

First Arts

JULY 2021 LIVE AUCTION
HIGHLIGHTS

First in the world
for Inuit art
at auction



CAPE DORSET, early 1950s
Estimate: \$7,000/10,000
PRICE REALIZED: \$33,600



ELIJASSIAPIK, *Reclining Polar Bear*, c. 1955
PRICE REALIZED: \$38,400
A WORLD AUCTION RECORD



OVILOO TUNNILLIE, *Swimming Sedna*, 1998
PRICE REALIZED: \$31,200
A WORLD AUCTION RECORD



ROBERT DAVIDSON, *S'gan Mask*
PRICE REALIZED: \$90,000
A WORLD AUCTION RECORD

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NATIONS ART

HIGHLIGHTS FROM OUR UPCOMING NOVEMBER 30TH LIVE AUCTION



ISA AGIATTUSUK SMILER,
Nursing Mother with Children
Estimate: \$45,000/75,000



KIUGAK (KIAWAK) ASHOONA,
Howling Spirit, c. 1962-63
Estimate: \$20,000/30,000

THESE ARE JUST A FEW OF THE
FABULOUS WORKS WE WILL
BE OFFERING NEXT FALL

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HAIDA, *Model Totem*, c. 1900
Estimate: \$15,000/25,000



Fall 2021 Works from the
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Paura Salla, dancing bear, stone, 10 x 6 x 3.5 in.

34.3

Inuit Art Quarterly *Legacies*

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A scholar and visual artist reflects on the way Inuit teach and learn skills and creativity by sharing her family history.

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How an artist's inspiration to paint images of ivory combs on her bedroom walls led to deeper questions about Inuit identity and access to ancestral ways.

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ON THE COVER

Laakkuluk Williamson Bathory
(b. 1979 Iqaluit)
Jamie Griffiths

—
White Liar and the Known Shore: Frobisher and the Queen (detail)
2021

Captain Frobisher Seamstress
Papatsi Kotierk
Captain Frobisher Hat Cat Leahy
Digital photograph
213.4 × 853.4 cm

COURTESY THE ARTISTS

ABOVE

Harry Egutak inking the stone for Helen Kalvak's work *Plucking the Duck*, released in the 1982 print edition
PHOTO BERNADETTE DRISCOLL ENGELSTAD

LEFT

Detail of **Melodie Sammurtok-Lavallée's** paintings of ivory combs on her bedroom walls
COURTESY THE ARTIST

PUBLISHER

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OPPOSITE

Laakkuluk Williamson Bathory
 (b. 1979 Iqaluit)
Jamie Griffiths

—

White Liar and the Known Shore: Frobisher and the Queen 2021
 Captain Frobisher
 Seamstress
 Papatsi Kotierk
 Captain Frobisher Hat
 Cat Leahy
 Digital photograph
 213.4 × 853.4 cm
 COURTESY THE ARTISTS

NOTES

- ¹ Interview with Napatsi Folger, July 30, 2021. City of Vancouver Social Policy and Projects, *Kitsilano: Neighbourhood Social Indicators Profile*, 2020.
- ² Justin McElroy, "Who owns this city?": why debates around Vancouver place names are divisive," CBC News, October 8, 2017, <https://www.cbc.ca/news/canada/british-columbia/sign-name-changing-vancouver-oct-2017-1.4342822>.



In June 2021 a 28-foot banner was installed on the fence of the tennis courts at McBride Park in Vancouver, BC. The image was created by frequent collaborators, artists **Laakkuluk Williamson Bathory** and **Jamie Griffiths**, and depicts two figures—the Queen, Elizabeth I of England (Williamson Bathory), and sixteenth-century British explorer, Captain Martin Frobisher (Griffiths)—set against the backdrop of Tasiujarjuaq, an inlet known more commonly as Frobisher Bay. The work, which graces this issue’s cover, is a searing condemnation of Frobisher, the pursuit of colonial wealth and power including its legacies and continued impacts in the North and a refusal of Inuit erasure. The explorer famously, and falsely, claimed this area as “Meta Incognita” (The Unknown Shore), the implication being this land was not previously occupied, known or claimed by Inuit.

Installed in the affluent and largely white neighbour of Kitsilano, the image was almost immediately defaced, “by somebody who got very upset by us being very shouty about racism and white politics” explains Williamson Bathory.¹ Notably, the park is named for former BC premier, Richard McBride, who said, “We stand for a white British Columbia, a white land and a white Empire.”² It appears that more than a century on, there are still those who have yet to truly reconcile with the truth of this place, its dark history and enduring violence.

The subtitle for this issue on *Legacies*, “Forging Sovereign Futures,” hints at the strength in reclaiming and revisiting overlooked histories and what these narratives might tell us about the paths ahead. This issue highlights the foundings and possible futures of the Inuit art industry, including the rich, early history of the Inuit-led co-operative movement, the strength of intergenerational knowledge transfer and what is lost when the distance between communities and their art feels insurmountable—and what becomes possible when that space is collapsed. The *Portfolio* for this issue brings together a few of the many stories of the artists instrumental in shaping new economic models for their communities with the establishment of local co-operatives, as told by their peers, colleagues and family members. Artistic lineages and influence are similarly explored in Naullaq Arnaquq’s “Creating From Traditions,” a personal reflection

on the ways learning and creativity are woven into her family’s history, and “Between Fathers and Sons” which traces the relationships between fathers and their sons through their art by Robert Kardosh. Our final *Feature* by Melodie Sammurtok-Lavallée, “Blank Canvas,” asks what art can teach Inuit about themselves, their pasts and futures, and what is at stake when access to it is in short supply.

On September 8, 2021, the Inuit Art Foundation was thrilled to announce **Tarralik Duffy** as winner of the 2021 Kenojuak Ashevak Memorial Award, whose subversive and narrative-driven work you may remember from the cover of our Winter 2018 issue, *Exchange*. On behalf of the team, I’d like to extend my sincere congratulations to Duffy and the three shortlisted artists **Eldred Allen**, **Kablusiak** and **Couzyn van Heuvelen**!

Finally, I’m deeply saddened to share news of the passing of two artists whose work has been featured in the *IAQ* numerous times over the years, graphic artist **Pitaloosie Saila** (1942–2021) and sculpture and painter **Floyd Kuptana** (1964–2021). On behalf of the IAF, I would like to extend my deepest condolences to their family and friends and to express our admiration for their artistic visions and contributions. Their legacies won’t be soon forgotten.

Britt Gallpen
Editorial Director

For this issue, we asked our contributors to tell us about their earliest and most memorable experiences with Inuit art.



“One of my earliest memories of tuiliit is from a black and white photograph that my anaana keeps framed. It’s of her anaanatsiaq, Aaluuluq Hannah-Siksik, who I also happen to be named after. Siksik hand beaded her tuilik and as a child I would wonder what the colours were that she used. As a grown woman I’ve made attempts to recreate my amauq’s tuilik, a current personal project that I’ve been working on.”

MELODIE SAMMUR TOK-LAVALLÉE
PAGE 54



“The first and most memorable experience I had with Inuit art was with Shirley Moorhouse’s piece *Pure Energy* (2000). Moorhouse uses texture in such a creative way, and it really stuck with me.”

CHANTAL JUNG
PAGE 20



“When I was around four, my grandmother had a stranger (to me) visit her. I could not take my eyes off this lady. I was in complete awe as her entire face, hands and arms were covered with intricate tattoos in beautiful patterns. This print takes me back to that glimpse of the old ways.”

BLANDINA ATTAARJUAQ MAKKIK
PAGE 64

TOP LEFT
Aaluuluq Hannah-Siksik
PHOTO MELODIE SAMMUR TOK-LAVALLÉE

ABOVE
Shirley Moorhouse
(b. 1955 Happy Valley-Goose Bay)

—
Pure Energy
2000
Mixed media
175.8 × 145.2 cm
COURTESY INDIGENOUS ART COLLECTION, CROWN-INDIGENOUS RELATIONS AND NORTHERN AFFAIRS CANADA

LEFT
Germaine Arnaktauyok
(b. 1946 Iglulik)
—
Forearm/Hand Tattoo
2019
Lithograph
45.7 × 63.5 cm
COURTESY INHABIT MEDIA

OPPOSITE (ABOVE)
Couzyn van Heuvelen
(b. 1987 Bowmanville)

—
Avataq
2016
Screenprinted mylar, ribbon, aluminum and helium
Dimensions variable
COURTESY THE ARTIST

OPPOSITE (BELOW)
Kenojuak Ashevak
(1927–2013 Kinngait)

—
Courting Loon
2008
Printmaker
Pitsoolak Niviaqsi
Lithograph
55.9 × 76.2 cm
REPRODUCED WITH PERMISSION DORSET FINE ARTS © THE ARTIST



“2016’s *iNuit Blanche* was not my first encounter with Inuit art, but for me, it was a transformative experience. Couzyn van Heuvelen’s *Avataq* installation captured the celebratory spirit of the night.”

KERRY GOODFELLOW
PAGE 18



“What stands out in my mind are the iconic images of Kenojuak Ashevak’s abstract art. I love the lines and colour in those, but also the intricate images of decorative art in ancient combs, snow goggles and figurines that obviously depicted the traditional beliefs and spirituality of our ancestors. The symbolism that is reflected of legends, stories and songs in any art is beautiful in my eyes. Our ancestors and grandparents were not just survivors after all.”

NAULLAQ ARNAQUO
PAGE 48

Check out this issue’s artists at
inuitartfoundation.org/profiles



Laakkuluk Williamson Bathory

A multidisciplinary artist based in Iqaluit, NU, Laakkuluk Williamson Bathory specializes in *uaajeerneq*, or Greenlandic mask dance. We asked her to tell us more about *White Liar and the Known Shore: Frobisher and the Queen* (2021), the cover image for this issue:

“This is a collaborative piece with Jamie Griffiths, an English Canadian who lives in Iqaluit. The title comes from the colonial history of Iqaluit, previously called Frobisher Bay because of Martin Frobisher, who kidnapped and killed Inuit. He pretended that he had gold to show Queen Elizabeth I, but it was a lie.

Jamie is dressed in white, in garb Frobisher would have worn to court to show the queen his fool’s gold, which were just regular rocks from the Iqaluit region. I’m in whiteface dressed up like the queen. I took symbols from Greenlandic mask dancing to show how this white virgin queen built her power by balancing her femininity, sexuality and looks with decision making and holding power in England. The known shore is because they called this area “Meta Incognita,” the unknown land, but of course it’s in Inuit Nunangat, home to Inuit for millennia.

So here we are in whiteface talking about racism, which was just as contemporary in the 1600s as it is in 2021.”

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PHOTO KYRA KORDOSKI

Inuvialuk artist Maureen Gruben’s multidisciplinary artwork breaks boundaries and crosses borders. Her work and affinity to Alaskan artist Sonya Kelliher-Combs led to their participation in the IAF’s Circumpolar Artist Exchange in 2020. Travel restrictions inspired them to collaborate virtually and their work to date was illustrated in the *IAQ Feature*, “Shorelines” (Fall 2020), which was recognized by the 2021 National Magazine Awards as part of an honourable mention in Best Editorial Package. This year she was longlisted for one of the most prestigious awards for contemporary art in Canada—the Sobey Art Award.

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Ron Senungetuk □
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RIGHT
Maureen Gruben works with polar bear rugs for a piece called *Aidainnaquammii* (Inuvialuktun for “We are finally home”) (2021). Her work, which is based on her heritage and the Arctic landscape, was recently recognized by the Sobey Art Foundation and the National Gallery of Canada, having been longlisted for the prestigious Sobey Art Award.
COURTESY FAZAKAS GALLERY





The support from and inclusion of my artwork in the *IAQ* and working with the IAF has been fundamental to my art career. For those of us that live and work in the Arctic, the *IAQ* is an integral voice for Inuit artists. With the IAF’s Circumpolar Exchange Program, the opportunity to work with Sonya Kelliher-Combs has strengthened our ancestral ties and has created a sisterly bond from the coast of the Beaufort Sea to the Bering Strait. This collaboration has shown us how there are really no borders between Inuit. Quyanianni to all those that made this possible.”

MAUREEN GRUBEN

Ann and Wayne Tompkins □
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 Clive Harvey □
 Ian Harvey □
 Jackie Hatherly-Martin and
 Keith Martin □
 Janet Heagle □



LEFT
Maureen Gruben's work "Shorelines" in the *IAQ* (Fall 2020) documented her collaboration with Sonya Kelliher-Combs for the Circumpolar Artist Exchange. Nominated for a National Magazine Award, their photo diary-inspired *Feature* incorporates personal notes and images of the artists working and drawing inspiration from their environment.
 © INUIT ART FOUNDATION



COURTESY KRISTA ULUJUK ZAWADSKI

Curator, anthropologist, writer and researcher Krista Ulujuk Zawadski was recently recognized with a nomination for Best Short Feature Writing by the National Magazine Awards for her Spring 2020 *IAQ Feature*, “Threading Memories.” Through her work, Zawadski seeks to empower all Inuit by illustrating the future of Inuit art and how it is rooted in the traditions of the past. She was also one of four Inuit curators of *INUA*, the highly anticipated inaugural exhibition of WAG-Qaumajuq.

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 Matt Schmidt ☐
 Doug Selley ☐



LEFT
Krista Zawadski’s work as a curator and as a writer helps to show Inuit artwork from the past as foundations for Inuit art in the present and future. Here Krista is behind the scenes as curator of *INUA* at the WAG-Qaumajuq, working with nivingajuliat (wall hangings), which were also the subject of her National Magazine Award—nominated *IAQ Feature* “Threading Memories” (2020).
 COURTESY WINNIPEG ART GALLERY
 PHOTO CALVIN LEE JOSEPH



Working with the *Inuit Art Quarterly* has been such a phenomenal experience. It really encouraged me to keep writing more seriously. Working with the editors and other writers at the magazine that were really supportive made a big impact on me as an emerging writer.”

KRISTA ULUJUK ZAWADSKI



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 Dara Gordon, in honour of
 Morgan and Richard Zigler
 whose lives are forever
 bound together by their love
 for and connection to
 the arts, education and the
 Arctic *
 Nelson Graburn in honour
 of Eli Sallualuk Qirnuajuak
 Puvirnitumitak □
 Birgitte Granofsky □



ABOVE
 Her *Feature* “Threading Memories” was one of *IAQ*’s most beloved articles in 2020. Appearing in the *Threads* issue, which was dedicated to textile arts, her feature shone a light on the traditional knowledge hidden within the wall hangings from Qamani’tuaq (Baker Lake), NU. Krista considers writing this *Feature* an extension of her work as a curator.
 © INUIT ART FOUNDATION

LEFT
INUA installation at WAG-Qaumajuq, 2021
 COURTESY WINNIPEG ART GALLERY
 PHOTO DAVID LIPNOWSKI



COURTESY JORAM PIATIGORSKY

Author, molecular biologist and eye researcher Joram Piatigorsky is an Inuit art collector and a major supporter of the Inuit Art Foundation. Piatigorsky believes in the importance of expanding knowledge and appreciation of Inuit art to international audiences. He recently matched donations to the Inuit Art Foundation in support of the *Inuit Art Quarterly*.

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 [1♦, 5☐, 1●, 1 in honour of
 Barbara Wood]



I love and collect Inuit art. The support of Inuit art by the IAF is an indispensable service to this creative art form, yet I don't think that Inuit art is sufficiently appreciated by the international community or art lovers in general. While informing those who already appreciate Inuit art and supporting Inuit artists are critical, I believe that extending the appreciation of Inuit art beyond its present borders to the multitude of artists and art lovers who are not familiar with Inuit art would give an invaluable boost and enrich the Inuit community and their art as well as the Inuit art marketplace."

JORAM PIATIGORSKY

Thank You!

You make the *Inuit Art Quarterly* possible

In the spring of this year, donors helped support new and important perspectives in the *Inuit Art Quarterly* with their dedicated gifts to the *IAQ*. Donors listed here gave gifts that were received by August 1, 2021—thank you to everyone who supports the *IAQ*!

Thank you to generous donors, The Inuit Art Society, Paul Harper and Danielle Ouimet, and Joram Piatigorsky, who matched gifts to support new perspectives, for their passion for Inuit art.

Thank you to these members of the Tunisijut Circle for their exceptional support

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Thank you to members of the Taqqitamaat Tunisijut Circle who made an additional gift to help bring new perspectives to the *IAQ*

Celia Denov
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Leslie Saxon West
David Sproule, in memory of
Jean Katherine Sproule and
Robin Mercer-Sproule

Thank you to these new members of the Ikajuqtiit Circle

Ela Nathanael and Chris
Alkiewicz, in memory of
Janet Wallace Ley
Robbin Bond

Thank you to this wonderful group of supporters for their consistent and reliable support

Michelle Allen
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Catherine Lash
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Cobalt Art Gallery

Future Visions

IAF staff share works that transport us from past to present and beyond

OPPOSITE (TOP LEFT)
Taalrumiq/Christina King
 (b. 1978 Tuktuyaaqtuuq)

—
The Bounty of Our Land
 2020
 Moose hide, glass seed and bugle beads, reindeer antler, salmon vertebrae, cotton calico, Swarovski crystal bicones, sealskin, polar bear fur, wolverine fur, leather, suede and sequins
 Dimensions variable
 COURTESY THE ARTIST

OPPOSITE (TOP RIGHT)
Tim Pitsiulak
 (1967–2016 Kinngait)

—
Computer Generation
 2012
 Coloured pencil
 50.8 × 66 cm
 REPRODUCED WITH PERMISSION DORSET FINE ARTS RBC ART COLLECTION © THE ARTIST



1/
Eldred Allen

Hopedale Mission Buildings (2017)

How does the past speak to the future and what is our responsibility to listen? In this image, photographer Eldred Allen captures a site of significance in Hopedale, Nunatsiavut, NL. Established in 1782, the Hopedale Mission National Historic Site is a complex of seven wooden buildings constructed by the Moravian Church between 1817 and 1861, a period of dramatic change in the region. Through photogrammetry—a technique that utilizes software to stitch together hundreds of aerial images to

create three-dimensional forms—Allen creates dynamic photographic structures of the site that are then loaded into Google Earth Pro, where they rise above the flat and abstract landscape that surrounds them. The result is a pictorial marriage of cutting-edge technology and historical preservation available for future generations of Nunatsiavummiut.

BRITT GALLPEN
 Editorial Director

ABOVE
Eldred Allen
 (b. 1978 Rigolet)
 —
Hopedale Mission Buildings
 2017
 Digital composition
 COURTESY THE ARTIST

RIGHT
Ruben Anton Komangapik
 (b. 1976 Mittimatalik)
 —
Nanuruqtuq
 2016
 Amazonite, sterling silver, acrylic, marble and Nunavut gold
 30.5 × 20.3 × 25.4 cm
 COURTESY LA GUILDE

OPPOSITE (BELOW)
Jenny Irene Miller
 (b. 1988 Nome)
 —
Mom, Aaka and Grammy
 2021
 Digital photograph
 COURTESY THE ARTIST

2/
Ruben Anton Komangapik

Nanuruqtuq (2016)

During the COVID-19 pandemic, QR codes have become a portal to a world once taken for granted. Hold your phone up to one of those pixelated black and white squares and a restaurant menu, for instance, may appear. In *Nanuruqtuq* by artist Ruben Anton Komangapik of Mittimatalik (Pond Inlet), NU, a QR code is more than just convenience. The QR code on the drum—featuring the artist's initials at its centre—links directly to a YouTube video in which Komangapik explains, in his own words, how this shaman is transforming into a polar bear. Everything about this sculpture suggests movement, from the tension in the bear's forward stance, to the unique choices of Nunavut gold and amazonite, as the stone's turquoise hue appears to bleed throughout the form. This sculpture holds its own story, both figuratively and physically, revealing the technology's potential as a means of connection and storytelling.

SUE CARTER
 Deputy Editor



3/
Taalrumiq/Christina King

The Bounty of Our Land
(2020)



Masks have become worldwide symbols during the COVID-19 pandemic, both for slowing the spread of sickness and the silence surrounding self-isolation. In *The Bounty of Our Land*, Taalrumiq/Christina King has masterfully woven together a mask with the pillars of Inuit life. A vibrant array of colourful glass beads shows a scene that is both comforting and protecting, as two sealskin tusks hang from the waters and land. Before colonization, the land, nature and family provided everything that was needed to live a happy, healthy and connected life. With settler contact came deadly diseases and a detached life from one another. Now we find ourselves separated anew. Despite this, the mask is adorned with hope—images and symbols of a time when we will be connected; a time when the land and our loved ones will provide all that is needed once again.

BRONSON JACQUE
Contributing Editor

4/
Jenny Irene Miller

Mom, Aaka and Grammy
(2021)

The last time I went home to Happy Valley-Goose Bay, my Nan insisted I take home as many photos from her photo albums as I wanted. It was photos like this one that made me pause—a little time machine to Inuit joy. In this photo, Jenny Irene Miller captures their mother's hands gently holding a photograph of their Aaka and Grandma. The photograph itself feels like a tender moment between mother and child, witnessing a memory that resonates uniquely with Miller and their mother. How did these women inform their descendants' futures? Our loved ones before us and the photos they exist within help guide and protect Inuit identity to the present day and beyond. These photographs remind us of where we came from, like peering into the roots of a tree underground, guiding us upwards and onwards.

ALYSON HARDWICK
Executive Assistant



5/
Tim Pitsiulak

Computer Generation
(2012)

Tim Pitsiulak captured my heart early on with his vivid coloured pencil drawings of modern Inuit wearing Converse kicks and baseball caps alongside Inuit mythological creatures of old. The artist's penchant for plunging Inuit into the modern era in his art has made him one of my all-time favourite artists. In this 2012 drawing, I was immediately drawn to the stark contrast of his pencil crayons on black paper. Pitsiulak renders a young Inuk boy in bright cyan and cerulean who is literally plugged into a laptop. He is wearing a traditional parka with a Baffin-style pointed hood, connecting to the global community through technology. This visceral piece pops off the page with texture that makes you want to reach out and touch it, maybe even type a little story on that keyboard. But please, don't touch the art!

NAPATSI FOLGER
Associate Editor

Ningiukulu Teevee

Generations

by Kerry Goodfellow

BELOW
Ningiukulu Teevee
(b. 1963 Kinngait)

—
Generations
2017
Coloured pencil
123 × 240 cm

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GLOBAL AFFAIRS CANADA VISUAL
ART COLLECTION
© THE ARTIST



Ningiukulu Teevee is one of many contemporary Inuit artists in the Global Affairs Canada Visual Art Collection whose work personifies the theme of legacy. Born in 1963, Teevee is largely a self-taught artist. She released her first print in the 2004 Cape Dorset Annual Print Collection and has been a mainstay in the Dorset Fine Arts roster ever since. Teevee is an established cultural ambassador for the remarkable talent produced in Kinngait Studios. She was featured in a 2017 solo exhibition, *Ningiukulu Teevee: Kinngait Stories* organized by the Winnipeg Art Gallery and presented at the Canada Gallery in the Canadian Embassy in Washington, DC.

Her work in both printmaking and drawing are characterized by her innate sense of composition, bold colour, fluid use of patterning and, above all, her ability to share stories infused with humour. The majority of Teevee's drawings in the collection incorporate stories and legends passed on to her by Elders in her community—she notes the late Mialia Jaw (1934–2006) as a great inspiration. However, her large-scale tripartite pastel drawing, *Generations* (2017), is unique among a body of works rooted in everyday life and portrayed with a strong

female perspective, highlighting the bonds of family and community.

Teevee depicts two women wearing amautiit, leggings, sneakers and carrying purses. The woman in blue gazes at the child she carries in her amauti. The eldest child is a young girl dressed in a hoodie and jeans, who lovingly helps the little boy wearing a baseball hat empty dirt out of his rubber boot. The scene captures life in Kinngait, providing insight into the daily reality of a resilient culture that blends traditional and contemporary elements and influences from the South.

Teevee says the inspiration for the work was a memorable moment while walking on a dirt road with her family. Through the protracted time lapse of drawing, she portrays an ephemeral moment in a family's daily outing as if it was a snapshot from her memory. The figures, theatrically set against a black backdrop, highlight the importance of family—grandmothers, mothers, daughters-in-law, aunts, cousins and children—and speaks to female strength and the continuum of tradition, values and knowledge passed on to the next generation. There is a large area of negative space to the right of the little boy, which opens the composition to reflections on the continuing cycle.

Generations is on display in Canada's Embassy in Paris, France, alongside other works by artists that highlight themes of the environment, climate change and international efforts to seek collective actions, such as the Paris Climate Accord. In *Generations*, Teevee places all emphasis on the figures and their interrelation, while the environment in which they live is conspicuously absent. Although *Generations* may not directly address the environment, when considered in the context of the embassy installation it animates conversation about both cultural and environmental survival and resilience, and the legacy we must collectively leave for the next generation.

—
Kerry Goodfellow is the Curator and Manager of the Global Affairs Canada Visual Art Collection—a federally owned and operated collection displayed in representational spaces of Canada's embassies, consulates and official residences in over 100 cities around the world. Its purpose is to exhibit contemporary Canadian art, reflecting the rich and diverse cultural heritage of Canada and to support cultural diplomacy efforts abroad.



Germaine Arnaktauyok

Northern Lights

by Chantal Jung



The black elements of the etching appear like rocks, but upon closer look, they materialize into a night sky. It becomes clear that this piece depicts the northern lights with possible human spirits dancing across them.

The northern lights are always a breathtaking experience with their glow dancing and swirling across the dark Arctic night sky, often evoking feelings of awe and fear with their ominous presence. They are unique to the Arctic Circle, and witnessing such stunning moments is rare. Any time I see an image of northern lights I think of how the ability to witness them is reserved for northern people and how those moments are special to us.

It comes as no surprise to me that people gaze up to the skies and see these colourful wonders as part of something with larger significance than just earthly existence. The bright shimmer brings people closer to experiencing celestial spaces. The lights remind me of stars and planets and of another dimension where living beings don't exist. I think of how comforting and scary it was to sit there and watch the sky dance as my ancestors told me about the creatures and animal relatives they share space with in the afterlife. Perhaps that is exactly what Germaine Arnaktauyok wants us to see with her aquatint etching *Northern Lights* (2006).

Arnaktauyok is known for telling Inuit legends through her art, such as in her 2018 book *Takannaaluk*, and this artwork is no exception. At first glance, Inuit dressed in amautiit appear as if they are walking in a waterfall, or perhaps falling in snow. They are without any facial features and are a mix of short, tall, big and small statures.

A creature with tusks, possibly a walrus, protrudes from the wipsy, white mist. The black elements of the etching appear like rocks, but upon closer look, they materialize into a night sky. It becomes clear that this piece depicts the northern lights with possible human spirits dancing across them.

Being an artist born in Iglulik (Igloolik), NU, a town known for its walrus hunting and igunaq, Arnaktauyok depicts a northern Arctic Inuit legend of Inuit playing games with a walrus skull. However, in this piece the skull is barely noticeable, and the interactions among the people floating in the cushy, flowy northern lights become the focus. I am possibly witnessing a transcendental moment where the spirits are showing themselves as gleeful and fearless, giving me a glimpse of my life as a future ancestor.

In this piece, the northern lights do not have their typical vibrant green and purple sheen but are a cloud-like white and gray, giving the entire image a dream-like quality. Arnaktauyok's artistic choice to portray the northern lights in this dreamscape furthers the impression that this moment is a mystical experience to behold.

—
Chantal Jung (she/they) is a self-taught multimedia artist and writer with a focus on collage art, zines, video and film. Jung is originally from Happy Valley-Goose Bay, Nunatsiavut, NL, and is currently a guest on Muwekma Ohlone lands (San Jose, California).

OPPOSITE
Germaine Arnaktauyok
(b. 1946 Iglulik)
—
Northern Lights
2006
Etching and aquatint
63.5 × 80 cm
COURTESY INUIT GALLERY OF
VANCOUVER

Congratulations Tarralik Duffy, 2021 Kenojuak Ashevak Memorial Award Winner!

Tarralik Duffy, a multidisciplinary artist originally from Salliq (Coral Harbour), NU, is the winner of this year's Kenojuak Ashevak Memorial Award, a \$10,000 prize from the Inuit Art Foundation that celebrates established mid-career Inuit artists.

Duffy is a multi-talented artist and writer whose creativity spans across fashion, jewellery making, drawing and writing, gaining inspiration from traditional culture, but also reflecting the current realities of being Inuk. Her work is akin to that of Annie Pootoogook by including elements of Inuit community life in contemporary settings, but Duffy makes it her own, morphing southern items by creating an Inuit version, often with Inuktitut syllabics, to firmly assert Inuit sovereignty. *Cow of the Sea* (2015) illustrates this impulse: she transforms a can of tuna into a can of seal meat, but also makes a playful jab at reality television. While the work is meant to be playful, it also inspires us to question why canned tuna is generally an acceptable food in Western society but canned seal meat is not.

Duffy's art engages directly with Inuktitut-speaking viewers in particular, with titles that incorporate a play-on-words. Through Duffy's approachable works, non-Inuit are able to get a small glimpse into a deeper level of Inuit culture—a level that looks beyond the iconic emblems of the past, beyond iglus, polar bears and dog teams, and into the rich, multifaceted mindscape of Inuit today.

Winning the Kenojuak Ashevak Memorial Award is the latest of her impressive career accomplishments. In 2014 Duffy was the recipient of the Sall Manning Award and in 2018, her drawing *Itti Pau* was featured on the cover of the *Inuit Art Quarterly's* Winter 2018 issue. In that same issue, Duffy's artwork was included in the article "Snap! Crackle! Inuit Pop Art!" by Cass Gardiner. Her work has also been exhibited at the Art Gallery of Guelph in Ontario and the Winnipeg Art Gallery in Manitoba.

"It's wonderful to see an incredibly talented, multidisciplinary artist win this year's award! Tarralik's work is clever, thought-provoking and reflects her close ties to the community of Salliq, NU. I look forward to seeing what she creates next!"

Jocelyn Piirainen
2021 JURY MEMBER

"My appreciation for Tarralik Duffy's work is intrinsically tied to my own Inuit identity. Duffy exemplifies this generation of Inuit artists in her penchant for "Inukizing" everyday objects such as Pepsi cans, canned meat and Coleman stoves. All of these modern-day conveniences have been emblematic of our generation's Inuit culture. Embracing this and revealing the humour in it, endears her to peers firstly, and then the broader Inuit art world. Making Inuit art for other Inuit is one way Tarralik Duffy is championing self-determination through artmaking."

Heather Campbell
IAF STRATEGIC INITIATIVES DIRECTOR

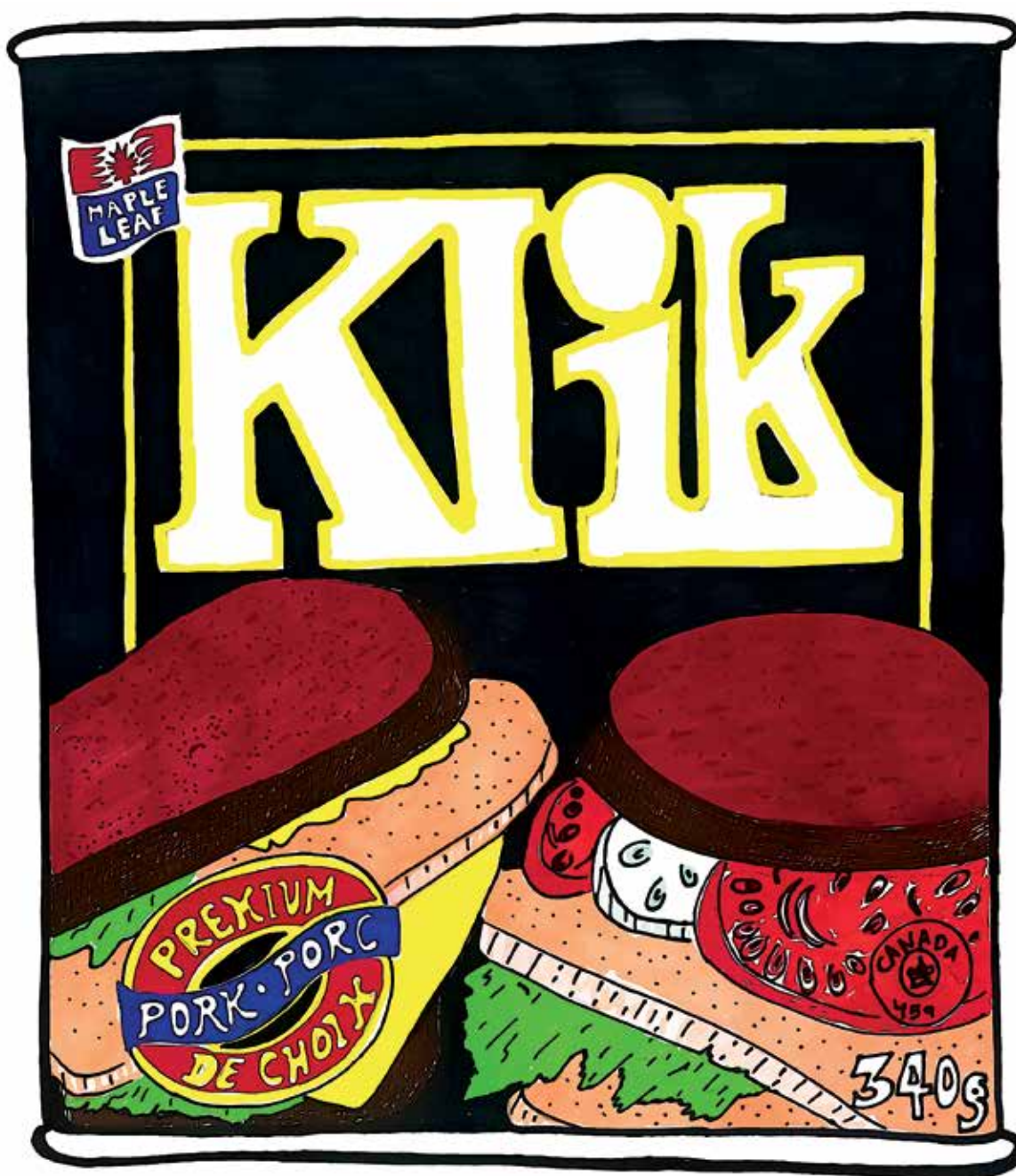




COURTESY THE ARTIST

“It’s a big honour to be named amongst people and named by people that I admire. It’s a really great community. I want my work to speak and to be out there in the world. I want to honour Kenojuak. She’s an amazing artist. When I look at her pieces, there’s a palpable power or life force. Just to be named alongside her in any way is very touching.”

Tarralik Duffy



OPPOSITE
Tarralik Duffy
(b. 1979 Salliq)

—
Kapuvik is my home
2020
Sharpie and ink
27.9 × 35.6 cm
ALL COURTESY THE ARTIST

RIGHT
Tarralik Duffy

—
Klik
2019
Archival pigment print
25.4 × 25.4 cm

Meet the Shortlisted Artists

This year, the Kenojuak Ashevak Memorial Award introduced a shortlist of three artists whose inspiring work showcased a range of innovative, thoughtful practices and are poised for great things in the years ahead. In recognition of being named to the shortlist, each received \$3,000 to support their practice.



COURTESY THE ARTIST

Eldred Allen is a photographer from Rigolet, Nunatsiavut, NL, who has garnered attention for his expansive and stunningly lit scenes of landscapes and wildlife, where composition and colour elevate everyday subject matter to the extraordinary.



PHOTO ELYSE BOUVIER

Kablusiak is a renowned multidisciplinary artist and curator based in Mohkinstsis (Calgary, AB) who uses Inuk ingenuity to create work that examines Inuit identity, community ties, gender and sexual expressions and health and well-being.



COURTESY THE ARTIST

Couzyn van Heuvelen is an artist from Iqaluit, NU, whose work explores Inuit culture and identity, new and old technologies and personal narratives, exhibiting a range of fabrication processes to make Inuit presence visible in public spaces.

“It is gratifying knowing that people appreciate the artwork that I’m creating enough to see it and recognize it and feel it’s good enough to be considered for such an important award. To be listed as someone who would even be considered, that’s a win in itself.”

Eldred Allen

“As much as I don’t love competition and the scarcity model we have to operate within this country currently known as Canada, these opportunities are really amazing, to be able to put your guts out there and apply and hope for the best.”

Kablusiak

“To be recognized is hugely motivating. It’s amazing to have a budget to pursue projects. It means that people are seeing what I do, and are responding to it really well.”

Couzyn van Heuvelen

Notes from the Jury

“The shortlist is filled with Inuit who make completely different types of art, but all feel deep connection, responsibility, love and critique of Inuit communities and of themselves. It is strong and beautiful.”

Laakkuluk Williamson Bathory
2021 JURY MEMBER AND 2018 INAUGURAL WINNER

“[The shortlisted artists] represent some of the best that Inuit art has to offer! Their work breaks new ground for everyone to follow by exploring identity, embracing new technologies, using humor and surprises to educate and reflecting on the world from an Inuk perspective.”

Ossie Michelin
2021 JURY MEMBER

The Kenojuak Ashevak Memorial Award is a biannual prize of \$10,000, supporting mid-career and established artists.

Established in 2014, it celebrates the long, unparalleled legacy of Kenojuak Ashevak, CC, ON, RCA (1917–2013) by supporting the contemporary practices of innovative artists.

This year marked a significant expansion of the award, which received a record number of applications. As jury member Ossie Michelin explained, “When I first saw the incredible longlist of applicants I was blown away by all the amazing talent, variety and sheer number of artists from across Inuit Nunangat. The Kenojuak Ashevak Memorial Award is a chance to celebrate the innovative nature and bold statements of Inuit art, and this was apparent in all of the applications.”

In addition to the establishment of a shortlist, the 2021 award also expanded benefits for the winner through an exciting partnership with the Winnipeg Art Gallery-Qaumajuq. Beginning with Tarralik Duffy, winners of the award will now also be

offered a solo exhibition with a catalogue and a residency at WAG-Qaumajuq, and have a work acquired into their permanent collection. Duffy’s solo exhibition is slated for fall 2023.

“We are so pleased to partner with the Inuit Art Foundation on supporting contemporary Inuit artistic practice through the Kenojuak Ashevak Memorial Award,” says Dr. Stephen D. Borys, Director and CEO at the WAG. “With the opening of Qaumajuq, the WAG has renewed its longstanding commitment to supporting Inuit artists working across media and this partnership is an exciting way to contribute to the future development of Inuit art. We are looking forward to showcasing the incredible talent of Inuit artists, and honouring the incomparable legacy of Kenojuak Ashevak, for years to come.”

Thank you to 2021 jury members Ossie Michelin, Jocelyn Piirainen and Laakkuluk Williamson Bathory. Thank you to all of the donors who have made this award possible.



To learn more about the Kenojuak Ashevak Memorial Award, please visit inuitartfoundation.org/kama

LEFT
Kenojuak Ashevak
(1927–2013 Kinngait)
—
Preening Owl
1995
Printmaker
Arnaqu Ashevak
Stonecut
50.7 × 66 cm
REPRODUCED WITH
PERMISSION DORSET FINE ARTS
© THE ARTIST

Lydia Audlaluk

BELOW
Lydia Audlaluk
 (b. 1994 Iqjivik)

—
Pride Flag Sealskin Earrings
 2020

Seed beads, glass beads, sealskin, leather and stainless steel findings
 Dimensions variable

ALL COURTESY THE ARTIST

by Leanne Inuarak-Dall



Inspired by the colours of the northern lights, Lydia Audlaluk adds rows of beads in alternating jewel tones of amethyst, emerald and indigo to a piece of sealskin in the shape of an ulu blade. Based in Montreal, QC, Audlaluk first taught herself to bead while recreating a necklace she coveted from an online auction site while she was a student at John Abbott College. After her work was met with enthusiasm, Audlaluk decided to experiment with new materials and add sealskin to her delicately beaded jewellery.

Using the sewing skills her mother and aunt taught her and sealskin scraps sourced by a friend online, Audlaluk created her first pair of beaded sealskin earrings—a signature style for which she is now known. “Full-time anaana, part-time beader” is how Audlaluk describes herself on her Instagram page, where she sells her work under the name

Anouapik, which translates to “beautiful Anouk” in honour of her daughter.

Taking pride in her family, culture and home community of Iqjivik, Nunavik, QC, Audlaluk’s pieces reference everything from the distinctive forms found in traditional tools to colour schemes from her daughter’s drawings. “Oftentimes, I’m inspired by our land,” she explains. “I always pick colours that remind me of something, so I always try to imagine the North . . . looking at landscapes, or traditional clothing.”

The result is her highly sought-after earrings, which are as elegant as they are meticulously constructed. Audlaluk ensures each piece fits into a cohesive theme for a product drop, some of which include her Polar Collection, featuring snow-white sealskin studs fringed with gold, silver and pearl beads; and the Flower Petal

Collection, a reversible drop earring in varying shades of natural and dyed sealskin with a complementary beaded trim.

Her most popular style is her ulu blade earrings, worn by high-profile clients like Elisapie Isaac, Mumilaaq Qaqqaq and Riit. Audlaluk remarks that there is a responsibility that comes with the added exposure, saying, “There’s a lot of misconceptions, a lot of bad images when it comes to the use of sealskin [from] people that don’t really know about our culture.”

This is when Audlaluk first began creating short viral videos posted on her Instagram account, giving bite-sized tutorials on topics like the ethical harvesting of seals and what an ulu is used for. “I thought it was important to educate people about our culture, and I thought it would be a good way to maybe share a bit about myself,” she says.

Making sure to share the spotlight, Audlaluk uses her platform to highlight the work of fellow Inuit artists working with sealskin. “It’s important to know that we all have room to succeed. The reason I showcase a lot of other people’s work is because there’s so much space for all of us,” she states, adding, “the more people work on sealskin, the less stigma it’ll have.”

But Audlaluk’s work doesn’t stop there. This past June she ran a campaign on her social media, helping to raffle pieces donated by 20 Indigenous artists, including fellow jeweller Phebe Bentley and seamstress Ujarak Appadoo. The campaign raised almost \$10,000 for the Indian Residential School Survivor Society.

Lydia Audlaluk has helped to form a resilient community of artists and admirers who support and uplift each other. Through her work, she has created a space for sharing knowledge and honouring culture through connection, beads and sealskin.

—
Leanne Inuarak-Dall is a writer and multi-disciplinary artist. Originally from Ontario, she uses her work to explore her identity as a white Inuk raised in an urban setting. She is currently based in Vancouver, BC, where she is completing her postsecondary studies in Fine Arts and working as a contributing editor for the Inuit Art Quarterly.



ABOVE
XL Ulu Blade Collection
 2021
 Seed beads, glass
 beads, sealskin, leather
 and 24k gold findings
 Dimensions variable

RIGHT
Teal Beaded Necklace
 2017
 Seed beads, bugle beads,
 thread and stainless
 steel findings
 Dimensions variable



—
 This Profile was made
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Curated by: Randy Jayne Rosenberg, Art Works for Change

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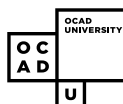
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Nici Cumpston. *Oh my Murray Darling*, (detail) 2019. Archival pigment print on Hahnemühle paper. 75.0 x 175.0 cm.



naadohbii: to draw water

CURATED BY

Jaimie Isaac, Reuben Friend, Ioana Gordon-Smith, Kimberley Moulton

FEATURED ARTISTS

Lukie Airut, Abraham Anghik Ruben, Christi Belcourt, Rebecca Belmore, Israel Birch, Kevin Brownlee, Elisa Jane (Leecee) Carmichael, Dr. Vicki Couzens, Nici Cumpston, Lindsay Dawn Dobbin, Eshuguriak, Nikau Hindin, Maria Hupfield, Mina Inuktalik, Jeremy Leatinu'u, Ishmael Marika, Marianne Nicolson, William Noah, Onaman Collective (Christi Belcourt and Isaac Murdoch), Jessie Oonark, Annie Oqaituq, Nova Paul, Nelson Takkiruuq, Regina Pilawuk Wilson, Rachael Rakena, James Tylor.

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This issue's *Portfolio* tells stories about the founding of Canadian Arctic artist co-operatives with a focus on the contributions of the Inuit involved. Examining the roles of hard-working local Inuit artists like Kananginak Pootoogook, RCA  (1935–2010), Jeannie Snowball  (1906–2002), Levi Qumaluk  (1919–1997), Jessie Oonark, CM, RCA  (1906–1985) and Helen Kalvak, CM, RCA  (1901–1984), who were essential in establishing and maintaining artist co-operatives across the Canadian Arctic.

Historically non-Inuit have been celebrated almost exclusively for the establishment and upkeep of Inuit artist co-operatives. Certainly, men like James Houston, OC, and Father Henri Tardy were integral in the training and development of printmaking and art studios in the Northwest Territories during the 1900s. However, without the hard work and art created by Inuit artists there would be no co-operatives. To celebrate the legacies of early twentieth-century Inuit artists we explore the roles of Inuit in the early days of co-operative art movements in Kinngait (Cape Dorset), NU; Kuujuaq, Nunavik, QC; Puvirnituq, Nunavik, QC; Qamani'tuaq (Baker Lake), NU, and Ulukhaktok Inuvialuit Settlement Region, NT.

Nunavtisavut, the Inuit region of Arctic Labrador, is not represented on the following pages because they were not recognized as Inuit by the federal government until the 1980s. As a result, artist co-operatives were not provided the same funding or support in the region. Despite this injustice, Nunatsiavummiut were and continue to be prolific artists with a growing representation in the international art community.

Iqqaumaviit?

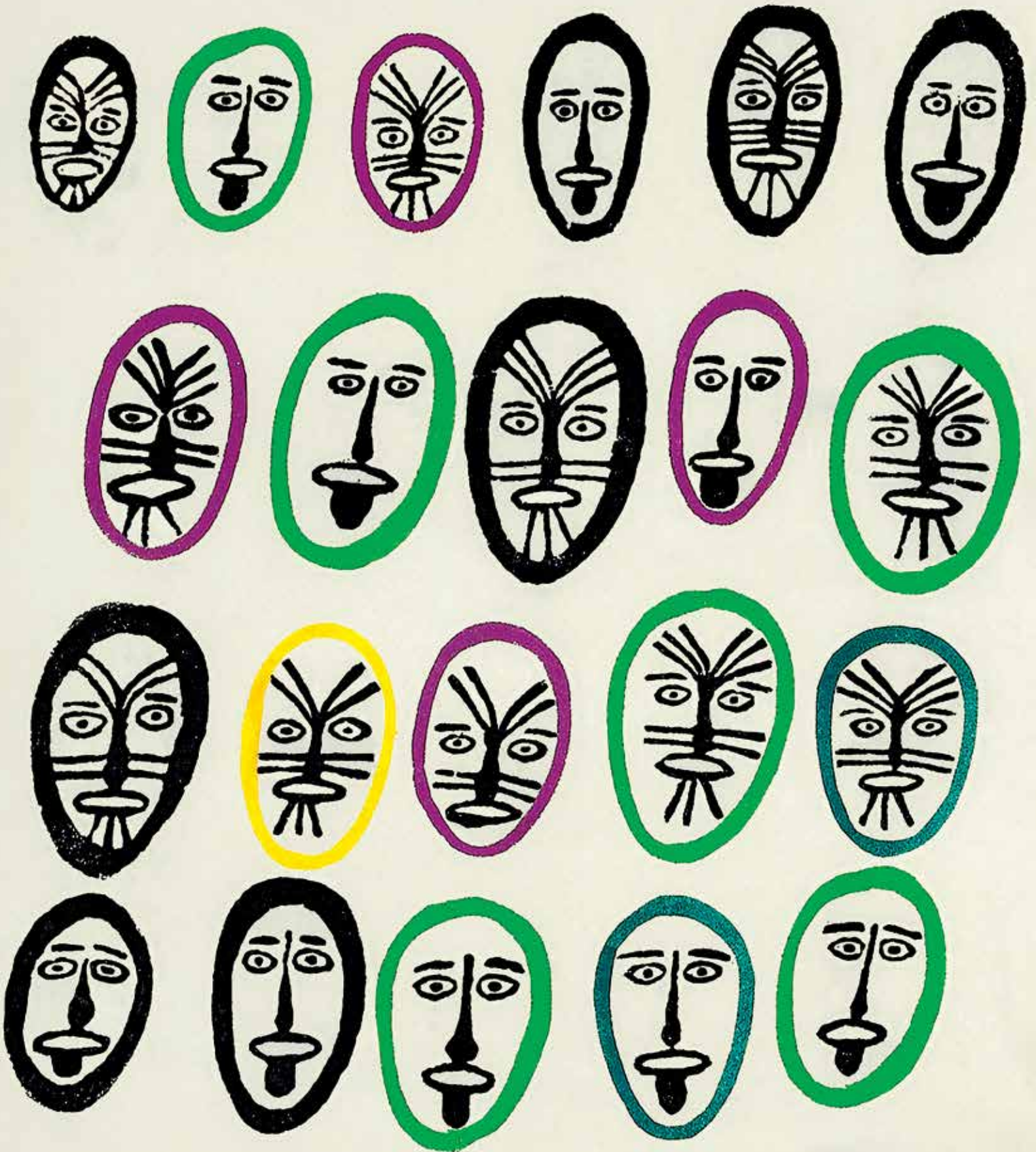
Remembering the Inuit Behind the Co-ops

by Napatsi Folger

Translated by Elizabeth Qulaut

Between

FATHERS





and **SONS**

by Robert Kardosh

I first started thinking about the artistic relations between fathers and sons a few years ago when I saw some drawings that Qamani'tuaq (Baker Lake), NU-based artist Tony Anguhalluq had made after images by his adoptive father, the great Utkusiksalingmiut drawer Luke Anguhadluq (1895–1982). The idea to make the drawings had originated during a telephone conversation, in which the younger artist spoke about his childhood and his relationship with his dad. Anguhalluq's work doesn't resemble his father's, but I was curious to know what influence he may have had on his son's work. I asked if he would consider making some drawings that would pay tribute to his father. He agreed, and the following week I mailed off colour copies of some of Luke Anguhadluq's most iconic pencil crayon drawings.

A few months later, I received a package in the mail containing Tony Anguhalluq's most recent drawings, including five smaller drawings that were obviously styled after his father's. One featured multiple rows of brightly coloured tattooed faces. Another pictured a circular shamanistic drumming scene. The images flabbergasted me. Instead of drawing his father's portrait or working some aspect or theme into his own artistic framework, Anguhalluq had made brand-new versions of his father's images. Of course, they differed. Whereas the elder Anguhadluq's images are delicate, gentle and refined, these new works were boldly expressive and brimming with almost uncontrollable energy.

The compositional closeness of Anguhalluq's images to their prototypes only served to heighten my awareness of the differences in style and sensibility between these two artists, throwing into question the notion that sons are influenced artistically to any significant degree by their fathers. Artistic individualism notwithstanding, my intuitive sense is that families, including their fathers, do in fact have a significant role to play in shaping the visions and expressions of successive generations of artists, and that families are central in

the formation of artistic sensibilities, alongside other determinants such as kin and community.

A proud leader and hunter with a deep attachment to the traditions of his people, Luke Anguhadluq resisted moving into a permanent settlement for as long as he could, eventually settling in Qamani'tuaq in the mid-1960s. His images pictured spiritual and practical traditions—the drum dance in particular was a motif that Anguhadluq returned to throughout his artistic career. Anguhadluq's most complex images, however, are those that recall fishing and hunting practices. A classic example is his brightly coloured 1976 print *The Caribou Hunt*. Here, two hunters in kayaks, shown aerially, pursue several caribou swimming in a green lake. As a lesson in technique, Anguhadluq's image couldn't be more instructive: before rifles were introduced, Utkusiksalingmiut would wait for migrating caribou herds to cross inland bodies of water, where they were much slower, ambushing them from boats with spears.

Tony Anguhalluq often watched his father draw when he was a child, but it wasn't until the mid-1990s, more than a decade after his father passed away, that he first began making his own graphic art. Whatever influence Luke Anguhadluq may have had over his son's eventual decision to become an artist, the younger Anguhalluq has managed to forge his own unique style of expression, injecting new life and energy into Qamani'tuaq's rich tradition of contemporary drawing.

Whereas his father's generation rarely included depictions of the landscape in their subject-centric images, Anguhalluq has made the land itself his principal subject. Over the years, Anguhalluq has offered several different interpretations of the rocky tundra, using stylized lines and striking colour contrasts to describe its contoured surfaces. Anguhalluq's exuberant colour choices may seem decorative and unsubtle to eyes accustomed to conventional naturalism. But they are not. According to Anguhalluq, these colour casts and contrasts are present in nature itself. "I'm drawing things the way they look," he says.





Although much of Anguhalluq's imagery falls into the category of pure landscapes, many also include human figures and animals. In several landscapes produced by the artist, human and animal forms become lost to the eye against the densely patterned hills and slopes. Notably, many of these works also portray the same land-based traditions that Anguhalluq's father preserved in his own drawings, updated to reflect the changing times. In *Passing Through inukshuks, Going hunting for wolfs in Dec, 2007* (2007), for instance, the hunters use rifles instead of bows and arrows.

Not far away, another hunter-turned-artist John Kavik (1897-1993) moved to the coastal community of Kangiqliniq (Rankin Inlet), NU, in 1958, having already spent the first sixty years of his life in what is often still referred to as the Back River region, a vast treeless region located several hundred kilometres north of Qamani'tuaq. Shortly after he arrived, he began making stone sculptures for the first time.

Kavik's most common theme was the single human figure. His earliest carved stone figures, produced in the 1960s, are dynamic and robust. *Seated Woman* (c. 1965), is an excellent example from this earlier, more refined phase. The carefully articulated forms give this work a formal complexity that was rare for the time. By the 1970s Kavik's figurative forms became less complex and more self-contained, while his style of expression became more economical, forceful and direct. *Woman* (1980) is an outstanding example from this later period, combining containment and expressiveness in the same image.

If Kavik's classic image is the single figure pictured alone in the cosmos, his son Thomas Ugjuk's (1921-2012) signature is groups of human heads and congregations of people. An outstanding example is *Group of People* (c. 1980), a sculpture featuring multiple human forms, carved out of a single large section of dark stone. A highly tactile image, Ugjuk's piece is notable for its round, flattened human faces and abstractly rendered features. Bolder and larger in scale than the majority of his father's sculptures, Ugjuk's masterwork expresses a powerful sense of human community and relatedness.



PREVIOUS SPREAD (LEFT)
Luke Anguhadluq
(1895-1982 Qamani'tuaq)

—
The Young and the Old
(detail)
1977

Stonecut and stencil
62.2 × 98 cm

COURTESY WADDINGTON'S
AUCTIONEERS AND APPRAISERS,
TORONTO

PREVIOUS SPREAD (RIGHT)

Tony Anguhalluq
(b. 1970 Qamani'tuaq)

—
Untitled (Tattooed faces)
(detail)

2013
Coloured pencil and graphite
60.9 × 45.7 cm

OPPOSITE

Luke Anguhadluq

—
The Caribou Hunt
1976

Serigraph
55.9 × 76.2 in.

COURTESY WADDINGTON'S
AUCTIONEERS AND APPRAISERS,
TORONTO

LEFT

Tony Anguhalluq

—
*Rocky River,
Two Sided River*
2006

Coloured pencil and graphite
30.5 × 22.9 cm

COURTESY EXPANDINGINUIT.COM

BELOW

John Kavik
(1897-1993 Kangiqliniq)

—
Seated Woman
c. 1965

Stone
8.3 × 12.1 × 7.6 cm

Like his father before him, Ugiuk turned to making drawings when the physical challenge of making stone sculptures became too great. Many of Ugiuk's drawings feature lively clusters of round human heads—an extension of his approach in stone, utilizing repetition and flattening as important elements. The horizontal rows of heads in each of these drawings—all of which appear to be male—are all presented in a uniform non-naturalist colour (yellow, bright green or red).

Although they belonged to different generations, Ugiuk and Kavik both experienced the displacements and disruptions that upturned Inuit society in the 1950s. Each artist drew on different aspects of their memories of traditional Inuit life, evolving their own highly individualized styles. In their case, father and son were creating a new expressive tradition alongside one another.

Unlike Kavik, Ugiuk and Anguadluq, Kinngait (Cape Dorset), NU's Mark Pitseolak (1954–2021) grew up just as traditional hunting and camp life were coming to an end in the North. Born on southern Baffin Island, Pitseolak began making sculptures when he was a young man. An expert carver of wildlife, according to his son Jamasee Pitseolak, his skillfully rendered images of striding polar bears were especially sought after by both collectors and tourists.

In the mid-2000s, however, Mark's work took a different, more narrative direction. One work from this period portrays a modern interior in five parts. On one side of the ensemble, a woman with a child in her hood is pictured working at a kitchen counter. In another section, a man sits in an arm chair across from a TV as a child climbs up towards him. More children play with a dog in another part of the imagined room. A work of tremendous skill and complexity, *Domestic Scene* (n.d.) is an engaging portrait of contemporary northern life. It might also have a personal dimension. According to Jamasee, his parents separated when he was young, with the result that his father was absent for most of his childhood. Is this sculptural depiction of domestic happiness and wholeness, then, an imaginative effort on the part of the artist to picture the past differently, putting together in art what had been fractured in real life?

Born in 1968 Jamasee belongs to a generation of Inuit who didn't grow up on the land as their parents and grandparents did, but were instead raised in the new settlements. A lifelong resident of Kinngait, Jamasee likes to say that art is in his DNA: his mother, Ookpik Pitseolak (1946–2019), was also a well-known sculptor who specialized in sculptures depicting traditional Inuit life; and his grandfather was Peter Pitseolak (1902–1973), a legendary figure of historical importance in the community and Inuit art.



ABOVE
Three generations of the artist **John Kavik's** family, Kangiqliniq, 1969
COURTESY WINNIPEG ART GALLERY
PHOTO GEORGE SWINTON

LEFT
Thomas Ugiuk
(b. 1921 Kangiqliniq)

—
Group of People
c. 1980
Stone
40.6 × 30.5 × 25.4 cm
COURTESY WADDINGTON'S AUCTIONEERS AND APPRAISERS, TORONTO

OPPOSITE (TOP)
Mark Pitseolak
(1945–2012 Kinngait)

—
Baby James Pitseolak
2007
Stone
28.5 × 46 × 27 cm
REPRODUCED WITH PERMISSION DORSET FINE ARTS
COURTESY WALKER'S AUCTIONS
PHOTO DIETER HESSEL
© THE ARTIST

OPPOSITE (BELOW)
Jamasee Pitseolak
(b. 1968 Kinngait)

—
Peter Pitseolak's Chair
2009
Stone, string and caribou antler
12.7 × 8.3 × 8.9 cm
REPRODUCED WITH PERMISSION DORSET FINE ARTS
© THE ARTIST





Jamasee began making stone sculptures in the late 1990s, and in the two decades since he has come to occupy a unique place within the region's artistic landscape. Unlike most Kinngait artists, Jamasee mostly avoids representing human or animal figures in his sculptural work and drawings. Instead, his practice has been uniquely focused on picturing various objects, including sunglasses, whistles, guns, shoes and, especially, motorcycles, all of which he renders in stone and bone. Despite their outwardly impersonal nature, these ingeniously assembled works—some have moving parts—are often invested with personal and autobiographical content.

Given how unusual his subjects are, it's hard to see how Jamasee's work can be seen to connect with that of his parents beyond a shared medium and a common devotion to craftsmanship. But if the artistic connections seem tenuous, Jamasee's expression has been influenced by his father in other, less direct ways. Jamasee was certainly thinking of Mark when he started making a series of small sculptures representing electric guitars in the early 2000s. These were Jamasee's first breakthrough sculptures, and he has said that he got the idea for the motif while thinking about his dad, who played an electric guitar. In 2010 Jamasee produced a sculptural rendering of a grader, a large vehicle used to level roads. *My Second Grader* was similarly inspired by Mark, who used to drive the machines for the hamlet when Jamasee was a boy. In another sculpture the artist pictures an old wooden chair. A vintage camera carved from stone with a woven strap hangs from the chair's top rail. Entitled *Peter Pitseolak's Chair* (2009), this delicate, modestly-scaled sculpture pays tribute to the memory of Jamasee's grandfather and his pioneering photographic work of the 1950s and 1960s, which was primarily aimed at capturing a transitional moment in Inuit history.

It is probably this orientation towards personal memory combined with his own biographical approach and strong sense of his place within an artistic lineage, that most directly links Jamasee's work to that of his relatives, situating it within a long family tradition of thinking about the past.

In all of these cases, the sons who have followed in their fathers' footsteps have drawn on the latter's example, not in order to reproduce or mimic their unique styles of expression, but to give shape and expression to their own highly distinctive artistic identities, sensibilities and voices. What emerges is an intergenerational portrait of an artistic tradition that has shown a remarkable capacity to adapt and reinvent itself to meet the expressive requirements of the everchanging times. These examples show that there is no one way to think about the relationship between families and artistic expression in the North. They also show that family traditions do exist and take shape over time, even if the links aren't always immediately apparent. ■

—
Robert Kardosh is Director of the Marion Scott Gallery in Vancouver, BC, where since 1990 he has curated solo and group exhibitions of work by Inuit artists from the classic and contemporary periods. He has written various catalogues as well as articles on individual artists, including Oviloo Tunmillie, Nick Sikkuark, Kananginak Pootoogook, Sheqjuk Etidlooie and Mark Emerak.

NOTES

¹ Interview with Tony Anguhalluq conducted by the author in May 2015.



An artist, educator and Inuktitut language specialist discusses how the Inuit practice of learning by example and observation has been ingrained in the culture for centuries.

by Naullaq Arnaquq

Creating From Traditions

Sanatuliqpallianiq
Sivulittinniinngaaqtunik



BELOW
Jessie Oonark
(1906–1985
Qamani'tuaq)

—
Inland Eskimo Woman
1960
Stonecut
60.9 × 30.5 cm
REPRODUCED WITH
PERMISSION DORSET FINE ARTS
© THE ARTIST

OPPOSITE (CLOCKWISE
FROM TOP LEFT)
Naullaq Arnaquq's
anaana **Baqtita** sewing,
1976
ALL COURTESY NAULLAQ
ARNAQUQ

Naullaq Arnaquq's
anaana **Baqtita**,
far right, holding a doll
she made in Hamilton,
ON, 1957

Naullaq Arnaquq's uncle
and aunt with slippers
and tattoo-like patterned
socks she made, 1954

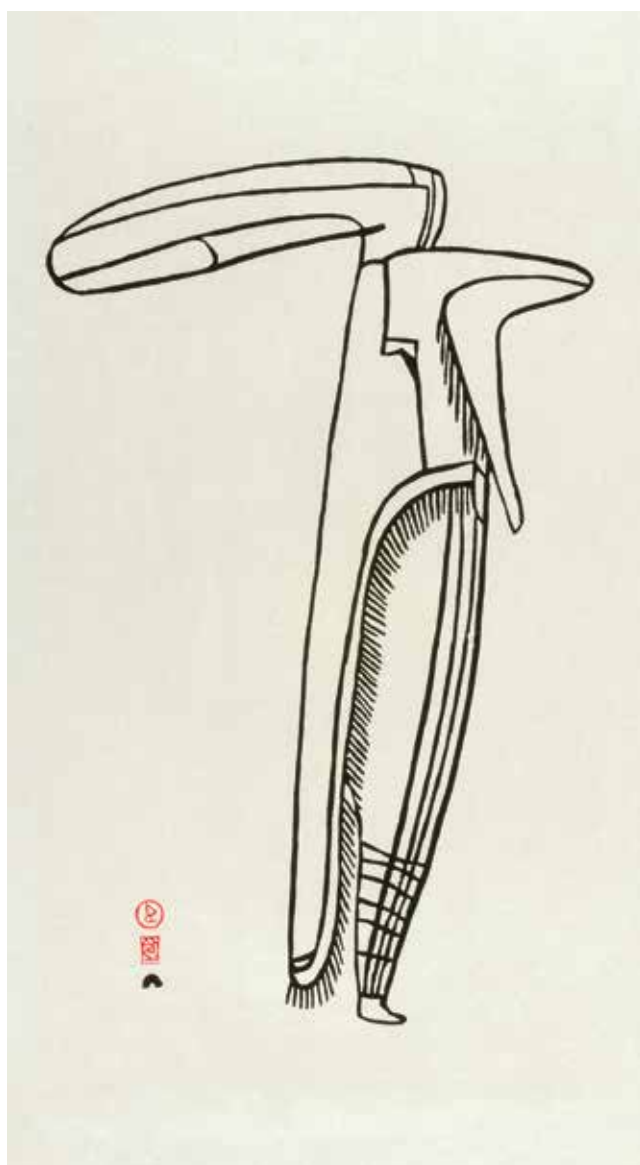
Alethea Aggiuq with
amauti made by **Baqtita**,
1997

Carving by **Naullaq
Arnaquq**, 1984

Kimaluk and Johnibou
and their panik, 1881
COURTESY THE NEW LONDON
COUNTY HISTORICAL SOCIETY

**Naullaq Arnaquq and
Aasivak**, 2002

Naullaq Arnaquq's
grandfather **Anugaakuluk
Kelly** holding his Tuktu
carving, 1960s
COURTESY NUNAVUT TUNNGAVIK
INCORPORATED



Storytelling and oral history are traditions that run deep within our culture. Art was not something you hung up on a wall or put on a shelf to admire occasionally. It was embedded in the tools or clothing you used or wore. These were symbolic of the spiritual beliefs that guided our actions out of respect for the animals, land, sea, others and spirits.

When I was growing up, wearing something my mother made was no question. It was part of life for us as it had been for her. As a young mother I would leave my one-year-old panik (daughter) with my mother when I went to my classes each day. Something I didn't learn until after she was long gone was that my mother had given my panik sealskin leather to chew on while I was busy reading about Piaget or the latest theorist. She had done the same with me and my sisters when we were young, she made us chew the skin when she was making new kamiik or mitts. The smell and taste of the sealskin leather was ingrained into our olfactory senses early on.

Girls learned early how to make garments by helping and watching their mothers, aunts, grandmothers and other relatives, while boys became skillful by watching and helping their fathers and others make dog harnesses, qamutiit and hunting equipment. Often children learned the basic skills needed by mending tools or clothing, including replicas and toys for children. Girls would learn confidence in sewing by making doll clothing from scraps of fur or other material. I remember my sister and I sewing as young girls while our mother was sewing.

During the warm spring and summer days, my sister, cousins and I would sometimes play beside our grandfather as he sat outside his house making a model qajaq, carving animals or etching drawings of hunting scenes on walrus tusks. If I wasn't observing my grandfather, I was watching our mother make clothing or my father make a carving from an antler or soapstone. My father hunted and made bearded seal harpoon rope, qamutiit, iglus, harpoons, sealskin frames and carved antler or stone figures. There was usually someone in every family who was an artist. The work helped to pay for food, canoes, rifles or snowmobiles. I remember the patience and concentration on their faces but also the look of satisfaction as they completed their hard work. The clothing and tools they made served as models and patterns for us to learn from.

In the years since I have made or altered parkas, duffle socks, wind pants, jackets and women's and girls' amautiit. My mother's patterns and styles seem to be embedded deep in my memory as I snip and cut. If something feels a bit off, I alter a curve or length until it seems right. That is how I made my first woman's amauti after my son was born. I no longer fit the first one I wore with my panik, so I used it as a pattern along with a neighbour's amauti. It took a lot of effort and reflection in between my baby's feedings and naps. In moments of frustration I muttered to myself, "Why, anaana, aren't you here?" But thinking back now, I realize she *was* with me as I sewed. The small children's amautiit for the school that I had helped her make years before also guided me from my memories. A sleeve attached to the back of the carrying pouch is one complicated jigsaw puzzle. How in the world did this come into shape over hundreds or thousands of years? Through feelings of frustration and some tears, I persevered.

The effort involved in making my first amauti by myself reminds me of the first time I cleaned and scraped a sealskin without my mother's guidance. I realized that if I closed my eyes and tried to remember how it sounded, my technique improved. Looking at a doll in an amauti she had made or pictures of women wearing them were helpful. I completed the amauti and now have it as a pattern. Later my aunt's question of where I got the amauti, and then her compliment that it did not look like it was my first one, took away all the anguish and deepened the connection I felt with my mother. Watching her

make clothes and helping her as I learned to sew were all part of the creative process. She, like many women of her generation, made custom clothes for her family members. A critical eye, fostered by having a young girl redo a piece after taking it apart, was essential to learn how to sew for survival but also to become adept at it. Each time I have had to undo a section of a piece of sewing it has taught me how much to adjust and to be patient. I internalized the patterns, but they were so matter of fact for me that I did not know I could replicate them. They were passed down from woman to woman, mother to daughter, grandmother to granddaughter or grandfather to grandson and rarely deviated from the original pattern.

When looking at a photograph of some of the decorations of duffle socks that my father and uncle wore in the mid-1950s, I thought that they may have been designed after tattoo lines. I realized the edgings of duffle socks are still sewn the same way today. I remember a parka that I received as a child from my ukuakuluk (namesake's daughter-in-law) which had detachable beaded cuffs and a strip for the hem that also resembled tattoo patterns. Some of our historical traditions were disposed of while others somehow remained during the cultural changes that occurred in the twentieth century. By the time my parents were born in the 1920s and 1930s, a lot of the visible traditions and customs were shamed away by the Anglican missionaries. But remnants born of an ancient way were still visible to us as children in the tattoo marks on our mother's arms and lines on semi-traditional clothing.



BELOW
Watercolour painting
Arctic Cotton by **Naullaq**
Arnaquq, 2017

OPPOSITE
The front of **Naullaq**
Arnaquq's amauti that
was made by her anaana
Baq̄tita with old coins
from whalers and
beadwork, 1999

The symbolism in pieces that were made evoke traditional beliefs and spirituality which are reflected in the ancient legends, stories, chants and songs. Inuit also provided direct advice when making or doing something, or when a story was told, about why a particular technique was important. Elders and teachers often gave direct advice at a critical time, when the learner momentarily struggled with something or made a mistake. Perhaps the advice was somewhat like an echoed memory as it came back to you. “Imaak sangutippallugu—you need to turn it this way... paniluajattug taimaak—it tends to dry up if you do it that way, ilippallianaqtutit sanagasuaqattaruvit—you will keep learning as you make things,” these were encouraging words of advice to help hone a skill and acquire knowledge.

One of the last gifts I received from my mother was beading for the amauti she made for me to wear on special occasions. She made the decorations with old coins, from the late 1800s, she acquired from her grandmother for the tail and large fringed piece for the front—and she had asked my aunt to complete the front panel of beading for her. In the late 1800s Inuit started to use beads that they obtained from whalers and traders. The South Baffin-style beading often had fringes with red, white and black colours made with large coins, and the front of the bodice was often beaded with intricate flowers and butterflies. Today these semi-traditional customs are being revived all over the North.

Inuit clothing is much more than just skins sewn together. It had to be not only functional and well-made but also attractive and pleasing to the eye. It was often designed specific to age and gender, and form and design were initially tied closely to spiritual beliefs and taboos. Even dog harnesses were decorated with colourful tassels. Early trading with whalers and fur traders brought in colourful beads, cloth, wool and useful tools. Things from daily life often had a design stemming from ancient customs and beliefs. Unfortunately many of these will only be seen in museums and galleries around the world, displayed as artifacts or in books. Early Inuit art and replicas shown in books and magazines appear to be more abstract and refined compared to realist artwork created today. You can see this in photos in old issues of *Inuktitut Magazine* and *Inuit Art Quarterly*, and in museums in Winnipeg, Ottawa and Washington. Hints of these traditions and patterns are also shown in the early art of Kenojuak Ashevak, CC, ON, RCA (1917–2013) and Kananginak Pootoogook, RCA (1935–2010) and in the work of tapestry artists like Jessie Oonark, OC, RCA (1906–1985).





An Arctic society that was rooted to the land, sea, sky and environment has endured but with significant transformation because of the influence of newcomers and their ways. In recent decades we have started to assert ourselves more and have begun celebrating our heritage and valuable traditions by reviving songs, games, hunting methods, knowledge of the land and animals, chants, tattoos, stories, clothing designs and our rich language. Developing skills and creating by learning from the work of our ancestors are strong and meaningful ways to revive a culture. I would call this a cultural revolution, and it is a part of decolonization. Elders want to focus on a positive perspective that does not negate the need to articulate a negative behaviour. It is meant to balance the mindset, to stay strong. As my children and their age groups are maturing, they have actively started to revive some of what we almost lost. There is such a force and thirst for the learning of traditions and customs that has not been seen since before our parents lived on the land. Cultural loss can be reversed by family and community Elders celebrating traditions or customs and *intentionally* passing them on. The traditional designs and patterns and the meaning behind them is part of our history and ensuring this is not lost or just shelved away in a book is a valuable legacy for us and our grandchildren.

As an artist my first art materials were pieces of cardboard from biscuit or cracker boxes. I'd ask my father: "Ataataak, nauk titirautiit? Where is your pencil?" He would get his carpenter's pencil and use his jackknife to sharpen it. Away I would go shaping figures and scenes, happily lying on my tummy on the floor. Occasionally we could get writing pads from the store. Old crayon ends from the school

were precious and so were old notepads or notebooks thrown out at the end of the school year. I would have dreams of art and stationary stores even though I did not know they existed. I have always enjoyed drawing and only recently, since I retired a few years ago, have I been painting in watercolour and acrylic. I did some carving but because of my work and career I never made the time to do more.

Sanatuniqu—being creative is a work in progress but it is also very much a process of learning from others and learning from your earlier work. It is being imaginative. It can help one be more resourceful and find solutions. You think things out and you take risks. Art has changed as our society has changed but Inuit art is not just something hanging on the wall depicting traditional Inuit life, it is also literature, music, dance and decorative shapes or lines on clothing which has started to emerge once again, evolving amidst a contemporary way of life and hopefully whilst respecting history. Someone who is artistic and creates things easily is sanatujuq while someone who is a thinker, innovative or thinks quickly is Isumatujuq. A silatujuq is someone who is wise, thoughtful and cerebral. These attributes have contributed to a society that has thrived for millennia in our part of the world. ■

—
Naullaq Arnaqu is from Iqaluit, NU. She and her husband Peter have two children and two grandchildren. Naullaq, like others of her generation, has seen many changes in her culture. Her work was mainly in education in various positions starting as a classroom assistant in 1975 and later as a senior manager in the Government of Nunavut until her retirement in 2016. Naullaq has always been interested in teaching and learning, art, reading and writing.



Canv



—
by Melodie Sammurtok-Lavallée

Blank
as



Before an art piece is formed, all creators face the same mountain to conquer—the blank canvas. Whether it is a rough, untouched stone or a stark white piece of paper, a fresh medium presents a moment of pensivity and imagination. What is being called to be created?

For Melodie Sammurtok-Lavallée, the bare walls of her bedroom inspired her to express her heritage by painting them with images of beautiful Inuit ivory combs. Sammurtok-Lavallée reflects on how this process of creation stirred questions in her beyond technique and colour choice—questions about Inuit identity and access to ancestral ways of being, creating and knowing.



This past year I decided to redecorate my bedroom, bringing in my personal aesthetic to brighten its bland walls. My house in Atlantic Canada was built in 1905 in a downtown neighbourhood considered “heritage” by the small city’s government.

Although the idea of living in a creaky house has always been on my checklist, actually living in the lopsided structure has its shortcomings. If it’s not the random wall I’m bumping into, or the bouncy floorboards I’m tiptoeing over, it’s the fact that the house was built during a time when confiscating and taking of Inuinniq (things that are of Inuit culture) was common for visitors to Inuit Nunangat. Sometimes an article of Inuinniq clothing or a tool was unintentionally left behind when an iglu was being vacated, or simply lost during the movements of Inuit families and hunters. Other times items were traded or gifted; however it wasn’t unusual for Inuinniq to be claimed without their makers’ awareness, let alone acknowledgement.

Later on items that were taken or traded would be sold to collectors, donated to museums or gifted to loved ones in the South upon reuniting after a short summer of employment in the Arctic. Some of these items can be found in basements, attics or in climate-controlled facilities, hidden away in darkness where they go unseen.

But back to my latest little darling, the revamping of my dark bedroom. When I decided to redecorate, I took into consideration that the house has no dormers and the roof was built with a steep slope that makes the upstairs cramped. It’s hard to bring up furniture. When I’m going to create something, I often take a lot of time researching colour combinations and juxtapositions before I commit in my medium. I’ll work it out in my mind so that I capture not only a look but a feeling. Notorious for being particular with my home aesthetic, I’ve been known to hold off purchasing any furniture for certain corners or walls until I find the right piece, and it’s not unusual for me to end up building it myself. For my bedroom it was important to find wallpaper that made the room feel dreamy, beautiful and a little vintage. When I thought I found the right design I purchased it, but never ended up putting it up. My bedroom went another year undecorated.

At some point I was glowering at my bland walls while applying my makeup and started wondering what Inuit women from the past might have considered as beauty. In my mind, I pictured the intricate hairstyles and beaded tuilik I’ve seen in black-and-white photographs. I thought about the sticks and pieces of hide used to tie and wrap their hair. I’d gladly take a course from an Elder who knows how to expertly weave hair between their fingers, resulting in a glistening strand of elaborate, black rope.



PREVIOUS SPREAD
Melodie Sammurtok-Lavallée's paintings of ivory combs on her bedroom walls, 2021
 COURTESY THE ARTIST

OPPOSITE (ABOVE)
Unidentified artist
 (Alaska)

—
Whale Tail Comb
 c. 800–1850
 Walrus ivory
 5.3 × 2.8 × 0.2 cm
 COURTESY PRINCETON
 UNIVERSITY ART MUSEUM

OPPOSITE (BELOW)
Unidentified artist
 (Igluligaarjuk)

—
Ivory Comb
 c. 1915 or earlier
 Ivory
 7.2 × 2.9 × 0.1 cm
 COURTESY CANADIAN
 MUSEUM OF HISTORY, IV-C-1035,
 D2005-00016

BELOW
 A collection of acrylic paintings from **Okatsiak's** series of ivory combs
 COURTESY THE ARTIST

Marvelling at their braids helped me decide what I wanted to do with my room. The very place where I spend time smoothing my own hair seemed like the right place to admire the antiquated art of my ancestors' hair tools. But I was going to have to hand-paint them, freehand, all 22 of them. First I needed to do some research.

My introduction to Inuk ivory combs was through paintings by Germaine Arnaktauyok and Okatsiak. I came across their paintings online one evening some years ago while doing research for an animation I was creating about Inuit motherhood. Intricately carved with tiny detailing etched into the ivory, the combs were sometimes shaped to match the holder's hands and used to remove tangled knots that trouble hair. It must have been important for Inuit to keep their hair tied away from their face while they went about with their daily tasks. When I imagine Inuit life in the past I imagine a lot of family moments, healthy food and beautiful clothing, but there was also hardship, teaching for survival and risk of inclement weather. Was taking care of hair important enough to Inuit that they took the time to carve unique combs purely for an aesthetic purpose?

I recently spoke with Okatsiak about her acrylic painting series of ivory combs, a highly contrasted shimmery gold painted over a matte black background. When I asked her about its history, she told me that she had started researching Inuinniq tools and objects while in art school, wanting to share some of her culture with her classmates. She admired the intricate combs she found online and added her own artistic details to make the paintings reflect her personal vision.

Okatsiak told me that when she first saw the combs she thought, "Wow! Inuit have to carve those! I wanted to learn about Inuit tattoos, too, so I started playing around with designs and it became a main theme. Each painting was different, there were so many designs. . . . That was my way of trying to connect with my Inuit culture."

I felt a small pang in my heart when Okatsiak told me that online research was her only experience with the combs. Like me, her exposure to Inuinniq has been limited to seeing images and photographs of objects that our ancestors—likely our direct bloodlines—made with their own hands. These are objects that could teach Inuit history that is relevant to us and our own families.



BELOW
Melodie Sammurtok-Lavallée's paintings of ivory combs on her bedroom walls, 2021
 COURTESY THE ARTIST

OPPOSITE (ABOVE)
Germaine Arnaktauyok
 (b. 1946 Iglulik)

—
Ivory Combs
 2007
 Etching and aquatint
 44.5 × 76.2 cm
 COURTESY INUIT GALLERY OF VANCOUVER

OPPOSITE (BELOW)
Victor Sammurtok
 (1898–1981 Igluligaarjuk)

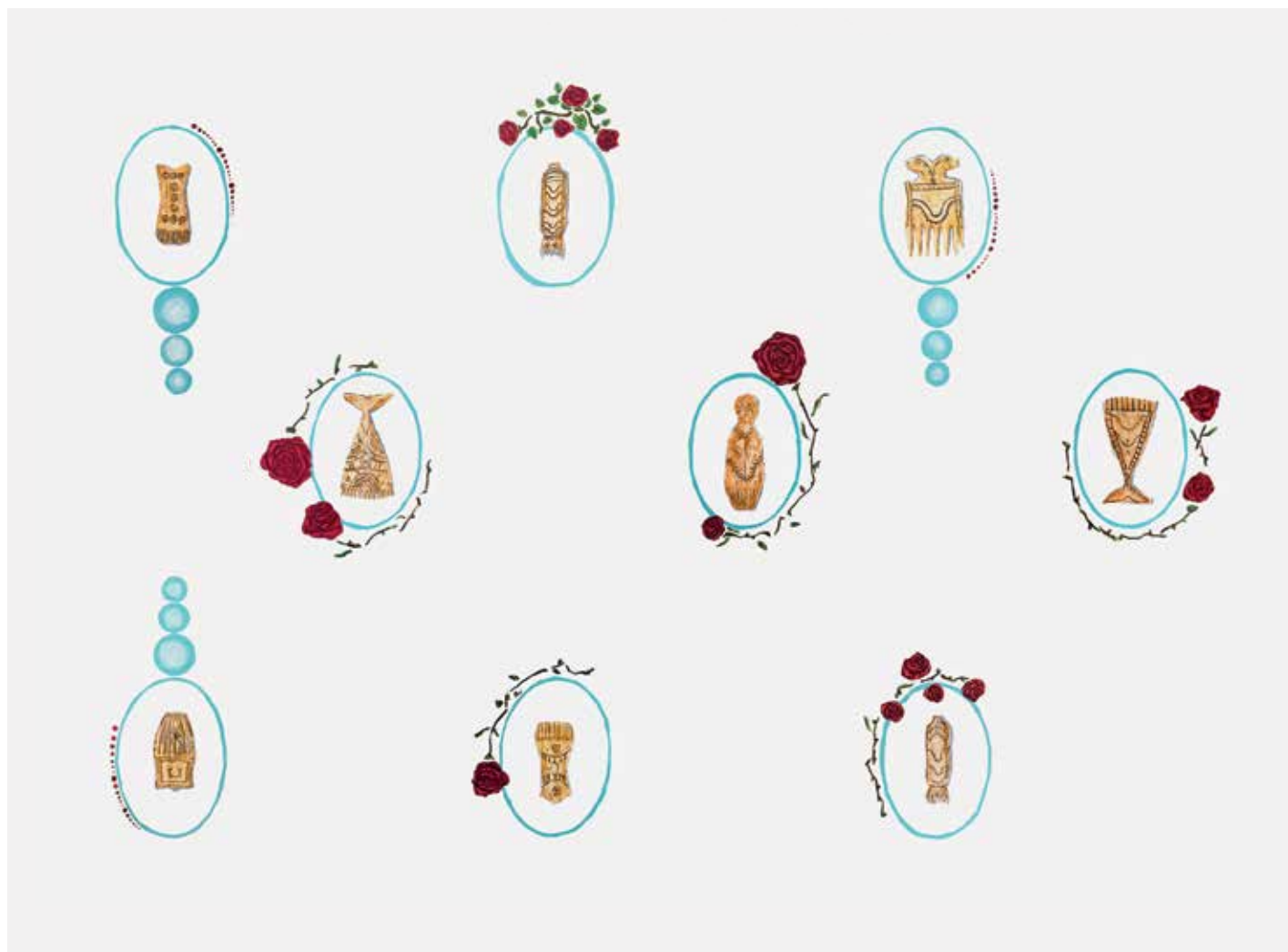
—
Carved Tusk on Base
 1966
 Ivory, whale bone, wood and black insets
 43.9 × 15.6 × 9.8 cm
 COURTESY WINNIPEG ART GALLERY
 PHOTO ERNEST MAYER

The Winnipeg Art Gallery-Qaumajuq, the Manitoba-based museum that houses more than 14,000 Inuit artworks, opened in late March of this year. I watched the live-stream opening performances and wondered about the carvings and installations in the background. I learned through my niece that a carving made by my paternal ataatsiaq, Victor Sammurtok (1898–1981),¹ was there on display. I've only seen one of my grandfather's carvings, which my father owned. It's an intricate rendition of a hunting ship, complete with moving sails and all the extra knobs and bits to make it function like a real ship. Unfortunately, I believe this is the only carving my ataatsiaq made that I'll ever get to see in person.

My limited experience with my ataatsiaq's work is not unique to me. Jessie Oonark, OC, RCA (1906–1985) is a world-renowned artist whose artwork is highly sought after. Her great-granddaughter, Kilivak Kabloona, spoke on the phone with me about her realization as a young woman that her amauq was famous.

"I went to the [Winnipeg Art Gallery] and her pictures were everywhere. Pictures hanging over the reception area, including wallhangings. As a kid I'd see something in progress and didn't know what it was for," Kilivak says. "I also didn't know my granny was famous for Kiviuq stories until I was in my twenties."

In 2014 Kilivak visited the Prince of Wales Northern Heritage Centre in Yellowknife, NT, while working for Nunavut's Minister of Culture and Heritage. They had travelled to the Heritage Centre to view the territory's archives, which are housed in Yellowknife. She describes caribou tulliit, etchings, maps and carvings. She saw shelf after shelf of intricate kamiit stored in chain-pulley displays, strategically built to reduce handling. The kamiit are a historical collection from Inuit Nunangat in various regional styles. "I was able to find kamiks in my family's style, it was so touching. I will one day make a pair like that," says Kilivak.





Seeing her family's historical kamik style fed Kilikvak's soul in the same way seeing Okatsiak and Germaine Arnaktauyok's paintings fed mine. This brings me to the point I want to share: if Inuit today had the ability to see our ancestors' lives through the tools and clothing they made and needed to survive, would the narrative of who we are and what we are capable of creating change or strengthen? If we had the opportunity to visit a gallery on our own nuna, filled with our own stories, our own history, would the hunger pangs that younger Inuit experience finally be fed? A gallery like WAG-Qaumajuq was opened in the interest of showcasing Inuit art to a large number of visitors rotating in and out, benefiting southern audiences. But for Inuit who are feeling disconnected and experiencing culture loss, a gallery in our own land would teach our own people about our own history, which sadly fades with the loss of each Elder.

Mimicking our ancestors is something that Inuit tend to do. I've heard Inuit say that their life goal is to become an Elder—a statement that resonates with me. But how can I connect with my cultural way of life when so many of my ancestors' belongings are being stored or displayed everywhere but in Inuit Nunangat? What I am exposed to is what I seek out, and so I've been careful to feed myself my own people's history by actively researching, reading and supporting Inuinniq. But had I not come across Germaine Arnaktauyok and Okatsiak's paintings of Inuit combs years ago, my definition of what beauty is may not be what it is today. ■

—
Melodie Haana-Siksik Sammurtok-Lavallée was born and raised in Nunavut. Her early adult life was spent working in Natural Resources and Parks up until 2011 when she decided to hone her creative nature through fashion. In 2015 she launched a fashion line called Nuliajuk's Closet, and in 2017, moved onto animation, graphic design and audio-videography. In 2018 she illustrated a book for Inhabit Media about colours in Inuktitut. She's also been a small business owner who has made her own costumes and wardrobes for her short films. She and her family currently call New Brunswick home until her next adventure calls.

NOTES

¹ The Winnipeg Art Gallery's record of my ataatsiaq has his birth date listed as 1903. While there is no real record saying he was actually born in 1898, this is what is on his cross and what my family knows to be true.

OVILOO TUNNILLIE - EXPECTANT MOTHER - 6.5 X 6 X 16 - SERPENTINE - 1997



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Woman with Fish and Kakivak
unidentified artist, Nunavik, ca. 1952

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Mark Igloliorte

September 2021

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Image: Detail from Skateboard Set I, 2021, installation of 20 spray painted skateboards.



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Luke Angunnaq (Huner and Two Caribou) (c. 1969)

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artist of the month of july
 Leevan Etok

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Qummut, Qummut, Tappaunga (Up, Up, Upwards)

by Blandina Attaarjuaq Makkik

BELOW
Takuginai's Amaudla
and Johnny the Lemming
COURTESY IBC
PHOTO M. LEGAULT

OPPOSITE (ABOVE)
Blandina Makkik (front
left) and the *Takuginai*
Gang in the news
COURTESY BLANDINA ATTAARJUAQ
MAKKIK

OPPOSITE (BELOW)
The Inuit Broadcasting
Corporation team
COURTESY IBC



I sat on the back of a red Honda four-wheeler, both hands tightly gripping a long cord attached to a very large, inflated weather balloon. The immense pressure was yanking my arms and body upwards as I struggled to stay down, awkwardly straddling and hugging the seat with my legs. Due to traffic on the busy airport road, it was not practical to strap the cord onto the back of the Honda and so I just let it drag behind.

At that particular moment, it did not occur to me that the star of our television show

might run into a bit of a problem while ensconced in a very small basket attached to the balloon, given that he was a lemming—Johnny the Lemming, to be precise.

Passersby gawked curiously as we passed. However, it was just another day of production at the Inuit Broadcasting Corporation's (IBC) children's program *Takuginai*. That blustery spring Friday morning we, the *Takuginai* Gang, were taping a short segment as part of an epic hot-air balloon adventure for our furry puppet cast member.

The selection of balloons available at the Northern and Arctic Ventures stores were visually unimpressive and inadequate for the task. Not having many other alternatives, I contacted the local weather station, just west of the airport, to ask if they could help, knowing that they regularly sent up high-altitude weather balloons. They were very accommodating and soon I was dictating to the technician how much air would suffice and transporting the properly inflated balloon to our studio.



Outside, the crew was ready, cameras in position. Johnny was comfortably nestled in the basket, firmly attached to the balloon, which was now anchored to the ground. It was the moment for Johnny's hot-air balloon saga to commence.

Action! Just as the cameras rolled, wind gusts buffeted the balloon, straining the anchoring. Then the unthinkable happened: the tethers snapped, and Johnny sailed high into the sky, the balloon soaring until it disappeared amongst the clouds. Our crew watched helplessly in disbelief as our beloved lemming went up, up, upwards into the atmosphere.

The catastrophic balloon escape occurred just short of noon when we dispersed for the lunch hour. At my house the phone started ringing off the hook. Some Iqalummiut witnessed Johnny go up into space, including hunters on the beach observing the clouds, planning their routes. News of Johnny quickly spread around town, unbeknownst to me.

One of the calls was a reporter from a national broadcaster asking for an interview.

I was caught off guard by the attention and his earnestness. The reporter had heard a rumour that Johnny was lost, apparently skyward in an out-of-control balloon. I jokingly mentioned that Johnny was starting a great new adventure and that he was probably on his way to Kimmirut, or thereabouts, as the balloon was now heading south.

By the weekend, aside from the gossip passed on by friends and acquaintances, I was told of accounts that young children in the South Baffin Island area communities of Iqaluit, Kimmirut, Kinngait (Cape Dorset) and even Panniqtuuq (Pangnirtung) were pleading with their parents—many of whom were members of the Canadian Rangers, part of the Canadian Armed Forces working in remote, isolated and coastal regions of Canada—to start a Johnny the Lemming search-and-rescue mission. I squirmed at that news, my father being a member of the famed group. I just knew that he was listening on CB and trail radio, as every Rangers' search was broadcast widely within their internal pan-Arctic network.





ABOVE
Grandpa, Pukki and Johnny
COURTESY IBC
PHOTO M. LEGAULT

OPPOSITE (ABOVE)
Filming an episode of
Takuginai
COURTESY BLANDINA ATTAARJUAQ
MAKKIK

OPPOSITE (BELOW)
The *Takuginai* Gang
COURTESY BLANDINA ATTAARJUAQ
MAKKIK

How did it come to be that an Inuktitut-speaking rodent had become so entrenched in popular Inuk culture, and so beloved, in such a short time?

The Inuit Broadcasting Corporation (IBC) was formed in 1982 to provide news, entertainment and current affairs in Inuktitut for the Inuit audience in the Canadian Arctic. The Inuktitut television programs were hugely successful, including such live broadcasts as the IBC/NHK (Japan Broadcasting Corporation) co-production of Japan Expo '85, which linked six countries and attracted 18 million viewers. When Inuit per capita overwhelmingly contributed to the 1984 Ethiopian famine relief effort, an Inuit delegation was invited by the Ethiopian government to visit the African country, accompanied by an IBC current-affairs crew to visit the camps, and see first-hand where their contributions were being spent.

Not only was IBC covering events around the world (I recall one of our producers hilariously relating a story, when he had travelled to Australia, of his gracious hosts seating him on a solid block of ice worried that he might fall ill or suffer heat stroke from the unaccustomed heat of the Australian outback), in addition to contributing to Inuit cultural reclamation within Inuit Nunangat, it was also providing a window for southerners and outsiders to peek into a world they were not normally exposed to.

With its successful Inuktitut programming, in 1985 IBC decided to expand its operations to create programming for children. All IBC television production training was done in-house. Southern television experts were hired to provide basic technical training when required within the larger communities where IBC stations were located. In 1985 IBC sent a pan-North call for potential producers for this new venture.

I was teaching kindergarten in Iglulik, NU when my uncle, Paul Apak, who was working as a producer for IBC, kept asking if I would consider applying for one of the positions. I was at a stage in my personal life when my situation was not ideal and thinking a change of scenery might be best. Partially to humour him, I sent in an application. Very shortly afterwards in January 1986, I was asked to come to Iqaluit for an interview. Packing one suitcase and accompanied by my young daughter, I flew to Iqaluit on a Friday and before I had a chance to really consider what I was about to embark on, I had agreed to start within the coming week.

The technical crew had already been hired as well as two producer positions. The producer team consisted of myself, Seemie Nookiguak from Qiqitarjuaq (then Broughton Island) and Solomon Pootoogook from Kinngait. From Iqaluit were Annie Ningeok, Jimmy Papatsie, Mary Shiutiapik, Michael Ipeelee, Poasie Joamie and Leetia Ineak, comprising the rest of the *Takuginai* Gang.

Our training commenced at the former CBC studios, which were connected to the Brown Highrise complex. (The notorious local bar known as the Zoo was also in the complex, where incidentally I had my first-ever beer and later where the gang would meet after work to hatch some of our best script ideas.)

As we were creating live-action segments as well as learning graphics and puppetry, we were introduced to some great children's television experts including the *Fraggle Rock* puppeteers, *Polka Dot Door* writers and we got to see *Mr. Dressup's* set.

We worked extremely hard at creating three pilot programs, which when completed, Seemie, Solomon and I took to different communities for focus group testing. I was in Salluit when one of the audience members, a local hunter, stated that he was impressed but advised that we should take care not to create characters of animals that we harvested and ate. His logic being that Inuit used such animals as food, and that our programming, unlike Western television, should not influence young children into thinking otherwise. Taking his advice to heart, Leetia and I set about creating puppets that would fit the bill.

Our superb camera expert was a grumpy older ex-CBC employee named John, whom I often butted heads with. In his honour I decided it was a good name to bestow on a character. Hence Johnny the

Lemming and the whole puppet family came into existence!

In October 1986 we launched our first-ever public broadcast. We had to produce 30-minute segments to air Monday to Friday, which was a tall order indeed. Creating everything from scratch with limited resources and a lack of trained cast was a highly stressful but very fulfilling endeavour. However, our gang had not fully realized what effect our program was having on our audiences until the fateful day, almost two years later, we lost Johnny. When the balloon escaped, we had not had an inkling as to what the reaction from the public would be.

Due to the immense publicity that followed, we were suddenly scrambling to rewrite scripts to satisfy Johnny's thousands of fans. We did not have a replacement puppet (we made them all by hand), but thankfully we found enough material to eventually replace our lost lemming.

I did hear afterwards that many hunters and parents of anxious children had set out on a major lemming hunt, but to no avail. Although Johnny 2.0 continued with his adventures, I have a feeling my original Johnny is out and about on Baffin Island somewhere enjoying his freedom! I will forever be grateful for the happiness and joy he gave not just myself but many other Inuit, adults included.

He was never just a puppet in my eyes and heart; he was a dear friend who taught me so much as we went through his adventures together. Thank you, dear Johnny.

—
Blandina Attaarjuaq Makkik, originally from Igloolik, NU, is the Igloo Tag Trademark Coordinator for the Inuit Art Foundation. For over a decade she managed the Inuit and Native Gallery of the Guild Shop in Toronto. She has also worked extensively in the field of film and television.



A scene from the CBC children's show, *Takuginai*, filming an episode at Nunavut House a couple of weeks ago.



As the funding agency for the screen industry in Nunavut, the Nunavut Film Development Corporation (NFDC) has provided support to more than 100 productions and creators since its founding in 2004. This year brings two new exciting films coming to theatres soon, and a television project in development from a newly established production company in Iqaluit, NU.



COURTESY TAQQUT PRODUCTIONS AND KINGULLIIT PRODUCTIONS INC.

Angakusajaujuq:
***The Shaman's Apprentice* (2021)**
Director: Zacharias Kunuk
20 minutes

An animated adaptation of a traditional story, from the Qikiqtaaluk (North Baffin) Region of Nunavut, *Angakusajaujuq: The Shaman's Apprentice* follows a young shaman (**Lucy Tulugarjuk**) in training who must face her first test—a trip to the underground to visit Kannaaluk, The One Below, who holds the answers to why a community member has become ill. Also featuring **Madeline Ivalu** as Ningiuq Angakkuq and **Jacky Qrunnut** as Young Man.

CO-PRODUCED BY

Taqqut Productions is an Inuit-owned film production company located in Iqaluit, NU. Taqqut is committed to bringing the stories of the North to the world. The company's eleven short films have screened at festivals in eighteen countries and have won over twenty-five international awards, including the 2020 Best Animated Short Canadian Screen Award for Giant Bear (2018). The second season of Taqqut's preschool series Anaana's Tent premiered on APTN in early 2020. Learn more at: taqqut.com

Kingulliit Productions Inc., an Inuit-owned multimedia production company based in Igloolik, NU and founded in 2010. Kingulliit produces independent Inuktitut-language films and TV from the Inuit point of view, while recognizing the importance of new media and innovative technologies to the future of communications in the North in the 21st century. Past projects include Inuit Cree Reconciliation (2013), Maliglutit - Searchers (2016), Hunting With My Ancestors (2017) and One Day in the Life of Noah Piugattuk (2019). Learn more at: isuma.tv/kingulliit-productions



***Slash/Back* (2020)**

Director: Nyla Innuksuk
90 minutes

This sci-fi horror follows Maika (**Tasiana Shirley**), a young woman from Panniqtuuq (Pangnirtung), NU, and her friends Jesse (**Alexis Wolfe**), Uki (**Nalajoss Ellsworth**) and Leena (**Chelsea Prusky**) as they discover an alien invasion in their tiny Arctic hamlet. Utilizing their makeshift weapons and horror movie knowledge, the aliens realize you don't mess with girls from Pang.

CO-PRODUCED BY

Red Marrow Media, an Inuit-owned production company co-founded in Iqaluit, NU, by Alethea Arnaquq-Baril and Stacey Aglok. Past films from the production company include the award-winning seal hunt documentary *Angry Inuk* (2016), lacrosse drama *The Grizzlies* (2018) and Inuktitut-language comedy TV series *Qanurli* (2011-ongoing), among others. Learn more at: redmarrow.com

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COURTESY RED MARROW MEDIA

***LIA* (Pre-development)**

Director: Nadia Mike



COURTESY UMIK MEDIA

Centred on the red-headed titular character of Nadia Mike's 2016 children's book published by Inhabit Media, this animated series created for children ages three to six follows four-year-old Lia as she learns about her Inuit culture and identity while enjoying Arctic adventures, reading, playing and exploring her imagination.

PRODUCED BY

Umik Media is an Iqaluit, NU-based production company founded in 2021 by author, filmmaker and producer Nadia Mike. Mike has been a director, writer and producer for Nunavut's beloved children's program *Anaana's Tent* (2018-ongoing) since 2016, in addition to authoring numerous children's books including *Uqariuqsautiit* (2015), *Leah's Mustache Party* (2016) and *The Muskox and the Caribou* (2018). She was the executive producer on the short animation *Nanurluk/Giant Bear* (2019), which won the Canadian Screen Awards for Best Animation.

Updates and highlights from the world of Inuit art and culture

Four Circumpolar Indigenous Artists Longlisted for Sobey Art Award, Laakkuluk Williamson Bathory Makes Shortlist

For the first time in its history, four circumpolar Indigenous artists appeared on the Sobey Art Award longlist together. Animator, filmmaker and visual artist Glenn Gear was nominated for the Atlantic category; multidisciplinary performance and installation artist Tanya Lukin Linklater for Ontario; and installation, performance and textile artist Maureen Gruben for Prairies and North, alongside multidisciplinary artist Laakkuluk Williamson Bathory, who ultimately made the shortlist in the Prairies and North Category.

Williamson Bathory is kalaaleq (Greenlandic Inuit) based in Iqaluit, NU, best-known for her practice of uajaerneq, or Greenlandic mask dance. She was the inaugural winner of both the Kenojuak Ashevak Memorial Award in 2018, and the Sinchi Indigenous Artist Award in 2020. She made the shortlist alongside Gabi Dao (West Coast and Yukon), Rajni Perera (Ontario), Lorna Bauer (Quebec) and Rémi Belliveau (Atlantic).

After the success of last year's award, the Sobey Art Foundation increased the overall prize value to \$400,000. The overall winner will receive \$100,000, shortlisted artists \$25,000, and each of the longlisted artists will receive \$10,000 in prize money. As is tradition, the shortlisted artists will also be featured in an exhibition at the National Gallery of Canada from October 2021 to February 2022, with the overall winner to be announced in November.



Nine Inuit Artists Break World Records at Auction

This July, First Arts held their fourth Inuit & First Nations Art Auction, a live virtual event that saw 10 Indigenous and Inuit artists break world records for sales. The auction saw just under \$1.2 million in sales, a success that speaks to the staying power of the Indigenous and Inuit art markets.

Three Inuit artists broke their own auction records. *Reclining Polar Bear* (c. 1955) by Elijassiapiq, sold for \$38,400. *Swimming Sedna* (1998) by Oviloo Tunnillie, RCA, also topped the list, selling for \$31,200—tripling Tunnillie's previous auction record. Matching that number was *Young Hunter with Captured Geese* (c. 1954–55) by Sheokjuk Oqutaq, which also sold for \$31,200.

Other record-breaking sales include Manasie Akpaliapiq's *Drum Dancer* (1989) for \$26,400, *Mother with Two Children* (c. 1955–58) by Mary Sanaaq Papigatok for \$24,000 and *Mother with Three Children* (c. 1973–75) by Yvonne Kanayuq Arnakuuinak for \$10,800.

The final three Inuit artists who broke auction records did so with print sales. *Taleelayu and Family* (1976) by Ananaisie Alikatuktuk sold for \$7,800, an auction record for this print and artist, and pieces by Tim Pitsiulak and Lukta Qiatsuk sold for \$4,320 and \$8,400, respectively, both auction records for prints by the artists.

BOTTOM
IKUMAGIALIIT
(Laakkuluk Williamson
Bathory, Cris Derksen,
Jamie Griffiths
and Christine Tootoo)
—
AATOOQ
(*Full of Blood*) (still)
2021
Film
6 min 8 sec
COURTESY THE ARTISTS

TOP
Lukta Qiatsuk
(1928–2004 Kinngait)
—
Owl/
1959
Printmaker Lukta Qiatsuk
Stone rubbing
33.7 × 44.5 cm
REPRODUCED WITH
PERMISSION DORSET FINE ARTS
© THE ARTIST

Inuit Art Quarterly Wins Best Editorial Package, Nominated for Seven National Magazine Awards

Inuit Art Quarterly received seven nominations at the National Magazine Awards this year, ultimately winning gold in the category of Best Editorial Package with the Spring 2020 issue *Threads: Restitching Art Histories*.

One of the features from *Threads* was also nominated for Best Short Feature Writing. Krista Ulujuk Zawadski's "Threading Memories" traces the evolution of nivingajuliat (wallhangings) in Qamani'tuaq (Baker Lake), NU. This is the second consecutive year the *IAQ* has been nominated for Best Short Feature; Blandina Attaarjuaq Makkik took home the gold prize last year for "Remembering Our Ways: Film and Culture in Iglulik." You can read both pieces now at *IAQ* Online.

Also for the second consecutive year, the *IAQ* was nominated for Best Magazine: Art, Literary and Culture; Editorial Director Britt Gallpen and Executive Director Alysa Procida were nominated for Editor Grand Prix and Publisher Grand Prix, respectively.

The *IAQ* team would like to extend our sincere thanks and congratulations to all the writers and artists who contributed to our 2020 editorial calendar, for sharing their enthusiasm, passion and creativity in our pages. We would also like to thank our community of readers and supporters for their love of Inuit art and for their ongoing support.

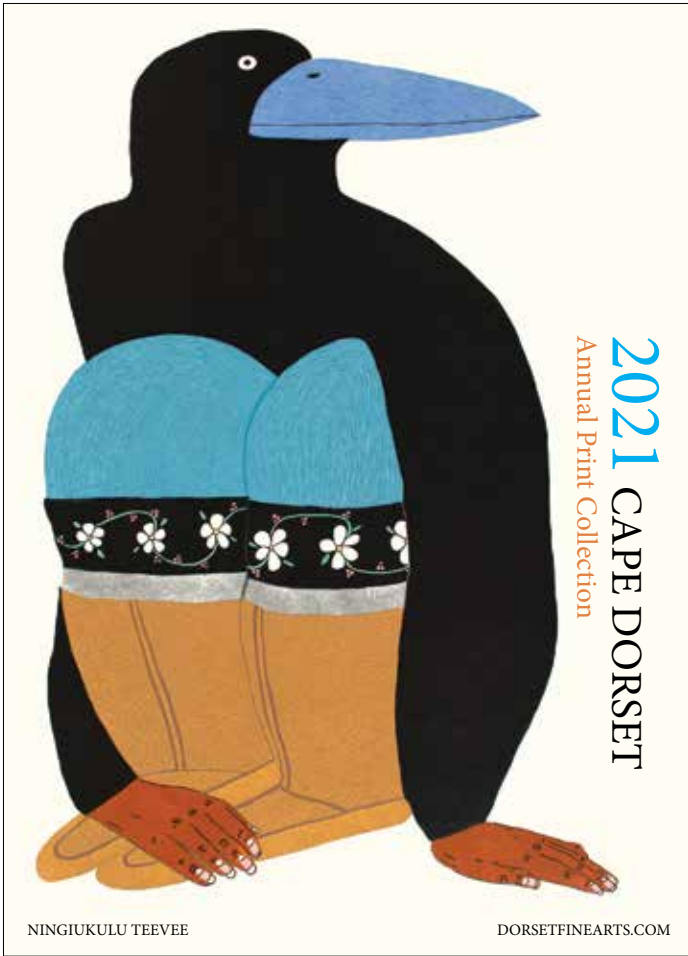
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Inuit Artists Shine at Governor General Mary Simon's Inauguration



JULIE GRENIER, MARY SIMON AND VICTORIA OKPIQ
COURTESY JULIE GRENIER

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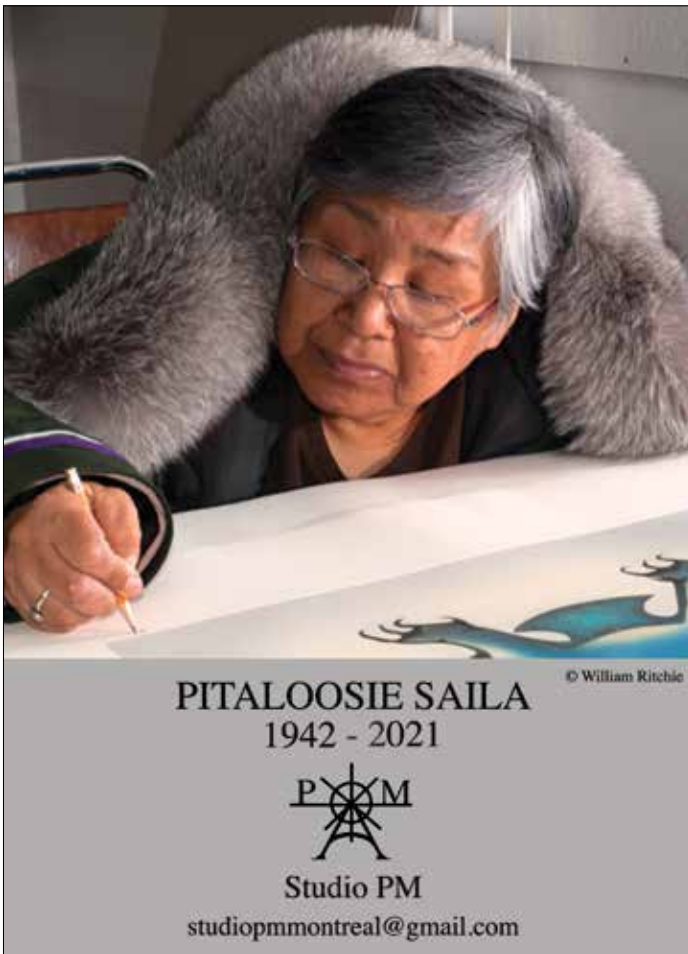
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Owl by Killiktee Killiktee



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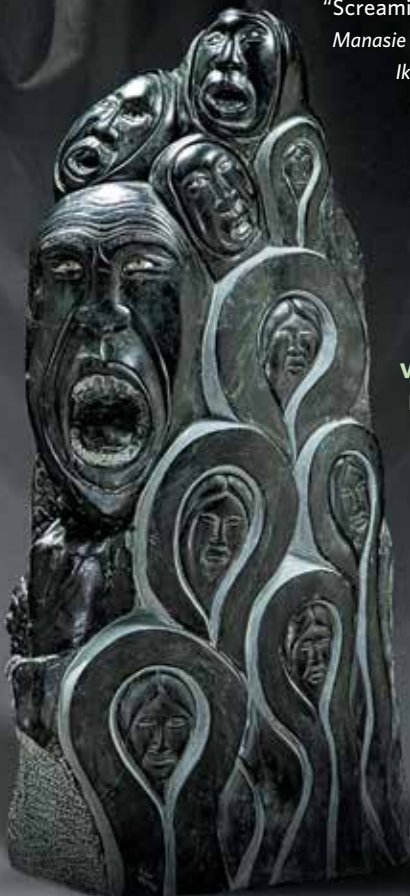
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"Screaming Faces II" 2021
Manasie Akpaliapik (1955 -)
Ikpiarjuk and Ontario
Indian Chlorite
33" x 16" x 9"

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Gayle Uyagaqi Kabloona Ningiuq

Gayle Uyagaqi Kabloona
(b. 1986 Ottawa)

—
Ningiuq
2020
Woodcut and collage
35.6 × 27.9 cm
COURTESY THE ARTIST

In this multimedia print, Gayle Uyagaqi Kabloona has placed an image of her grandmother, famed artist Victoria Mamnguqsualuk (1930–2016), seemingly floating atop a print of traditional bone sewing needles. The piece is titled *Ningiuq* (2020), meaning “grandmother” in Inuktitut but it can also be used as a more general term for “old woman.” It functions both as an extremely intimate tribute to Kabloona’s own ningiuq and a kind of universal Inuk grandmother. Most Inuit have seen their own ningiuqs sitting quietly on the floor sewing this or that garment or working on skins with deft fingers. And if we were lucky, we learned from their patient and subtle examples.

Kabloona utilizes both the print style and imagery of textile work. As a well-respected artist from Qamani’tuaq (Baker Lake), NU, a community with a rich history in both printmaking and textile art, Mamnguqsualuk was highly regarded for her work in both mediums. The colour and soft lines of Mamnguqsualuk’s kamiik and body stand in contrast to the straight lines of the black-and-white printed needles—hard lines and soft curves working together. This print is a culmination of the legacy of artistry in Kabloona’s family, a thread that has been sewn through so many families across Inuit Nunangat over the last century and stands as a testament to the cultural practice of intergenerational learning.

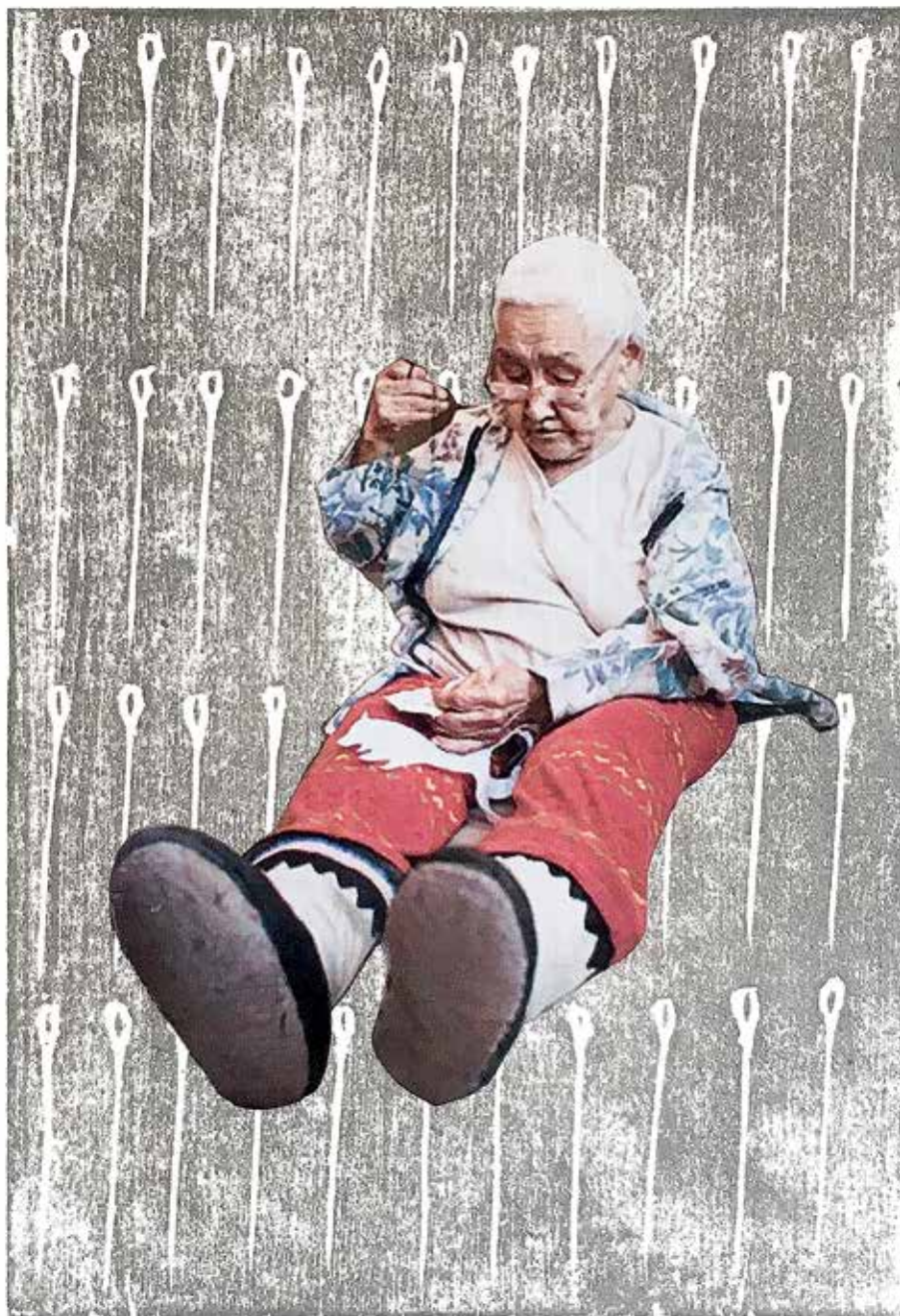
NAPATSI FOLGER
Associate Editor

**First look at new artwork
from Gayle Uyagaqi Kabloona**

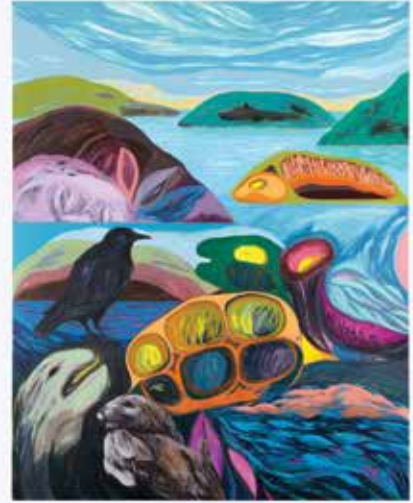
The artist responds to her grandmother’s artistic legacy with a new print this fall.



Learn more at /AQ Online!
inuitartfoundation.org/legacy



Charlene Vickers



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Image Credit: Charlene Vickers, Fish Coming Out, 2020, Acrylic on canvas, 121.9 x 152.4 cm (left); Charlene Vickers, Woman With Bag of Leaves, 2020, Acrylic on canvas, 121.9 x 152.4 cm (centre); Charlene Vickers, Where We Gather, 2020, Acrylic on canvas, 121.9 x 152.4 cm (right); Photos Barb Choit, Courtesy of Macaulay & Co. Fine Art, TD Bank Corporate Art Collection.

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