingit. Ilagijavut, ukpiqhimaqat qaangiraangangni atiq hivullivut angajuqqaapta, tiguqhimainnaqtatit inuuhingit taimaa itqaumajangillu ingilraraqpakhutik. Arliruhuliqpektara aappaga piqpagiinnaqhugit nunamunngaulihaaraangami taimaa itqumainnaqhugu ativut, Natkusiak<sup>2</sup>

Tautuqqaqhuni tingmiaq qunniarnaqtuq, attaga pangnaarjugaluk takukparumavlugulu iluvirvia hivunigijumajaatigut hivullivut angajuqqaavut. Najaga uvangalu nanngarivlugulu tautukhimajavut iluvirvingat najugaat ilakput ilagivlugulu malruk hivulliuujut hanaujaqtiugaluat ikpingnaqhuni, Aliknak najaalu Nanogak. Aliknak, uuminngaluuniit Peter Aliknak Banksland (1928–1998),<sup>3</sup> aappangma ataattatiaraluanga najaalu Nanogak, uuminngaluuniit Agnes Nanogak Goose (1925–2001). Imiraluanga panigaluangani una Natkusiak, Aliknak unalu Nanogak tamarmik nalunaitpiaqtut hanaujaqtiugaluatut ikajuqhimagaluaqtut nautkaqhimajaat haffumani Holman Eskimo Co-operative 1960 mi atulihaaqtumi. Una kuapak akhuuqhimmaaqhutik ikajuqhgut Inuit hanaujarnigut nautkaivlutik havaangit niuviqtittugit hilarjuarnut maniliuqhimajut nautkaivlutik maniliuqtumik nunalingnit. Tamarmik Aliknak unalu Nanogak makpirangit hanaujarnigut huli arliruhukpagaangna hamna ajurnaittumik pinniqutingit.

Pihuujaqhuta iluvirvingnut pulaaqhuta tamainnut hanningajulik taiguqhimajut atiita una angangma Angus unalu Attaga Mary unipkaaliqhugit ilavut katilviuhimajut tamainnut. Talvangaanit itqumaliqhugit paaqhimajavut hivunngani atahiq hanningajulingmi

titiraqhimajuq “Billy Natkusiak Banksland – Ubluqtuhinia 19, 1948 – Okpaktunga.” Taimaa animirmigut arliruhuliqhunga ikpigivlugulu mihigivlugulu kinguani, ublungani unalu hivunikhavut ataattimut mihingnaqhuni.

Taimaa ikpigiliqhugu qangaraalungmi huumrimna utiqhimaliqtunga hivulipta inuudjuhianut kihimi utirmijunga hivunnganut qilamiuqtumik. Talvannat tunihijara ukpiruhtutiga taamna atirma tigumiarapku atiq Natkusiak kihimi tigummiinnaqtara anirninga taimaa.

“Uvangaujuq,” nipaittumik uqaqtunga uvamnut. “Aappaga... tamainnaujugut.”

Tuhaumalaaqtunga uvamnut, “Arlingnaqtuq ai? Tamapta hamaniittugut.”

Pulaaqhimagapta 2017 mi, utitqinngittunga Ulukhaktokmut, kihimi utirmiarnijunga. Inuudjuhita uvani Ulukhaktokmi ikpigilluaqhimajara inuuhira. Ilittuqhimajunga ajuqhaliraangama, ingilravaktunga hivunigivlugulu hanaujarnimut taamna mamiharnaqhuni tahiutqauvakhunga munarijavulunga. Aappangma inuuhuiqhuni ukiuqaliqhunga twenty-sixmi, uummatiga hiqumittuni. Ilittuqhimajunga uvamnik ihuaqtumik nakuuqpiactumik ilittuqhimajukhauvlunga ikpiguhungniitka talvangaanit hivunigivlugulu akhuurniitka tautungnaqtumik hanaujarnimut qangaraaluk ikhinnaqhimainnaqhugit nautkaijumavlunga. Titiraujaliqhunga hungmalliqaak taimaa titiraunmut alilajumullu titiraujaliqhunga. Hivunngani, aadjiliuqhugit titiraujarnigut Amialikanmiut kakiniit, uuminngaluuniit tautungnaqtut titiraujarniq, uuminngat imarmiujuq ivitaalgit minguat taimaa pivallialiqhunga nanminirijatka takunnaqtut inuuhiptingnit ublunganiit Inuvialuk. Una hanauqak kakiniilurniq ilitturnaqhuni tautungnaqtut haffuminngat utuqqaajut umiat, kihait, nauttiat, unalu takunnaqtut arnat, pilautit, niaquit unalu uummatit, takunnaqtut talurmit uvani uqaqviingmi makpiraat haffumani kakiniqarviit. Itiinnarialik niuvirumajut ajurnaittumik pukuhimalaaqtut tiliugainik uvanna talurmit kakiniilurniq, uuminngaluuniit nunamiunit kakiniiluqti. Nanminirijatka havaarijatka utiqtiqpakhugu ihumaliuqtatka nanminirijatka tutqirnaqtut, haffuminngat uluit, aqpiit, iqalukpik, unalu anngutikhait anguniaqpagatka uuminngaluuniit hinnaktuumajatka.

OPPOSITE (ABOVE)

**Peter Aliknak Banksland**

—  
*Numiktik (Drum Dance)*  
1995

Felt pen  
45 × 60.5 cm

COURTESY WINNIPEG ART GALLERY

AKILLIQ (QULAANIITTUQ)

**Peter Aliknak Banksland**

—  
*Numiktik (Qilaudjaqtuq)*  
1995

Titiraunmut  
45 × 60.5 cm

IHUMAGIAAT WINNIPEG ART GALLERY

RIGHT

*Kapoktok*  
1995

Woodcut and stencil  
62 × 49 cm

COURTESY CANADIAN ARCTIC PRODUCERS

TALIQPIK

*Kapoktok*  
1995

Qijungnut hanahimajuq unalu titiraujarniq  
62 × 49 cm

IHUMAGIAAT CANADIAN ARCTIC PRODUCERS



BELOW

**Agnes Nanogak Goose**

—  
*Kidnapped by a Walrus*

1985

Stonecut

43 × 61 cm

COURTESY WINNIPEG ART GALLERY

ATAANIITTUO

**Agnes Nanogak Goose**

—  
*Tigujauhimaquq Aivirmit*

1985

Ujararnut hanaugaq

43 × 61 cm

IHUMAGIJAAT WINNIPEG ART GALLERY

OPPOSITE

**Kyle Natkusiak Aleekuk**

—  
*Dimensional Relatives*

2020

Watercolour

22 × 28 cm

COURTESY THE ARTIST

OPPOSITE

**Kyle Natkusiak Aleekuk**

—  
*Uuktuutinirnut Ilagiiktut*

2020

Imarmut ivitaalgit

22 × 28 cm

HANAUJAQTIP IHUMAGIJAAT

I could almost hear my dad saying to me, “Too cool, eh? All of us here.”

Since that visit in 2017, I have not returned to Ulukhaktok, although I intend to. The experiences I had in Ulukhaktok profoundly affected my sense of self. I learned that when I am going through difficult times, I gravitate towards art as a form of healing and guidance. My father passed away when I was twenty-six, leaving me heartbroken. I knew I needed a positive outlet to direct my emotions so I started to focus my energy on visual arts after years of neglecting my urge to create. I started to draw for no specific reason other than to put pencil to paper. At first, I began emulating the aesthetic of American style tattoos, or flash art, with watercolour paints and soon began developing my own iconography based on my experiences as a modern Inuvialuk. This style of tattooing often depicts iconic images such as old schooners, anchors, roses, pin-up girls, daggers, skulls and hearts, and are displayed on the walls and in the waiting room binders of tattoo shops. Walk-in customers can easily choose a design off the wall for a quick tattoo, or use the flash images as the basis for a custom design from their local tattoo artist. In my own work I often return to motifs with personal meaning, such as uluit, cloudberry, char and the animals which I’ve hunted or dreamt about.

I often stare at the works of Aliknak and Nanogak that adorn the walls of my home before I sit down to paint. In my living room hang two of Aliknak’s prints, *Numiktik* (1995) and *Searching for Eggs* (1992), and an untitled wall hanging by Nanogak, each piece linking me to them and to Ulukhaktok. In *Numiktik* a man holds a drum with his knees bent outwards in a dance pose while a woman faces him on his left with one foot pointed inwards and an arm behind her back, their bodies framing the drum. Looking at this print, I think of the heartbeat shared between couples—it reminds me of my wife and the life we share together. In *Searching for Eggs*, two young men dressed in dark green and bright yellow fur face each other on their hands and knees, crawling towards a nest full of eggs. Their giant smiles make their cheekbones pinch their eyes, reminding me of the grins my family wore gathering eggs during my springtime visit to Ulukhaktok.



Tatuinnaqhugit havaangit haffumani Aliknak unalu Nanogak pinniqtauvlutik taluit iglungma ingittinnanga mingutinngalu. Aimavingmi nivinngaqhimajut malruk Aliknak'ap titiraujaqhimajangit, *Numiktik* (1995) unalu *Mannikhiuqtut* (1992), unalu atiliuqhimaittuq nivinngaqhimajut hanaugait Nanogak, tamaat hanaugait katilviuhimajut uvamnut taipkununga unalu Ulukhaktok. Uvani *Numiktik* angut tigumiaqtaa qilaut hiitqungillu aurangajuq numiqhuni una arnaq tautukhugu haumingmit atauhiq itigaa nuvaniittuni iluani talia tunuaniittuni qitianit, timingit tautukhugu qilaut. Tautukhugu titiraujaq, ihumagivlugu uummatingit tigliqtut avvautigiiktut aippaariik – itqaumainnaqhugu uvanga nularalu inuuhiqupullu avvautigiiktavut atauttimut. Uvani *Mannikhiuqtut*, malruk inulrammiit angutit aannuraaqhimajut taatqijaanit hungajaaqtuq unalu quriiqtaq puhitalik tautukhimajut algangillu hiitqungillu, paanguqhutik ivajunut amigaittut manniit. Angijaaqtut qungallittut akuliangit pivlugit iijingit, itqaumaliqhugulu qungalligaangamik ilatka mannikhiuliraangamik upinngaami pulaaqhugu Ulukhaktok. Uvaniitauq nivinngaqhimajut taatqijaanit hungajaaqtuq kalikuq haffumani Nanoga'p hanaugaa, takunnaqtuq urjuut, harimahukhuni arnaq itikkangit abluqhimajuq talingillu haniraanmiittut. Puhitaa atigimi qulaaniittuni anuqhiqpallaarmat.

Takunnaqtut itqaumavlugit tahapkuat titiraujaqhimajut aappangma inuuhimat, tautuliqhunga aadjigiiktut ukunanngat ilitquhingit unalu angiklivalialiqtuq pivitka. Aliknak unalu Nanoga'p titiraujaqhimajangit havaangit tuharnaqhutik ilitquhingit unalu amijuujut tautungnaqtut. Tamarmik atuqhimajut ivitaangit pinniqhivlutik – naitkaluaqhugit pinniqtingit ilitturnaqtuuvlutik—unalu nautkaqhimaqhimajut taunungaraaluk ikhinnainnaqhugu ihuittumik inikhaa alilajumik pinahuaqhutik nanminirijaanit ilitqulia aadjigiiktumik tahapkuat kakiniit atuqtangit uvinirnut ikajuutaavlutik tautungnaqhuni lu manirainnaat ivitaangit.

Taamna atauttimuqtut haffumani malruk titiraujarningit ilitquhiat— una titiraujarningit pinniqtumik haffumani Aliknak unalu Nanogak unalu tautungnaqtut haffumani Amialikan kakiniit—pivakhuni puigurnaittumik qaliriiqhimaqjuq havaara unalu uvinima. Piqaqtunga

malruk Alikna'p tiliugaat kakiniqhimaqjuq talirma nanngarivlugu anirninga: *Numiktik* unalu *Kapoktok* (1995). *Kapoktok*, takunnaqhuni malruk ajurnaipiaqtumik iqalukhiuqtit nangiqhimaqjuq hapunmi, itqaumavikhaanit ilitquhingit-unipkaaqhimaqjuq itqaumavlugit hikumi aulattivlutik pangnaarjutka Ulukhaktok uvani Kanatami Nunaqaqaaqhimaqjunut Inungnut Ubluata 2017, tahamani amigaittumik iqalukhimavlunga. *Numiktik* takukhauvluni atauttimuqtut hakugiktumik ikpiguhuktatka nularma uvangalu-uummativut tigliktut inuuhira.

Uvani mingukhimajatka, ihumainnaqhugit nalrujut, maniraa unalu tautungnaqtut haffumani kakiniit takunnaqtut uvani imarmat ivitaalgit unalu India minguitingit titiraujarnahaqhugit tautungnaqtut ilitturnaqtut pitquhira unalu inuuhira ihumagivlugu Inuvialuk. Aadjigiikhugit hivungijaat haffumani Alikna'p unalu Nanoga'p titiraujaqtangit, akhuuqhunga ihumagivlugit inuuhingit Inuvialuktut kinguani, ublunganit unalu hivunganit inuuhingit. Numikhimajatka tahapkuat nanminirijatka, kakiniit-ihumagijangit ilitquhiat, himmauqhugillu arnat Iqaluit unalu pilautit takunnaqtut ilitquhilingnit nanminirijamingnit pitquhiq unalu anirniagut takunnaqtut haffuminngatut uluit, angatkuq, unalu inukhuk. Atuqhugit aadjikkutaanit takunnaqtumik, aippaqainnaqhugit hunanik una ulu qaumajumik ivitaalingnit nauttiat, hanaujaqhugit ilitquhiat nalrujuniillu. Havaatka hivumuqhugit takunnaqhutik ilagiiqhutik takunnaqtut Inuit unalu ilitquhilingnit inuuhingit hanaugait hulidjuhiat ukuninngat anirnirnut tahuqtaatigut munarijaatigut hunaniglu anguniaqpagavut niqikhamik.

Ataattatiarma unalu Nanoga'p inuuhingit tautungnaqhuni hanaugaanit, tautukhugit anguniarniq inuuhirilluaraluaqhimajut ilagivlugu hanaujaqtatka malikhugit, ilittuqhaivlugu hanaujatka, anirmiraa unalu qanuq ilagiiinnaqhugu hilarjuaput avataaniittuq uvamnit. Utiqhunga Ulukhaktokmit Albertamut, talvanngat tupaummiliqhunga anirnianut Natkusiak inuuhingillu haffumani Aliknak unalu Nanogak uvamnit ilittuqhimalihaaqhunga anguniariami. Haffuminngatut Natkusiak, qaujihaliinnaqhunga avatingnut haniptingni iluani aimavingmi nunalluarma, unalu angiklijuummiqhutik ilaqtigaittunut uvannat uvamnit manirarlul annutikhaillu tautungnaqtut hivunikanut nanminirijatka unipkaarijatka unalu mingukhimajatka.



On my other wall hangs the deep olive fabric of Nanogak's wall hanging, reminiscent of moss, depicting a proud-looking woman in a commanding stance with her feet apart and her arms by her sides. The fur on her coat points upwards as if she is fighting a gust of wind.

Reflecting on these pieces after my father's passing, I began to see affinities between their styles and my burgeoning one. Aliknak and Nanogak's graphic works echo the form and palette of flash. Both used colour strategically—often limiting their palettes to a few saturated tones—and created depth by letting the negative space of the paper act as its own structure in a similar way to how classic tattoos use skin to support and contrast their fields of colour.

The confluence of these two art forms—the printmaking aesthetic of Aliknak and Nanogak and the iconography of American tattoos—have made an indelible mark in my work and on my skin. I have two of Aliknak's designs tattooed on my forearms to honour his spirit: *Numiktik* and *Kapoktok* (1995). *Kapoktok*, which shows two successful fishermen standing by a weir, commemorates an identity-affirming ice fishing trip with my uncles in Ulukhaktok on National Indigenous Peoples Day 2017, where I caught more fish than ever before. *Numiktik* represents the togetherness and strong bond I share with my wife—the heartbeat of my life.

In my own paintings, I invoke the lines, ground and iconography of tattoo flash art in watercolour and India ink to create images that represent my culture and convey my experience as an Inuvialuk. Much like the subjects of Aliknak's and Nanogak's prints, I strive to depict life as an Inuvialuk in past, present and future times. I interpret these in my own, tattoo-influenced style, replacing the mermaids and daggers of flash with figures from my own cultural and spiritual iconography such as uluit, shaman and the inuksuk. Using the same format as flash, I often pair an object such as an ulu with bright and colourful flowers, creating contrast and balance. My work aims to depict relatable images to Inuit and represent the life forms we interact with for spiritual guidance and also which we hunt for food.

Much like how my grandfather's and Nanogak's lived experience manifested in their art, I see hunting as an essential part of my creative practice, informing my art, my spirituality and how I engage with the world around me. Returning from Ulukhaktok to Alberta, I was truly awoken to the spirit of Natkusiak and the legacy of Aliknak and Nanogak when I decided to teach myself how to hunt. Much like Natkusiak, I was driven to explore the environment around me in my home province, and these growing relationships between me and the land and the animals are reflected in the subject matter of my own stories and paintings.

A theme I often use in my work is the afterlife, or "the happy hunting grounds" as I refer to it. That is where I believe my father, my grandfather, my great-grandfather and many others reside. When I get there, it is my hope that they will recognize my tattoos and know who I am.

Defining my identity as an Inuvialuk living outside the Inuvialuit Settlement Region has been a challenge—one that I have met with enthusiasm. I remind myself of Natkusiak and how he travelled from Alaska, explored with scientists and helped build the community of Ulukhaktok. I also remind myself that Natkusiak was born into a new body, survived the residential school system, found success in the aviation industry and travelled the world. Now, Natkusiak has been born into me, Kyle Natkusiak Aleekuk. I'm using what's available to me to develop the spirit of Natkusiak in the modern day by telling his story, expressing it through art, travelling to new places and interacting with all life forms. I take this name to the top of mountains and to the edge of continents. My life and body are the canvas while the spirit, Natkusiak, is the artist. ■

#### NOTES

- <sup>1</sup> It is unknown how Natkusiak became referred to as "Billy Banksland." The name likely originates from his interactions with non-Inuit explorers, scientists and whalers working in the region. It is possible that the surname "Banksland" was adopted because Natkusiak frequently hunted and trapped on Banks Island.
- <sup>2</sup> Naming practices are not uniform across all Inuit communities or family structures.
- <sup>3</sup> Aliknak, whose work was included in the Holman Annual Print Collection from 1967–1994, was variously identified as Alec Aliknak Banksland, Peter Aliknak Banksland and Aliknok across collection catalogues.





ABOVE  
**Agnes Nanogak Goose**

—  
*Good Hunt*

1973  
 Stonecut  
 43.8 × 58.4 cm

COURTESY WADDINGTON'S

QULAANIITTUQ  
**Agnes Nanogak Goose**

—  
*Nakuujumik*  
*Anguniaqhimajuq*

1973  
 Ujararnut hanaugaq  
 43.8 × 58.4 cm

IHUMAGIJAAT WADDINGTON'S

OPPOSITE (TOP)  
**Natkusiak**, "Billy Banksland," with his dog Mike at M'Clure Strait, Northwest Territories, 1916

COURTESY CANADIAN MUSEUM OF HISTORY  
 PHOTO GEORGE H. WILKINS

AKILLIQ (QULAANIITTUQ)  
**Natkusiak**, "Billy Banksland," qinmiatalut Mike uvani M'Clure Ikirahak, Nunakput, 1916  
 IHUMAGIJAAT CANADIAN MUSEUM OF HISTORY  
 PIKSAA GEORGE H. WILKINS

OPPOSITE (BOTTOM)  
**Kyle Natkusiak Aleekuk**

—  
*Designs from Imagination (detail)*

2020  
 Watercolour  
 22 × 28 cm

COURTESY THE ARTIST

AKILLIQ (ATAANIITTUQ)  
**Kyle Natkusiak Aleekuk**

—  
*Tiliuqhimajangit uvannga Ihumamikkut (tukinga)*

2020  
 Imarmut ivitaalgit  
 22 × 28 cm

HANAUJAQTIP IHUMAGIJAAT

Hivunikhangit atuinnaghugit havaamingnit kinguani inuudjuhirijangit, uuminngaluuniit "quvianaqtumik anguniarvingit maniraat" taamna uqauhirijatka. Talvannngat ukpirijara aappangma, ataattiarma unalu ataattiarma aappaa unalu aallat itqaumajaujut. Taikunngaruma, niriurijara ilitarihimaniaqtaat kakinitka kinaujaakhaat ilihimaniaqtaannga.

Tukiliuqhgugit ilitquhirma Inuvialuk inuuhimajuq hilataanit Inuvialuit Nunataarvia Nunangani taimaa akiharnaqhivaktuq—taamna illittuqhimajara arlingnaqhuni. Itqaumainnaqhunga uvamnut haffumani Natkusiak qanuq ingilravakhuni Alaskamit, qaujiaqhuni ukunanngat qaujiaqtit ikajuqhimavlutik nunaliuqhuni Ulukhaktok. Taamnalun itqaumainnaqhunga una Natkusiak inuuhimajuq nutaaqpiarmik timinganit, annaivluniuk Ilihariaqhimalraaqtuq, nalvaqhuni nakuuqpiactumik tingmialiqinirmik iluani uvamnut, Kyle Natkusiak Aleekuk. Atuinnaqtatka hunanik angmaumainnaqtut pivalliajaami anirninga Natkusiak ublumimut tadja atuqtavut unipkaaqhugit unipkaangit, tuhaqtittugu uvuuna hanaujarnigut, aullaqhunga nutaamut nunamut ilauqatigiikhugillu tamainnut inuuhimajut ilitquhingit. Una atiq qulaanunngaqhugu majuqqanut uvani kiglinganut nunarjuarnut. Inuuhira unalu timiga kalikuungujuq anirmiuvluni, Natkusiak, hanaujaqtijuq. ■

NOTES

- 1 Ilitturnaittut qanuq Natkusiak turaarviujuq imaatut "Billy Banksland." Una atiq ilitquhiriluanga uvannga hulivakhuni ilauqatigiinnaqhugi Inuinaunngittunut qaujiaqtit, qaujiaqtit unalu qilalugaqhiuqtut havakhuni aviktuqhimajumi. Nalunaittuq una atiq "Banksland" tiguqhimajaat hamna Natkusiak anguniaqtiuvakhuni naniriaqtiuvlunilu uvani Banks Island mi.
- 2 Attiqtuiniq malikhimajangit aadjiinngittut tamainnut Inuit nunaliit uuminngaluuniit ilagiiktunut ilitquhirijangit.
- 3 Aliknak, havaangit ilaliutijangit iluani Holman Ukiunnguraangat Titiraujarnigit Kitiqhimajangit uvannngat 1967-1994, aallatqingujuq nalunaiqhimajaujut Alec Aliknak Banksland, Peter Aliknak Banksland unalu Aliknok tamainnut kitiqhimajangit titiqqanmit.

In March 2020, artists Maureen Gruben and Sonya Kelliher-Combs were set to embark on a reciprocal artist exchange through the IAF Circumpolar Exchange Program—a longtime dream of two artists who share an aesthetic affinity and a deep mutual respect for one another's work.

Due to global health concerns and travel restrictions, an already long journey became impossible. With flight routes cancelled and borders shut, Gruben and Kelliher-Combs embarked on residencies separately, but together. Over the summer months, the artists shared notes, images and numerous stories via email, FaceTime and telephone. The following pages capture an intimate look at the seeds of their collaboration thus far.

*Tether 2  
Fishing is coming fast,  
we all prepare for the  
Summers harvest.  
Send prayers, messages on the  
wind for the salmon to  
return and thanks  
to be on the land + sea.*

Sonya Kelliher-Combs ●

# Shorelines



interview  
All I could do was  
listen. The ice chimed,  
clicked, squeaked  
and cascaded into the  
Arctic Ocean.  
like crystal chandeliers.





New Artifact, 11

Anchorage, Alaska ●

Kasilof Beach, Found Artifact, 11, 6/14/2020  
From the land via the sea,  
An artifact hidden in plain sight,  
Relations to the Bow Head,  
Ages old filled with strength + wisdom,  
Shhh, if we are quiet there are stories + lessons to learn

New Artifact, Unraveled



● Tuktuyaaqtuuq (Tuktoyaktuk), Inuvialuit Settlement Region, NT

tundra talk  
Swinging from the peak of the canvas tent, turning  
and shimmering like a luxurious bath bomb,  
we wonder if they know we have eaten one of them.



upland

Sitting on driftwood  
logs and stones,  
we are covered in  
feathers as we laugh  
and stop to admire  
the flocks of geese  
flying over us.



offering

With careful and delicate hands, she picked the  
buds to feed the ptarmigans hoping that more would gather  
around our tent so that she could catch them.





Kasilof Beach, 6/14/2020  
Found, New Artifact, 3/13/2020 - 6/14/2020  
Lost, discarded or liberated,  
Luxury worn raw,  
Once snowy white, weathered grey,  
Return, A new life to come

61°, 10'27" North, 149°, 59'54" West



New Artifact, 3/13/2020 - 6/23/2020  
A red mark, stitch for every day we live with Covid19

69° 26'00" North, 133° 01'35" West

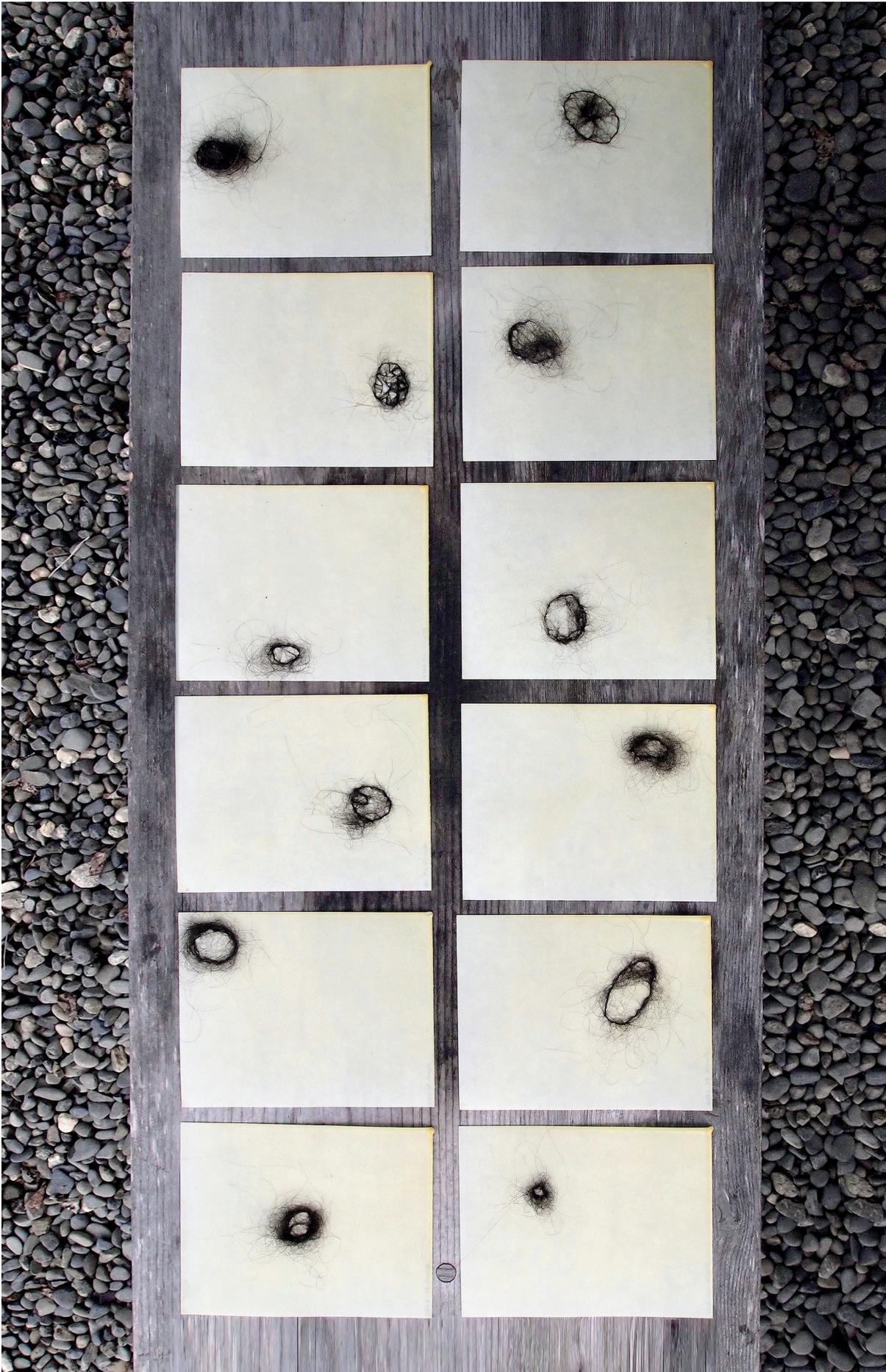


across time  
Walking the point,  
I received a ~~face~~ time  
call from my youngest son.  
I stopped to answer  
and there was a gift  
from our ancestors:-  
a beautiful fishing spear.

drinking water  
Every day our land  
brings us gifts, we  
just have to be  
open to accept them.



*From the Body, 3/13/2020 - 3/31/2020*



ANC ●

SEA ●

● YUB

● YEV



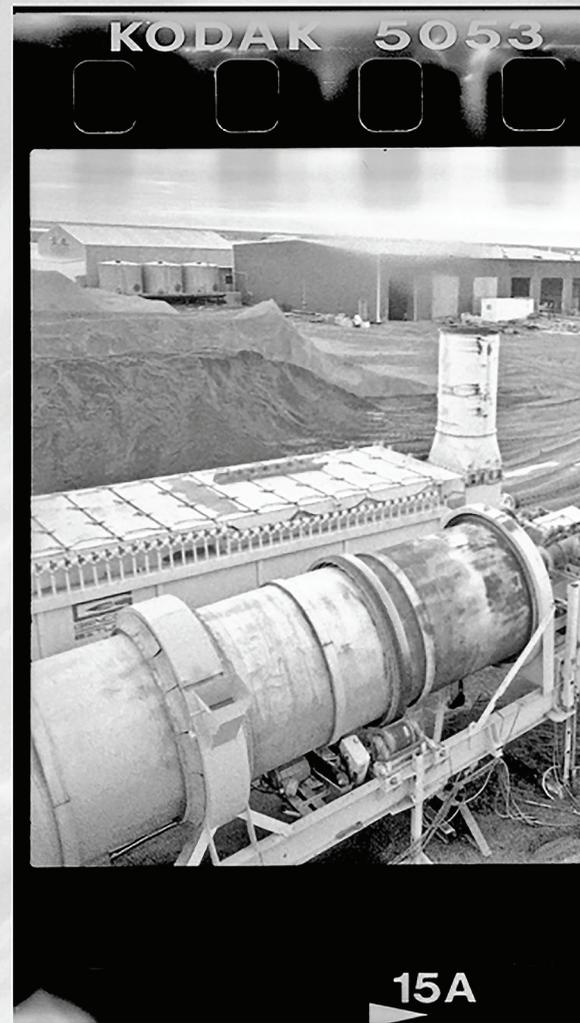
*rising tide* 31" x 8" goose feathers and cotton thread

THE IAF CIRCUMPOLAR EXCHANGE PROGRAM IS MADE POSSIBLE THROUGH SUPPORT FROM THE CANADA COUNCIL FOR THE ARTS. SONYA KELLIHER-COMBS'S RESIDENCY WAS FURTHER SUPPORTED BY THE NORDIC LAB, AN INITIATIVE OF GALERIE SAW GALLERY IN PARTNERSHIP WITH THE CANADA COUNCIL FOR THE ARTS.

● YVR

Collage and assemblage, at their core, are rooted in the desire to make something new from the existing, to find connections—between images, objects, materials and ideas that might seem incongruous. In this *Portfolio*, we profile six artists working from Alaska to Sápmi who harness the possibilities of collage to reconfigure the personal, cultural and political narratives shaping their lives.

6  
ARTISTS  
WORKING  
IN  
COLLAGE



# ARCTIC REMIX





**Leanne Inuarak-Dall**  
 b. 1993  
 Vancouver, BC

ABOVE  
 Leanne Inuarak-Dall  
 (b. 1993 Vancouver)  
 —  
*Qittianituu*  
 2019  
 Mixed media  
 61 × 46 cm  
 COURTESY THE ARTIST

Pulling disparate pieces into a cohesive whole and exploring complex feelings about identity and belonging distinguish Leanne Inuarak-Dall’s deepening collage practice. While it may not immediately resemble a traditional self-portrait, her composite work *Qittianituu* (2019), meaning “in the middle,” is a reflection of her identity as an Inuk woman raised in the South of Canada, away from her ancestral land. In *Qittianituu*, she pairs rapid sketches of her own face and body alongside synthetic materials such as bubble wrap and sheer polyester that invoke the Arctic landscape and northern lights, and sets these symbolic fragments of her identity against a backdrop of images of nuna clipped directly from an issue of *Inuit Art Quarterly*.

“There are photos of the land that I didn’t grow up on and I have to contend with my only access to it being in a magazine,” she reflects. “I am always wondering what I am able to claim. And the viscous black ink in *Qittianituu* represents a fluidity I feel in my identity.”

Despite her ever-evolving relationship to her identity, Inuarak-Dall finds a sense of freedom through collage, moving pieces at will to satisfy her aesthetic goals. A multidisciplinary artist, her pieces often take many layered forms, transforming from sketched concept art to collage and sometimes reaching their final incarnation in a woven tapestry.  
 — Emily Henderson

PREVIOUS SPREAD  
 Da-ka-xeen Mehner  
 (b. 1970 Fairbanks)  
 —  
*My Right-of-Way, Winter*  
 2009  
 Digital image  
 61 × 116.8 cm  
 COURTESY THE ARTIST

**Chantal Jung**  
b. 1988  
San Jose, California

California-transplanted Nunatsiavimmiuk artist Chantal Jung thoughtfully layers recycled magazine snippets into snapshots of personality, building a nesting space with each application for the intimate in her collages. One of her best known series pairs floral themes with portraits of friends and family, which uncovers personal and communal histories. “People get very excited about sharing their favourite plants,” Jung explains. “There’s usually a personal story that goes with them.”

“I think about the environment of Labrador,” she says of the intertwined relationship of flowers and identity that guide her work. “The flowers and plants there have their own narrative of colonization. It’s seeing them kind of like our relatives, similarly to how we see humans.”

Jung’s collages recently sprang to life in Black Belt Eagle Scout’s music video supporting “I Said I Wouldn’t Write This Song” (2020)—Jung’s first work of animation. The music video navigates the Alaskan scenery of Black Belt Eagle Scout’s Inūpiat heritage and ends with a sentiment that saturates Jung’s work: building awareness of climate change and the important shift to environmental friendliness. Through short film, collage, animation and zine-making, Jung explores identity and what it means to be an Inuk living in California. “It’s hard to learn about things if you’re not there, but I want to create more short films that focus on all kinds of different things that I still carry with me [wherever] I go,” she says.

– *Bronson Jacque*



RIGHT  
**Chantal Jung**  
(b. 1988 Happy Valley-  
Goose Bay)  
—  
*Sydney*  
2018  
Mixed media  
33 × 24 cm  
COURTESY THE ARTIST

# Da-ka-xeen Mehner

b. 1970

Fairbanks, Alaska

Two bowls of the most delicious-looking blueberries flank pipes filled with the reports of industry. Centred on top is a photo of the Alaskan landscape with the vegetation in its summer peak suddenly interrupted by a strip of starkly cleared brush. In Alaska, that long strip of cleared brush hides a river of oil that runs from Prudhoe Bay along the Arctic coast to Valdez. The *My Right-of-Way* series of collages interrogates the effects and history of the Trans-Alaska Pipeline, and how Tlingit/N'ishga artist and educator Da-ka-xeen Mehner's personal history is intertwined with the pipeline.

"It's a space that we utilize. We walk the open trail into [the] space today, and use it to access hunting grounds. But that space we utilize is there through oil production," says Mehner. The construction of the pipeline was a catalyst for the Alaska Native Land Claims Settlement Act, the largest land claims settlement in US history. "It is this scar that moves along Alaska, but [is also] utilized as a gathering place and access point. It wasn't conceived that way, but it has become that for us."

As a form that brings together disparate elements and builds new connections, collage is a media that helps Mehner interrogate himself and his role in world: "My practice fluctuates through what's happening broadly within the world, and also internally with a microscopic look at my own life. It's always this interplay in looking at the world and trying to make sense of it, and then trying to create the individualized place where I exist within the world."

– Michael Stevens

BELOW

Da-ka-xeen Mehner  
(b. 1970 Fairbanks)

—  
*My Right-of-Way, Summer*  
2009

Digital image  
61 × 116.8 cm

COURTESY THE ARTIST





**Jerome Saclamana**  
**b. 1963**  
**Anchorage, Alaska**

ABOVE  
**Jerome Saclamana**  
 (b. 1963 Anchorage)

—  
*Mammoth Ivory Bear Mask*  
 c. 2003  
 Mammoth ivory, whalebone,  
 feathers and baleen  
 15.2 × 10.2 × 2.5 cm  
 COURTESY STONINGTON GALLERY

Shamans have long been a fascination for Iñupiaq artist Jerome Saclamana. He was assigned a book report on shamans while he was fastidiously refining his craft at a high school carving program. Since then, he has researched them extensively. “I wish I had saved that report,” he admits. The standing shaman figures he is best known for were developed during his time in Fairbanks, Alaska, with a sizeable chunk of walrus ivory and a pencil. “It took a lot of pencil marks, erased pencil marks, before I was satisfied.”

Although he defines himself as an ivory carver from a long line of ivory carvers, Saclamana relishes adding different composite pieces to the ivory base. “Whether

a piece of a harpoon tip, or even a chunk of a walrus or fossilized ivory, it really complements the piece [and] makes it stand out,” he says.

He has a system for certain sculptures—whale shamans, for example, are treated with baleen, baleen hair and further walrus ivory inlay, while he details masks with fossilized ivory—but he will affix old artifacts to his sculptures when he has access to them. Fossilized whalebone, which takes on minerals from the environment around it, is one of Saclamana’s favourite materials. As it doesn’t reveal its colours until carved, sanded and polished, he is left in suspense until the very end.

– *Jessica MacDonald*



**Katarina Pirak Sikku**  
 b. 1965  
 Jokkmokk, Sweden

ABOVE  
 Katarina Pirak Sikku  
 (b. 1965 Jokkmokk)  
 —  
 Om jag hade stålar #04  
 2019  
 Mixed media  
 30 × 30 cm  
 COURTESY GÖTEBORGS  
 AUKTIONSVERK  
 PHOTO LISA THANNER AND  
 NICKLAS ELMRIN

Questions of Sámi self-determination and history drive Katarina Pirak Sikku’s artmaking, which encompasses collage, photography, drawing, installation and text. Her works narrativize the erasure of Sámi identity, both cultural and individual, by the colonial practices of the Swedish state.

Her 2014 exhibition at Bildmuseet in Umeå, Sweden, entitled *Nammaláhþán*, recounts the story of the Swedish State Institute for Racial Biology and the lasting effects it has had on Sámi and other Indigenous communities in the region. One piece she calls a *Memory Map* traces foot prints on the floor and lines upon the gallery’s walls, connecting photographs, handwritten lists of events and the ideas of Herman Lundborg—the head of the Swedish Institute of Race Biology. Pirak Sikku was inspired by a court case wherein the Sámi residents of her mother’s area had to prove their inhabitancy: “My mother’s

cousin told this story of being asked to prove his mother’s birthplace. The court asked, ‘But can you show it? We have to find something in the ground.’ But she was born during the winter—when you don’t leave any traces...The Memory Map is a family history, but also my main path through the race biologist’s history. I have mapped him so you can see how we are linked together.”

This history of displacement that Pirak Sikku interrogates carries over into her collage *Om jag hade stålar #04* (2019), which was commissioned by *Faktum*, a magazine sold by people living in homelessness and social alienation in Sweden. Pirak Sikku overlaid this portrait of one of *Faktum*’s sellers, Lena, with her interpretation of Lena’s aspirations, giving a narrative to the portrait; if Lena’s needs could be met, she yearns for a splendid home for homeless dogs.

– Michael Stevens

## Mattiusi Iyaituk

b. 1950

Ivujivik, QC

Sculpture is not necessarily the first thing that comes to mind when imagining “collage,” but Mattiusi Iyaituk’s dynamic stone sculptures carry a strong sense of artistic composition that combine different materials to tell a unique story. Iyaituk has often gleaned inspiration from stories that his parents used to tell him. “I just imagine them and make sculptures about the stories that I used to hear, for instance [about] mermaids and shamans and shamanism,” he says. Nowhere is this more evident than in Iyaituk’s piece *Hunter Happy To Bring Home Fresh Caribou Meat* (2000). The differing patterns and lines in the base stone and the face contrast beautifully between the light and dark pieces of serpentinite, and the antler lends cohesion to the whole story, creating a striking effect that perfectly reflects the title.

Iyaituk is versatile and creative, and his work, which he describes as “multimedia abstract forms,” is distinctive among Inuit carvers. Though he began learning more common detailed and traditional techniques

from his peers, he soon learned that abstraction is a more suitable form for translating his dreams into art. One that has earned him an international reputation.

Though sculpture is Iyaituk’s preferred practice, he has honed his craft and sensibility, working across a variety of media throughout his long career including: jewellery making, drawing, printmaking and glass blowing. He notes that “I just like to make something nice that’s different from our cultural art.” This inquisitive nature lends itself well to his collage-style pieces and we continue to benefit from his experimentation with combining different materials like alabaster, serpentinite, granite, marble, glass and caribou antler. Iyaituk’s mixture of locally sourced materials with imported marble, alabasters and granite suit the nature of the stories he depicts—traditional shamans whose travels encompass both Inuit land and far off places like the moon and other worlds.

– *Napatsi Folger*



RIGHT

**Mattiusi Iyaituk**  
(b. 1950 Ivujivik)

—  
*Hunter Happy To Bring  
Home Fresh Caribou Meat*  
2000

Serpentinite and antler  
25.4 × 33 × 12.7 cm

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# Reclaiming Our Names

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◁ ოცნებების



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Reclaiming Our Names:  
Overcoming the  
erasure of Inuit identity  
in archival photos

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# Pia Arke

## *Legend I-V*



ABOVE  
**Pia Arke**  
 (1958–2007  
 Itoqqortoormiit)

—  
*Legend V* (detail)  
 1999

Mixed media  
 214 × 182 × 4 cm

ALL COURTESY LOUISIANA  
 MUSEUM OF MODERN ART  
 ACQUIRED WITH FUNDING FROM  
 ANKER FONDEN  
 © PIA ARKE

BELOW  
*Legend I-V*  
 1999  
 Mixed media  
 214 × 908 × 4 cm  
 (each panel 214 × 182 ×  
 4 cm)

NOTE

<sup>1</sup> Pia Arke, *Scoresbysundhistorier*  
 (Copenhagen: Selskabet &  
 Kuratorisk Aktion, 2003), 13.

Part of a series of five massive mixed-media collages, *Legend V* (1999) is evocative of much of Pia Arke's (1958–2007) multifaceted artistic legacy. Through photographic imagery, handwritten notations and cartographic elements, the Kalaaleq artist rigorously explored familial and cultural relations as well as those to space, place and time as they intersect with the legacies of Danish colonialism. By superimposing Danish place names on intimate snapshots and adorning her collages with imported foodstuffs—including rice, coffee and sugar—Arke similarly maps the flow of global commodities as well as the effects of colonial exchange. Here the literal traces of far flung goods and the names of Danish explorers—Grant, Hall, Petermann, Daggard, Jensen and others—remain but are reconfigured in new hierarchies. Now part of the permanent collection of the Louisiana Museum of Modern Art in Copenhagen, Denmark, Arke's *Legend I-V* series purposefully resituates Greenland as the whole of this contained universe, with lively and joyful figures as its centre.

"I make the history of colonialism part of my history in the only way I know," Arke once wrote, "namely by taking it personally."<sup>1</sup> Through her work, Arke makes the processes of community apparent—both the good and the bad—ultimately leaving it to the viewer to form and reform their own relationships to Arke's subjects.

