Sanaugavut: Art from Kinngait

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A thesis submitted in partial fulfillment of the requirements for the degree in Master of Arts  
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Abstract

*Sanaugavut: Art from Kinngait* explores 20th century Inuit art from an Inuk’s perspective to highlight the work Inuit participants contributed to in the development of commercialized art production in the North. The author Nakasuk Alariaq is from *Kinngait* (Cape Dorset); she is the first Inuk graduate student at Western University to be offered space to curate an Inuit art exhibition within the university’s formal setting. This exhibition and thesis go hand in hand and are therefore very important to advocates of Indigenous self-representation in academia and in galleries because they utilize academic references and Inuit oral histories. As well, it draws on the author’s own personal memories of growing up in Kinngait surrounded by art to provide a unique account of Inuit history through curating a public exhibition in a formal art gallery. The exhibition *Sanaugavut: Art from Kinngait* was on display at McIntosh Gallery at Western University from May 3, 2019 to June 16, 2019 and was the first time the Gallery’s Inuit art collection was showcased to the public alongside loaned artworks from a local Kinngait art gallery.

**Keywords**

Summary for Lay Audience

Sanugavut: Art from Kinngait approaches Kinngait (Sikusiilak; Cape Dorset) art from a local Inuk perspective and explores the development of the commercialized Inuit art market that emerged during the 1900s by discussing different artists and their influence through their artwork. The title to the thesis and exhibition, “Sanugavut” is Inuktitut for, “that which we have made”, because the author, Nakasuk Alariaq, is from the coastal community. Sanugavut: Art from Kinngait marks Western University’s first time having an Inuk graduate student curate an exhibition within their formal gallery space. This makes it a very special occasion for supporters and advocates of indigenous self-representation on campus, and in London and Canada more broadly. Nakasuk Alariaq investigates Kinngait art produced between the 1960s-2000s, supported by documentation or Alariaq’s own experience living in the small Inuit community, and providing a unique way to discuss art history in Indigenous communities.

The themes explored in this paper include Indigenous self-representation in the arts from an Inuk perspective. Kinngait’s Co-op ran multiple workshops that encouraged exploration of different mediums and styles of art, such as printmaking and painting, while locals continued their own art forms, such as sewing, embroidering, tool making, jewelry making and beading. These traditional media were not often discussed outside of Inuit communities. I believe, therefore, that it is especially important to include them in the discussion and representation of Inuit art. Another an aspect often overlooked was that there were influential Inuit facilitators and leaders that participated in all areas of the arts and we were not passive followers, but trailblazers and contemporary innovators.
Acknowledgments

*Nakurmiik* (thank you) to my supervisor Dr. Charles Cody Barteet who guided me through the process of writing a thesis and who went out of his way to help me throughout the past year with reference letters and finding a space to practice curating. I would like to thank all the staff and volunteers at McIntosh Gallery, and give a special thanks to curator Helen Gregory, collection’s manager Brian Lambert and director James Patten for allowing me to work with them on the exhibition and for teaching me the steps and protocols when curating an exhibition of this size. Thank you to my friend Nicole Phillips and partner Nicholas Groulx for helping me edit my thesis and who both gave me awesome feedback and moral support during the whole process. Lastly, I would like to say, *nakurmiik ataata ammalu anaana*; thank you dad and mom, Timmun and Kristiina Alariaq. They loaned me items from their private art collection at Cape Dorset Inuit Art Gallery and believed in me throughout my academic journey. I could not have made it this far without your undivided love and support.
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Preface

Sanaugavut: Art from Kinngait approaches Kinngait art from a local Inuk perspective and explores the development of the commercialized Inuit art market that emerged during the 1900s. The title to this exhibition, “Sanaugavut” is Inuktitut for, “that which we have made”, and I wanted to display the different types of artforms that have emerged and developed within my hometown Kinngait (Sikusiilak, Cape Dorset), Nunavut. Sanaugavut: Art from Kinngait marks Western University’s first time having an Inuk graduate student curate an exhibition within their formal art space. This makes it a very special occasion for supporters and advocates of indigenous self-representation on campus, and in London and Canada more broadly.

I thought it was important to highlight different events and people who contributed to the development of the commercial market, as well as the continued support of the local market and to do so from a local perspective. The 1960s-1980s was a time of experimentation in Kinngait’s studios. Kinngait’s Co-op ran multiple workshops that encouraged exploration of different mediums and styles of art, such as printmaking and painting, while locals continued their own art forms, such as sewing, embroidering, tool making, jewelry making and beading. These traditional media were not often discussed outside of Inuit communities. I believe, therefore, that it is especially important to include them in the discussion and representation of Inuit art.

In planning the exhibit, I have chosen to add pieces from my family’s collection such as the beaded amauti by Eliyah Mangitak, and my uncle Tim Pitseolak’s jewelry, to highlight the work neglected in the art forum and are often artforms Inuit prefer to own and wear themselves. There are two artworks created by my own grandparents, my namesake Nakasuk Alariaq and grandfather Adamie Alariaq, who have had nothing written about them. I chose to include them to point out the fact that many artists’ stories have been forgotten. Not only that, but influential and powerful leaders have been forgotten too, such as camp leader and angakkuq (shaman) Kiakshuk. I hope to revisit their lives and contributions to show a better picture of what Kinngait history looks like.

Art, in an Inuk’s perspective, not only consists of the subject and material from the traditional fine arts canon, such as drawing, printmaking and film but also things such as
seamstress-work, toolmaking, jewelry-making, beading and other mediums that Anglo-European culture initially classified as “craft”. All these different mediums come together to create our Inuit visual culture. Where it is hard to find documented information or if I wanted to give a different perspective on a well-established artist, I have added my own memories and experiences as an Inuk-Finnish Kinngarmiut. The exhibition had manifested itself as a very traditional display of contemporary art, but this thesis will add depth and highlight the lives of Inuit artists who have often been ignored or overlooked either in their careers or biographically. It is my pleasure to present Sanaugavut: Art from Kinngait and hope you find the information within its pages beneficial and informative on Kinngait Inuit art.

Nakurmiik
Nakasuk Alariaq

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1 Kinngarmiut is Inuktitut for “a person from Kinngait”.
Chapter 1

PART I: Uvanga

“Not all of our young people will learn the good ways,
but the better ones, the ones who care about themselves,
will learn the new ways”.
- Peter Pitseolak, People from Our Side (Pitseolak and Eber 1993:148).

Trying to figure out how to write this paper has been difficult; I have scrapped my thoughts time and time again, thinking that Inuit art could be translated and dissected using Western theory, but it cannot. Inuit art and culture should come from our own perspectives and beliefs, and not be mediated by systems of thought that initially tried to suppress our culture and traditions. There are amazing artists and leaders which participated in the formation of the commercial art market who, despite their successes and contributions, were not given the credit they deserve and are therefore not appreciated in the ways they should be. Linda Tuhiwai Smith wrote Decolonizing Mythologies (1999) to counter-story Western ideas about the benefits of the pursuit of knowledge by looking through the eyes of the colonized. Tuhiwai Smith argues for this because she wants us to disrupt the rules of research towards practices that are ethical, respectful and useful versus the predominant racist practices and attitudes in the research and representation of Indigenous people and people of colour. Highlighting that Indigenous perspectives are important, Tuhiwai Smith states,

“Indigenous peoples want to tell our own stories, write our own versions, in our own ways, for our own purposes. It is not simply about giving an oral account or genealogical naming of the land and the events which raged over it, but a very powerful need to give testimony to and restore a spirit, to bring back into existence a world fragmented…” (1999:28).

With this passage in mind, I want to begin my thesis with introducing myself. As this title heading, “Uvanga” suggests, this first part is going to be about me. This article is about my experience researching and writing about Inuit art as an Inuk and as a Finnish academic student, and will focus on my hometown, Kinngait (Sikusiilak, Cape Dorset) and my experience as a post-secondary student in London, Ontario. Choosing to do my master’s in art history and curatorial studies was a difficult choice. I could have chosen to go the anthropological route, having completed my undergraduate degree in Honor’s Specialization Anthropology with a
Minor in Art History and Criticism at Western University, but after learning more about it, I felt anthropology’s history with Inuit, and other Indigenous groups, has been too problematic and nuanced. While art history and curatorial studies have had a problematic relationship with Inuit and our communities, it was anthropology that was seen as the governing body for representing Inuit and Inuit culture. Anthropologists were seen as the scientific, unbiased researchers of cultures and were given the authority to label and divide people into cultural types as they pleased.

Art historians and curators throughout the modern age would refer to anthropologists and their cultural types when researching, exhibiting and representing Inuit. I thought that to begin changing this, I would take Tuhawi Smith’s argument about disrupting the dominant Western narrative by having an Inuk take the lead and make the decisions in the representation of Inuit. As Tuhawi argues, we need to have more Indigenous people in charge of representing us and our cultures, and what better way to do that than through an art gallery? Art galleries are public spaces that allows people from all walks of life and socio-economic statuses entry into the gallery, especially McIntosh Gallery because they do not have an admission fee like other galleries such as the Art Gallery of Ontario and Canadian National Museum, which may prevent people from low-income families from attending these spaces. I also chose to focus on art because numerous Inuit in Kinngait have participated in producing art in some form, whether it be through drawing, sculpting, painting, sewing or toolmaking. Inuit artists were recognized and hailed as being innovative and leaders in a new arts market, having had artists such as Kenojuak Ashevak becoming a companion of the Order of Canada in 1982. I truly believe the scholars and academics who have been supporting the field of and have spent their lives writing about Inuit art had their best intentions at heart and wanted our art market to thrive, but unfortunately left out important information and were consequently biased.

This paper and exhibition will focus on the Inuit artists I am discussing, but it is also about my experience as Western University’s first Inuk master’s candidate for art history and curatorial studies who has been given the opportunity to develop my writing style and curatorial practice. McIntosh Gallery has graciously given me space to work with this past spring, and their collection of 200 Inuit drawings, prints and sculpture is diverse and rich in subject matter from the 1960s and beyond. Western University’s English Department in the newly renovated
University College had offered me a large cabinet to work with. My hope was that it would be a miniature representation of what I will be doing in McIntosh Gallery, highlighting sculpture, drawing, sewing and beadwork; all equal and deserving of a spotlight.

![Image](image.png)

**Figure 1: Timmun Alariaq, Nakasuk Alariaq and Kristiina Alariaq at Nakasuk's Convocation, June 2018 (Nicholas Groulx).**

Many of the artists represented here have learned what they know by watching; using their keen observational skills and watching a parent or relative finish the task at hand and asking questions if there is any clarification needed. *Kinngarmiut*\(^2\) regard it as the “Inuk way to learn” and will be happy to tell you “we learn by watching”, and that we are always learning. Being a keen observer has been important in living in the Arctic, and these skills of watching animals, our environment and the people around us is what is shown and represented in artwork produced.

Graphic artist and sculptor Oshuitok Ipeelee explained the term *angutiisialaq* to Norman Hallendy (2007) during an interview with him. As Oshuitok said,

> “There is a state of mind we call *angutiisialaq*. How can I describe this to you? There are certain people who are known by all others as special people because they do

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\(^2\) “Kinngait residents” in Inuktitut.
everything well. They make the best things. They are the best hunters because they know the behavior of the animals, weather, seasons, tides, and other thing better than anyone else. It is not that they strive to be better than their neighbors. It is that they have a state of mind that does not allow them to do things in an ordinary way. They are compelled to do the simplest things as perfectly as can be done by a human being” (2007:21).

I argue that all the artists mentioned here are angutisiat whose stories should be told. They have not only lived very interesting and diverse lives but are the parents and grandparents of current artists in Kinngait. I hope that their family and friends get to revisit the lives of these artists who I chose to write about and feel proud of all their accomplishments throughout the 20th century and beyond.

Researching this field has been a very humbling and enriching experience because I can learn about how Inuit history and culture has been represented in literature and pop culture, as well as learn about the “other side” of the Inuit art scene, such as the galleries and museums in the South. While growing up in Kinngait for the first half of my life, I became familiar with some of the more contemporary artists, such as my uncle Tim Pitseolak and aana3 Kenojuak, but I never really had the opportunity to learn about the galleries and museums that represent them until I was in post-secondary school.

Studying the different practices in selling and showing Inuit art in galleries and museums, and the Government’s involvement in the trade, through Indigenous Northern Affairs Canada’s (INAC) fine arts division has been very interesting. INAC’s division was closed at the end of the 1990s in the heat of the Nunavut Land Claims Agreement and has really opened my eyes to how political art can be, whether intentional or not. Looking through literature has shown me how our community was affected by violent policies such as the forced relocation of Inuit to permanent settlements like Kinngait and Resolute Bay, the forced removal of tuberculosis patients to sanitoriums in the south, sled dog massacres of the 1950s and 1960s, the introduction of formal education and abusive residential school policies. These policies affected our traditional ways of life and it is important to never forget the lives of the people who lived

3 paternal grandmother in Inuktitut, but she would be known as my great aunt in Western culture; in Inuktitut we call our grandparents’ siblings grandmother and grandfather too.
through them. I hope that addressing some of the documented incidents will help ignite an awareness of our past history that will bring about positive change for the future.

I have found the Inuit Art Foundation (IAF) exceptionally helpful, not only because they received INACs documents when INAC closed, but because they are very kind and supportive of my studies and research. IAF’s Assistant Editor John Geoghegan has been especially helpful and assisted me in connecting with different curators, such as Senior Curator Roxane Shaughnessy at the Textile Museum of Canada. IAF allowed me to browse their archives in Toronto and invited me to their special events in Toronto throughout the year. These experiences were not only fun and exciting but enriching to my overall experience as a graduate student.

My parents Timmun and Kristiina, have been kind enough to help me through my educational journey. They have not only influenced me in my disposition and character, but they are who I regularly consult with to ensure the information I have learned is correct. They loaned many of the items I utilized in my exhibition at the McIntosh Gallery from their online gallery, Cape Dorset Inuit Art Gallery. My dad was born in a small camp near Kinngait during January in 1954, while my mother was born later that year on a small farm just outside of Helsinki, Finland. She immigrated to Canada when she was six years old. She ended up moving up north to Kinngait in the early 1970s, where she met my father. They have been involved in the Kinngait tourism industry since the early 1990s when I was born and have met many of the scholars and researchers who have visited over the years, such as curator and critic Ingo Hessel, German Inuit art historian Ansgar Walk and York University professor Anna Hudson. The West Baffin Eskimo-Cooperative (WBEC or Co-op for short) has also been extremely helpful and supportive of my endeavor to complete my master’s degree.

Inuit art has been a developing industry that was initially defined by European writers and critics as graphic art and stone/bone sculpture made by Inuit of the circumpolar North. This type of artwork was narrowly defined by the types of mediums, materials and geographic location where the artists resided, and the literature written pre-1970s did not fully encompass the actual lives and beliefs of Inuit which they were describing (Igloliorte 2017). Dr. Heather Igloliorte (2017) has written about this problem with Nunatsiavut (Labrador) art, which was a field ignored by Houston, the Guild and the Federal Government of Canada completely. Kinngait was on the
other end of the spectrum regarding visibility because it received government funding and was discussed in literature, newspapers and art magazines. Despite this prominence, the representation of Kinngarmiut was not accurate and was romanticized by writers and travelers visiting the area. Literature written pre-1970s tended to be anthropological in expressing Inuit cultures as broad cultural types, with little attention to regional variations and giving little personal information about the lives of Inuit, let alone their thoughts and ideas outside of what researchers wanted to hear.

Textiles and sewing, especially clothing like parkas, kamiiit⁴ and amautiit⁵ Inuit seamstresses and beading and embroidery specialists have invested their time and energy in creating, were neglected in the art record. From time to time you can find photographs in academic and promotional material that is a testament to the lives of these women and their skills, even though for a long time, their work went unnoticed outside of our communities. I hope that including pieces from my family’s personal collections will fill in McIntosh Gallery’s gaps for this exhibition and give a better picture of what Inuit art looks like from a local’s perspective.

1.1 Nakasuk Alariaq & Adamie Alariaq

I was named after my aana⁶ Nakasuk three years after she had passed away in the late 1980s. My ataatsiak⁷ Adamie passed away shortly after his wife, the year prior to my birth in 1991. I never personally knew either of them but when I was growing up Kinngarmiut would tell me how much I looked like my aana and how kind I was, just like her. They would find traits of hers in me and in my day-to-day actions. This helped me feel a connection to her, even years after her passing. Both my aana and ataatsiak were sculptors who sold their work to the Northern that is run by the Hudson’s Bay Company and to the Kinngait Co-op Art Division. My ataatsiak was known to carve large sculpture when he could, and he would store them in his

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⁴ “Sealskin boots” in Inuktitut.
⁵ The plural of “amautii”, the traditional parka baby-carrier.
⁶ Paternal grandmother in Inuktitut.
⁷ Grandfather in Inuktitut.
closet until he had enough to sell to the store to purchase expensive hunting equipment like a boat motor or a snowmobile.

Figure 2: ᐅᓐᖅᓯᔾᔨᓯᔪᑦ - Arnaq Asijisiju - Woman Transformation, 1970s, Nakasuk Alariaq (Sr). Cape Dorset Inuit Art Collection.

Even though they both made their livings selling their artwork, neither became extremely famous or well-known. The only accounts I have been able to find about them have been shared by Adamie’s sister Kenojuak Ashevak, the world-famous artist. During an interview published in Inuit Women Artists (1994), Kenojuak wanted to share a hunting story that included Nakasuk, Adamie and I think they misnamed my father Timmun as Adamie, because Nakasuk’s and Adamie’s young son had followed them on this hunting trip. My father never mentioned having a brother Adamie and being the oldest child, I believe this was about my father Timmun, not his cousin Adamie who is Kenojuak’s oldest living son. In the book itself, the child is referred to “ataatami” which translates to “with his father”, and is suggesting it is Kenojuak’s brother Adamie’s child, but to confuse things, Adamie’s child is referred to in the book as “Adamie” because of the confusion of “ataatami”. Just keep in mind that I did change the text to include my father Timmun’s name instead of the Adamie it is referred to in the source. In Kenojuak’s words she said.
“Now I would like to talk about hunting. Three of us were out caribou hunting on a skidoo, and it was about the first time I saw a caribou. That was when caribou would come this close around here. There was myself, my brother, his wife [Nakasuk], and their young son [Timmun]. My brother and his wife left to go after the caribou on foot, leaving the sled and their son behind. As it turned out the caribou headed straight for the sled, so [Timmun] lay down beside the sled because he was so afraid. Later when we got back together to skin the caribou that was caught, three more caribou showed up very close to where we were. Nakasuk and her husband started shouting at them while I stood by. Then my brother asked me why I hadn’t reached for the rifle yet, so I picked one up and started shooting as well. I remember being so happy for them” (1994:96-97).

This excerpt shows that Kenojuak herself was a family woman. She enjoyed being with her sibling Adamie and his young family out hunting and experiencing seeing a caribou up close for the very first time. I wanted to include my grandparents’ story in Sanaugavut because it highlights that we value family and those small moments that we end up cherishing for the rest of our lives. It shows that artists from their generation were familiar with the landscape and animals in a way that is unique to their generation because they lived traditionally on the land and experienced transition into settlements. Despite this being one of the only written accounts of Nakasuk and Adamie Alariaq, it shines the light on our values, traditions and how we have incorporated modern technology into our everyday lives.

Figure 3: Adamie Alariaq, Nakasuk Alariaq, Timmun's uncle and young Timmun (bottom), late 1950s/early 1960s (Timmun Alariaq).
My ataatatsiak and aana put a lot of time and energy into creating their artwork. I would like to show that even though they were not well-known, their work is important and has helped contribute to the Inuit art market and supporting families. I have always wanted to learn more about their artwork but have only been able to find a small number of pieces online and very few places reference them. My namesake’s four-inch sculpture included is of a woman transformation, while my grandfather’s artwork included is a walrus necklace pendant.

Figure 4: ᑲᔪᖏᖓ- Ujamik Aivilik - Walrus Necklace. 1980s, Adamie Alariaq. Cape Dorset Inuit Art Collection.

PART II: Taitsumanii…

1.2 Oshweetok, Oshuitok, Pootoogook & Saumik - 1951

“Taitsumanii” is an Inuktitut word that translates to “a long time ago” and is a popular phrase to use when discussing previous historical events in our oral tradition. With its cultural connotation, it is the perfect phrase to begin this second part of chapter one. This section explores the historical events that led up to the Kinngait Printing Studio and the beginnings of commercial art production in Kinngait and will focus on the contributions made by Inuit.

Saumik, James Houston’s nickname meaning “left-handed one”, first arrived in 1951 by dog sled with his wife, Alma Houston who was called Arnakuta, which means “tall woman” in Inuktitut. With the help of local guides Seutiapik and his younger helper Akavak they travelled from Frobisher Bay across Qikiqtaaluk (South Baffin Island) (Houston 1980:9). During this trip,
Saumik had heard of an older Inuk by the name of Oshweetok that was regarded as one of the best carvers in the area. He had thought he had Oshweetok cornered at Akeeaktolaoavik, but it turned out to be the other Oshuitok, who is known as Oshuitok Ipeelee (Houston 1980:10). Eventually, Saumik found the Oshweetok he was looking for at a camp called Etiliakjuk 50 miles east of Kinngait, that Saggiaktok was the camp leader for at the time (Houston 1980:10). When he saw Oshweetok’s carvings and tools, he agreed, he was a fantastic sculptor whose work could not be rivalled.

This older Oshweetok is often confused for Oshuitok Ipeelee, who Saumik would refer to as Oshweetok A in his written records, while the older, more experienced Oshweetok was referred to as Oshweetok B, because he was met second. Oshweetok A’s work was included in some of the first exhibitions and printed books, such as *Canadian Eskimo Art* (1954) by James Houston, issued under the authority of the Minister of Northern Affairs and National Resources and is listed as “Mother and Child” by Oshweetok A on the centrefold of pages 19-20. I have not been able to locate any images of Oshweetok B’s work, but I do believe his work exists and should not be confused with the younger Oshuitok A, who adopted the last name Ipeelee in the 1970s when the government launched Project Surname. Oshuitok was a strong supporter of Saumik from the beginning and became a prolific artist known for his elegant caribou sculpture.

Kiakshuk and the brothers Peter Pitseolak and Pootoogook were the camp leaders in the Kinngait/Sikusiilak area in the winter of 1951. Unfortunately, these men were away at their seasonal camps when Saumik arrived with Arnakuta (Houston 1980:14). Saumik and Arnakuta had the opportunity to meet Pootoogook’s son Salomonie, because he was a patient at the local nursing station. Salomonie wanted to know everything he could about their ideas and envisioned projects. Much like Oshuitok Ipeelee who was keen to know the details and the plans, Salomonie accepted Saumik and Arnakuta with enthusiasm. Saumik and Arnakuta started visiting Salomonie every day and things seemed to be going well. Salomonie was anxious about one thing though – their first meeting with his father had to go right (Houston 1980:15).

His father Pootoogook was an old-fashioned Inuk who was not impressed with new or foreign ways. Salomonie knew his father’s opposition would mean that few crafts, drawing and sculpture would be made by Inuit to sell to these outsiders. One early morning about a month
after Saumik and Arnakuta arrived in Kinngait, two large illuvigat were built in the centre of the town, indicating that Pootoogook was in town (Houston 1980:15). 20-30 huskies lay sleeping outside these houses, a meat cache had been improvised and the sleds were stacked on snow blocks (Houston 1980:15). Salomonie came and fetched Saumik and Arnakuta and informed them he had told his father about the plans and Pootoogook wanted to adopt them as brother and sister before meeting him; this was because Pootoogook thought they were good and had plans to improve living conditions in the area. Regardless, Salomonie was still anxious that Saumik and Arnakuta make a good impression (Houston 1980:15). When they finally met, Pootoogook seemed sceptical and somewhat suspicious of their plans so he informed them that he would not help them, but he would not stand in their way (Houston 1980:15).

Saumik had to respect Inuit customs and traditions while living in Kinngait. He had to go through our channels of authority in order for the arts and crafts initiatives to start in the area. In the literature I have read, such as the essays compiled in Cape Dorset (1980), George Swinton’s Sculpture of the Eskimo (1972) and Inuit Art: A History (2000) by Richard Crandall, Saumik never explicitly mentioned asking other camp leaders, such as Kiakshuk and Peter Pitseolak if he could operate the arts establishment he envisioned for the small community. I am sure if either leader had opposed Saumik’s plans he initiated with the eager men and women in Kinngait, the Sanaugarvik and Tititugarvit would not exist today. Fortunately, there is no record or indication that any of the Inuit leaders in the 1940s and 1950s opposed the new projects and many Inuit leaders actually helped produce art for the Coop. Kiakshuk illustrated the book Eskimo Songs and Stories with fellow artist Pudlo Pudlat, who was known to be one of the first Inuit to include contemporary imagery in their drawing. Pudlo’s Aeroplane (1976) stirred up many debates among the historians and scholars studying Inuit art in the South, and eventually Pudlo was praised for being creative and innovative by breaking the stereotypical mediums and themes in late 20th century Inuit art. Pudlo had his own retrospective through the National Gallery of Canada titled Pudlo: Thirty Years of Drawing (1990-1991) that highlighted his life and contributions. Despite being involved substantially, Kiakshuk is only remembered in Kinngait through our oral histories with little mention of him in literature, which is stark in contrast to how Pudlo was praised and represented.
1.3 “We Can Do That”

In Saumik’s book *Eskimo Prints* he described how one day in the winter of 1957 Oshuitok Ipeelee was observing a pack of Players brand cigarettes. He eventually made a comment to Saumik stating how boring it must be for a person to have to repeatedly draw and colour the same image (Blodgett 1991:23). Saumik first tried to explain the printing process using words, but his little knowledge of Inuktitut failed him. Instead, he demonstrated how to make multiple images from one original. Using only the materials they had on hand, black writing ink, toilet tissue and one of Oshuitok’s incised walrus tusks, Saumik showed Oshuitok how printing worked, with little success. He tried to demonstrate it again, the second time using onion paper, with more success, and Oshuitok examined the image. He then looked to Saumik and told him, “We can do that”, and so they did (Blodgett 1991:23).

The earliest set of prints were made using pieces of linoleum affixed to a wooden frame to ease carving. Their first experiments began in the summer of 1957, when the first set of supplies arrived on the yearly ship. The printing technicians encountered many problems in the one-room shack they built out of shipping pallets; the only material available for construction. Inuit started to call this building the *Sanaugarvik*, Inuktitut for “the place where things are made”. At the time, most families were living in their seasonal camps and would live in a tent while in Kinngait, opting to stay long enough to trade or receive medical treatment and then be on their way to their next camp. Saumik and Arnakuta had a house built by the government in 1956.

Besides the *Sanaugarvik*, there were not many houses in town except the Anglican Church, built and competed in 1953 when Pootoogook asked a missionary to build one and offering fur pelts from local hunters in order to help pay for it. The other structures standing at this time included the teacher’s house and the schoolhouse, as well as ten sturdy framed structures Inuit families occupied.

Kananginak Pootoogook describes their initial experiments and frustrations in his essay in the 1973 Cape Dorset Annual Collection Catalog, which he initially wrote in Inuktitut. At first, the only ink colour they had was black, but as time progressed other colours became available. They used sealskin stencil during their early trials but chose to drop it in favour of waxed stencil paper, which was paper soaked in wax to make it stiff (Blodgett 1991:25). Iyola explained that they had found the sealskin stencils too flimsy, so Saumik’s idea was to stiffen the paper with
wax they heated on top of the only stove in their one room *Sanaugarvik* (Blodgett 1991). The following summer in 1959, after nearly two years of experimentation, their work was exhibited at the Stratford Festival in Ontario, where twenty-one-coloured prints in thirty editions were released (National Museum of Man 1977:40).

### 1.4 Un’ichi Hiratsuka Visits Kinngait - 1958

In the fall of 1958 Saumik went to Japan for four months to learn woodblock printmaking from a Japanese master printer. Saumik brought back the Japanese printer Un’ichi Hiratsuka to teach the technique to Kananginak Pootoogook, Lukta Qiatsuk, Iyola Kingwatsiak and Eegyvadluk Pootoogook (Boyd Ryan 2007:58). According to Leslie Boyd Ryan (2007), the signature chop that many of the early printmakers used in the 1960s and beyond was borrowed from the Japanese tradition. Each artist chose to design their own signature chop using Inuksuit syllabics. The linocut was replaced with stone cut mined from the serpentine quarry between Kinngait and Kimmirut at this time, because of the lack of accessible and available wood in the Arctic. These large stones would be flattened along one side for the printers to work on their surface (Boyd Ryan 2007:58). Norman Verano’s *Inuit Prints – Japanese Inspiration* (2011) has pointed out that some of the prints made during this time were stylized similarly to Japanese prints, because of the influence of Un’ichi Hiratsuka and the techniques and methods he taught Kananginak, Lukta, Iyola and Eegyvadluk.

As Dorothy LaBarge (1986) put it, printmaking during this time was an act of faith; temperatures were hard to maintain during the winter months causing ink to freeze, and the large stone slabs introduced at the end of the 1950s were susceptible to breaking. The stone was hard to work and print with when it was cold, making printmaking even more difficult. It is said that Kananginak Pootoogook became so frustrated one day of the stones breaking, that he abandoned stone-cut printmaking altogether to Iyola, Eegyvadluk and Lukta, preferring other mediums (LaBarge 1986:23).

### 1.5 Sealskin Purse Applique: Rabbit Eating Seaweed

In 1959, Kenojuak Ashevak brought a sealskin purse to Arnakuta with a design on it that Arnakuta thought was interesting, so she showed it to Saumik (Boyd, personal correspondence,
February 2019). They decided to use the design for a stone cut print made by Iyola Kingwatsiak who translated the image directly from the sealskin purse to the stone slab (Blodgett 1991:25). Although the bag mysteriously disappeared shortly after it was used to turn into a print, it was documented with a photograph, shown below. The image became Kenojuak’s first ever design that was turned into a print, *Rabbit Eating Seaweed* (1959). It was released in the annual fall print collection and is credited with catapulting Kenojuak into stardom.

Pat Feheley (2007) has stated that Kenojuak’s print had astonished southern audiences with its fresh style, its overall dreamlike character and its unusual subject matter, in which elements are combined in cohesive order. Jean Blodgett notes in her essay, “We Can Do That!” (1991), drawing on paper was a new two-dimensional medium for Inuit, whose experience with two-dimensional representations included sealskin appliqué, inset sewing and linear decorations on tools or other flat surfaces such as walrus ivory, antler and whalebone. Inuit women’s experience working with skins and fabrics was more important than initially believed, and it is unfortunate that there is little evidence in the written records about the sewing activities that occurred during this time. Had it not been for the sealskin purse that ended up in the *Sananguavik*, Kenojuak may have never started drawing and working with the Co-op printshop.

![Figure 5: Kenojuak Ashevak’s Sealskin Purse with Rabbit Eating Seaweed design 1959, (Blodgett 1991:25).](image)

### 1.6 Kinngait Pushing Boundaries: 1950s-1970s

Other types of printing techniques introduced in Kinngait in the middle of the 20th century include stencil in 1957, copper plate etching and engraving in 1960, and serigraphy and
silkscreen in the 1960s (Sutherland 1991). In 1960, when Terry Ryan arrived as the Co-op’s advisor, the engravings program was introduced to the printshop. It allowed graphic artists to draw directly onto the plate instead of using the printmaker to transfer the image to the stone block (LaBarge 1986:26). Engraved prints dominated the 1961 and 1962 collections, but Inuit artists expressed dislike for the medium and it fell out of favour. All of the copper plate printing was run by a small group of men under the direction of Terry once the engraving process was complete, but records are ambiguous about who the copper plate printing technicians were (LaBarge 1986:26). One artist who did not complain about copper etching was Kiakshuk, who enjoyed engraving due to the direct nature of the process and was one of the first to use the etching technique (Ryan 2007:47).

Another interesting experiment that went on here was the Kinngait Printing Press, which was the first typography studio to operate in the Arctic. It was hoped to be used to turn oral stories and histories into written documents. Unfortunately, the rigorous and time-consuming medium fell out of favour with local technicians, but while it lasted it made a unique and grand gesture about Inuit self-representation in written literature (Ryan 2007:51). Lithography was introduced in 1975, which was the first time in the Sanaugarvik that graphic artists could draw directly on the stone that was used to print their image.

Visiting artists associated with other art institutions in Canada, such as Open Studio in Toronto, and Studio PM in Montréal came to visit over the years to share and learn from artists in Kinngait. For several years, three women, Kooyoo Simiga, Udluriak Pudlat and Oqsuralik Ottochie worked as the Sanaugarvik’s etching staff and received training from a visiting artist from Open Studio (Ryan 2007:50). There have been multiple workshops that have gone through the Sanaugarvik, such as multiple jewelry-making workshops, as well as the weaving, tapestry and textile printing projects of the late 1950s and 1960s. There were ceramics workshops that produced decorated pots and bowls that were of high quality but did not fully take off in the Eastern Arctic. Arnakuta’s ventures trying to provide women in the community the tools needed to sew, such as wool, coloured threads, and other materials, proved too difficult to orchestrate in the 1960s and have been difficult to find documentation on.
The women of Kinngait and Arnakuta’s hard work seems to have been forgotten except for brief mentions in literature, generally consisting of a single paragraph that names Arnakuta and what the project focused on. These accounts do not provide the depth needed to understand the experience of these women, let alone name all the women involved or show the work that was completed, unless photographed and published in academic literature and annual catalogs.

1.7 Arnakuta & “The Matchbox”

It appears to be impossible locating any details on the sewing projects that happened in “the Matchbox” behind Saumik and Arnakuta’s home in Kinngait during the late 1950s and 1960s. It is mentioned in multiple academic sources, but only in passing, and only consisting of a couple of sentences, offering only surface accounts (Boyd 1991; Eskimo Graphic Art 1966 1966). Many local women, such as Mary Pudlat, Mayureak Ashoona and Oqsuralik Ottokie, were involved and produced wonderful products that were finely finished, such as parkas, mittens, hats, wall hangings, tapestries as well as other textile products that were sold in the south (Ryan 2007:43).

The Matchbox was the birthplace and test pit for all the sewing projects that emerged out of the WBEC, such as the embroidery and tapestry initiative in Qammanittuaq (Baker Lake) that began in the 1970s. The Kinngait Co-op chose to move textile production to Qammanittuaq in the hopes of “spreading the wealth” across the Arctic by ensuring other Inuit communities have a means of arts production and distribution. As Terrance Ryan (2007) noted in his short essay, the Matchbox was used as the sewing centre for local women that Arnakuta managed. They all accomplished so much in the relatively short time it operated in the 1950s and 1960s. The work of providing materials to local women was important to community members. I am sure there would have been disappointment among Kinngarmiut in hearing that these sewing and textile experiments spearheaded by these women did not survive past the 1970s. Fortunately they have continued on in Qammanittuaq and have flourished again in recent years.
In literature, such as *Cape Dorset* (1980) and *In Cape Dorset We Do It This Way: Three Decades of Inuit Printmaking* (1991) Arnakuta was credited with being solely responsible for the sewing projects that emerged, but the talent that emerged from Kinngait had been there centuries. Arnakuta certainly helped women obtain fabrics and threads, but it was their creativity and talent that made the project so successful. In Pitseolak Ashoona’s autobiography *Pitseolak: Pictures from My Life* first published in the 1970s and edited by Dorothy Eber from their tape-recorded interviews that were translated to English, Pitseolak mentions a sewing project that was undertaken by local women when the Anglican Church was built.

Pootoogook had asked the missionaries to build a church in the community and local hunters offered to donate fox pelts to help fund its construction. The women in Kinngait, including Pitseolak herself, sewed sealskin cushions and embroidered hangings for the altar. Many women chose to embroider birds, seals and other animals in vibrant colours on small squares of cloth that were all sewn together in the end, like a quilt. Unfortunately, Pitseolak and the women who worked on the project believed one of the missionaries’ wives stole some of the textiles they made because a few of their handmade treasures disappeared shortly after they finished sewing everything and putting it together at the Church. I would have loved to see their work and it is unfortunate that besides Pitseolak Ashoona’s account, Inuit-led sewing projects are not mentioned in literature or the art record, but I am sure there were many more than just this single account.

**Figure 6: Advertisement for WBEC Textiles (Eskimo Graphic Art 1966:40).**

**Figure 7: Advertisement for WBEC Textiles (Eskimo Graphic Art 1966:41).**
1.8 Textile Printing Workshop: Rediscovered

“Eskimo Graphic Art 1966 (1966:40-41) was the first time the textile printing workshop made it into the fall catalog, despite successfully entering the fabrics into national and international competitions in Canada and Europe. These printed textiles won the Design 67 award granted by the National Design Council and the Department of Industry here in Canada. The dozens of hand printed testers and samples then sat in a box for decades, in a storage area at the WBEC office in Kinngait. Then one day, when they were shuffling through storage in preparation for a move, the textiles were “rediscovered” in 2017. Around the same time, Waddington’s Auction House was preparing a set of Inuit handprinted textiles that came from a private collector. Artists represented in this auction lot included Ulayu Pingwortok, Ovilo Tunnillie (the senior), Sharni Pootoogook, Anirnik Oshuitoq, Ishuhungitok Pootoogook, Surusilutu Ashoona, Pitseolak Ashoona and Kenojuak Ashevak. All these artists listed contributed designs used on the samples and printed by a small group of men. I have not been able to find documentation on the printers, but I know that the Textile Museum of Canada has been working diligently on finding more resources.

Figure 8: Hand-Printed Textiles Photo from when Nakasuk Visited the Textile Museum, on loan from WBEC to the Textile Museum of Canada, Toronto, ON. December 10, 2018, Nakasuk Alariaq.
The estimated value for the set of samples, which included *Little Hawks* by Ulayu and printed by Pingwartok, was $1000-$1500, but then sold at the unprecedented amount of $10,200. *Little Hawks* was chosen to be used on the cover of the spring 2017 WBEC catalog. The Textile Museum of Canada has been loaned with the one-of-a-kind original testers and samples. The Museum is planning on opening an exhibition of the fabrics at the end of this year (2019). They are preparing to exhibit a small fraction of the textiles at the Kenojuak Arts and Cultural Centre in 2020, which will be the Cultural Centre’s first local exhibition in its history. I have written an article for the catalog that will be released with the exhibit. I wrote about the different sewing initiatives that occurred in Kinngait in the 20th century from a local Inuk’s perspective and hope to learn more about the sewing projects Arnakuta helped with.

Figure 9: Hand-Printed Textiles Photo from when Nakasuk Visited the Textile Museum, on loan from WBEC to the Textile Museum of Canada, Toronto, ON. December 10, 2018, Nakasuk Alariaq.

1.9 Aggeok Pitseolak & Peter Pitseolak

At the beginning of the 1970s, photographer, artist and Inuk historian Peter Pitseolak (1902-1973) gave his friend and anthropologist Dorothy Eber his photographs he had taken over the years and his notes on the history and happenings of Sikusiilak that he recorded in Inuktitut syllabics. Eber got the notes translated by Ann Hanson and published them and his images into a book after he died. The book is called *People from Our Side: A Life Story with Photographs and*
Oral Biography, first published in 1975 after several disappointments and scares that the book would not make it to the printing press. Eber noted that Inuit readers from South Baffin Island find family history and family photographs that they never had the chance to see before in the book Peter Pitseolak published. Local resident Martha Pudlat told Eber that her mother Martha had died when she was an infant and she could not remember her, but the first time she saw a photo of her was when she was going through this book and saw Peter Pitseolak’s photo of her mother on page sixty-eight. Seeing this photograph of her mother made Martha Pudlat very happy.

Interesting facts from Peter Pitseolak’s book include accounts that he never referred to his camera by the manufacturer like most other photographers, but by the film he used. “His large favorite ‘122’ used 122 film and took postcard-sized photographs” (Pitseolak and Eber 1975: Preface). After Peter Pitseolak’s initial experiments in developing film, his second wife Aggeok Pitseolak (1906-1977) took over developing and printing his photos. She was still alive to describe their process to Eber after her husband passed away. Aggeok explained how they had to use improvised equipment in igloos, tents and huts, and had lots of problems to overcome, such as storing the negatives and photographs.

![Figure 10: Peter Pitseolak holding a camera with a homemade filter, 1940-1940 (“Peter Pitseolak”).](Image)
During one of their interviews, Peter Pitseolak explained to Eber that, “Sometimes in the hut it got very cold and then it would get very hot so some of the negatives got mildewed. I had to burn them. Because of my experience I knew what I had to print” (Pitseolak and Eber 1975: Preface). Many of the negatives that did survive, 1623 to be exact, ended up at the Department of Secretary of State who was entrusted with them after negotiations conducted by the McCord Gallery (Pitseolak and Eber 1975: Preface). They were then entrusted to the Canadian Museum of History, where they are now available to view online on the Canadian Museum of History’s website, as well as in Peter’s book. Through Peter’s comments and passages, we can notice that Eber was indeed a close friend to both Peter Pitseolak and his wife Aggeok. The fact Peter entrusted her with his hand-written historical notes speaks volumes to his confidence in her and we are fortunate to have his accounts of life in Kinngait and Eber’s capability to have it published.

Aggeok proudly told Eber that they had figured out how to develop film in an illuvigak⁸ with improvised equipment. Even though it can be very bright in an illuvigak they managed to make it work. Even with Aggeok being the sole photograph developer and key living informant during the writing of the book People from our Side, it has been difficult finding biographical information on Aggeok herself. It is important to point out that being the sole person developing film meant that her work allowed their family and friends they photographed to see the finished photo and own an image developed by Aggeok.

At this time, scholars and government officials would come in and photograph Inuit in Kinngait and they very rarely shared the developed image with the people photographed. This was because they did not live in the area and often would not return once they visited. Those that did share images with the Inuit photographed were people who often returned to Kinngait or lived in the area, such as Terry Ryan and his first wife Pat Ryan, who was the local nurse for nearly twenty years, as well as other visiting Co-op representatives. When outsiders, tourists and government officials took photos of Inuit, they did not take note of their names and were simply referred to as “Eskimo from this location, year, photographer”. This injustice was rampant right

⁸ “Illuvigak” is Inuktitut for “a house that no longer has people in it/a old house”; “illu” means Igloo and home.
up to the end of the 20th century but has begun to be corrected with Carol Payne’s initiative Project Naming. Project Naming is an ongoing project that is using social media platforms and local in-person forums to help identify people in photographs from Library and Archives Canada. It began in 2014 by showing the images and allowing living friends and relatives to recognize people in them and share their names.

Figure 11: Aggeok Pitseolak wearing the *amauti* with the beaded pattern made by Peter Pitseolak, 1948, Peter Pitseolak (“Aggeok Pitseolak”).

Project Naming, a project spear-headed by Carol Payne, is a step in the right direction and has helped identify countless unnamed Inuit in historical records. Project Naming has allowed the descendants of those photographed in Canadian historical photos to see images of relatives they may not have a photograph of or learn of a photo that was taken of them when they were a small child they were not aware existed. Aggeok and Peter’s ability to develop film in the North meant that people could get images developed and shared within their social circles. These same photos are often used for sharing family and local history with friends and relatives.
Aggeok took photos with her husband Peter’s equipment, and it is unclear how many photographs she took because neither she nor Peter thought to keep track, much like most families and life partners. We do know that most of the photographs of Peter himself, and the ones she was able to identify to Eber as hers during their interviews, which include thirty-two images that the Canadian Museum of History has in their online database. Another interesting thing to note that is not widely known, is that Peter Pitseolak would bead beautiful designs to be sewn onto *amautil*. Aggeok is photographed wearing one of his designs, here, highlighting that men also sewed and beaded. I asked my father Timmun if he ever learned to sew, and he informed me that his mother taught him how to sew when he was about five years old in the late 1950s. He said it was common for boys to learn by watching and trying themselves. Along with sewing and beading, Peter Pitseolak would sculpt stone and sell his carvings to the Hudson’s Bay Company and had inspired his nephew Kananginak Pootoogook to pursue an arts career (Martin 4 December 2010).

![Aggeok and Kooyoo, 1940-1960, Peter Pitseolak, (“Aggeok and Kooyoo Pitseolak”).](image)

Dorothy Eber later learned from Kooyoo Ottokie, Peter Pitseolak’s daughter, that he had often talked about his experience seeing moving films when he was younger, and how he had the opportunity to meet Robert Flaherty in Iqaluit during his filming of *Nanook of the North* in the
early 1920s. His experiencing watching moving images on board the ship Bowdoin inspired him to take photos. Kooyoo Ottokie said:

“Those pictures (her father saw) were very old and my father thought if he took photographs they would last a long time like those movies. He used to say that in the future people were not going to wear caribou fur clothing and he wanted to take pictures before it vanished, so his grandchildren could see something of the old way” (Pitseolak and Eber 1975: Preface).

In this passage, Peter Pitseolak believed that our Inuit culture would vanish, and he wanted to salvage what he could. Unfortunately, people are not wearing caribou skin clothing because they do not want to, but because our caribou populations have been decimated since the beginning of the 2000s due to several environmental factors. Far too many Canadians and Americans worry about the polar bears disappearing, while Inuit are worried about the caribou populations that have dwindled down by 99 percent in some areas, such as ours on Baffin Island and in Labrador on the Eastern Coast. Debbie Jenkins (2011) Interim Report supports Inuit claims of these lowered numbers. In Jenkins’ own words, she found, “In North Baffin, caribou reconnaissance surveys in 2008 and 2009, failed to locate large numbers of animals. In 2008, 9 small groups of caribou, totaling 47 animals were located in an area of 40,643 km” (Jenkins 2011:1). Jenkins findings of less than 50 caribou for over forty thousand square kilometers is a harsh wake up call to conservationists and wildlife biologists who had not surveyed the area since the first survey in the 1970s.

Caribou is one of my favourite meals, and growing up, we could go out camping every weekend in the late summer and catch a caribou. Now, we are lucky if we get one caribou a year. This has really affected our community and has been the centre of debate amongst everyone on Baffin Island because we do not want one of our main food sources to disappear. We have been working with biologists, wildlife officers and our whole community to try help increase the caribou population, and we have noticed some success. The decrease in caribou meat, bone and antler has affected our community in more ways than anticipated.

Just thinking about how the declining caribou numbers have affected the art industry is shocking. Much of the bone sculpture made has by Inuit artists are carved out of caribou bone and antler because of the restrictions the United States of America and the European Union (EU)
have imposed on importing sealskins, seal products, walrus ivory and whale bone. These regulations have forced Inuit carvers to exclusively use caribou bone in their work if they would like to reach a wider audience beyond Canada. Much of the bone work produced today is out of whale bone, a controlled product that is not allowed to cross the Canadian border because of restrictions, which is limiting to Inuit artists and Inuit art enthusiasts.

Since 2014, Inuit have implemented caribou hunting quotas and have restricted hunting female calves, but the real culprit behind their dwindled numbers is climate change and the disturbance of the caribou’s natural food source. For the duration of two seasons, there was freezing rain that starved many caribou to death. When there is too much freezing rain in autumn it prevents caribou from grazing on the vegetation for the remainder of winter. This means that the caribou struggle to survive because they are malnourished. Inuit are hopeful that the measures we are taking will help the populations increase. There are oral accounts of caribou having population fluctuations over the course of fifty to seventy-five years in Qikiqtaaluk. Elders have said that the caribou numbers gradually increase until they have a population collapse within five to seven decades. I hope that they are right, since caribou meat and products are so integral to our culture and traditions.

1.10 Summary

While reflecting on all the different technological and social changes occurring in Kinngait in the middle of the 20th century, it is apparent Inuit were active participants in the new and emerging arts economy. Despite the rigid descriptions that writers, historians and academics attempted to uphold, such as only Inuit women sew, we know that there are artists that operated and still operate in overlapping fields, such as sculpture, toolmaking, jewelry-making, textile printmaking, beading, film, animation, photography and photograph development. Fortunately, there has been a gradual shift over the last fifty years to encourage Inuit self-representation. With self-representation comes greater inside-knowledge and inside-perspective, which could help correct misinformation and give proper credit to Inuit artists and Inuit represented in various art forms such as photography. Despite the hardships faced by colonization, Inuit like Peter Pitseolak, Aggeok Pitseolak and Oshuitok Ipeelee became highly successful Inuit leaders and artists. The first chapter of Sanaugavut was my attempt at correcting those errors that I recognized by including my own personal experience and perspective. The following two
chapters will discuss the plans I had for *Sanaugavut: Art from Kinngait* and the finished exhibition that I put together. Like I reflected on my own memories, oral histories and documentation in the first chapter, I will continue to do so with the following two chapters while discussing the artists presented.
Chapter 2

Inuit Art in University College

When I was first offered to curate a small exhibition for the English Department’s glass cabinet in the newly renovated University College in January 2019, I was excited because it was going to be my first miniature show. The exhibition itself did not manifest into anything more than my own notes and plans because of unforeseen events and miscommunication, but I would like to share it here because I think it is an important opening to my thesis Sanaugavut. Another important artwork I would like to mention is one I helped create in 2018 as a tribute to University College’s centennial year and renovation reopening and is currently sitting inside the Board Room on the second floor. University College is Western University’s oldest building on campus. It was built in the 1920s and was closed from 2014-2018 for renovations and it re-opened last year during Homecoming weekend. I was fortunate enough to participate in Dr. Tricia Johnson’s third year embroidering class.

Dr. Johnson had tasked the embroidery students with creating a six-foot by four-foot embroidered mural that we completed with the help of the London Embroidery Guild. We had from January 2018 to June 2018 to complete it. The ladies from the Guild taught us various methods and techniques over the course of six weeks and then we designed the detailing and applied these techniques in the mural. Dr. Johnson had chosen University College itself as the theme for this mural, to mark its historical significance and its new renovation. The undergraduate students and Guild volunteers were tasked with filling in the lines and space with threadwork. I chose to embroider a small but highly detailed owl on the top left-hand corner of the embroidered building, as well as completing the outline on the building itself. The mural now hangs in the board room in University College. Because I already have a collaborative artwork in University College, I was excited to work on the cabinet display, but it did not work out.

I was expecting to be able to showcase eight small sized sculptures from my personal collection in the four-by-four-foot cabinet and to have some information on the exhibition in McIntosh Gallery. Unfortunately, due to a series of unforeseen events, the cabinet exhibit did not work out as planned but I had chosen the layout and had all the artworks at McIntosh Gallery’s
archives ready to be displayed. The following artworks are the pieces I had chosen to incorporate into this small exhibit. I have collected them over the course of my life. They are from my own personal art collection and therefore not only speak volumes about the artists themselves but were chosen from my own tastes and experiences as an Inuk-Finnish Canadian living in Kinngait and Ontario. My goal was to create a miniature representation of what I envisioned the larger exhibition to look like. I hope that you enjoy the following sections.

2.1 Annie Ainalik (1961 - )

Annie Ainalik was born in Kinngait, NWT at the beginning of the 1960s to Echalook Parr and Alika Parr (Vladikov-Fisher 2008). Annie is known for her etchings on serpentine that depict hunting, fishing, animals and women in their daily activities, such as wearing an amauti to carry their baby. She is known to make traditional objects like the qullik included in this exhibit. This is the size of qullik Inuit would take out on their extended hunting excursions, while leaving the large qullik at home. The serpentine qullik has been etched with a seal at the back, and an Inuit hunting scene on the front, highlighting traditional ways of life and Annie’s hallmark technique.

Figure 13: Front of Qullik Titirtugalik - Etched Qullik, 2003, Annie Ainalik, serpentine sculpture, Nakasuk Alariaq Collection.

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9 “Qullik” means oil lamp in English.
Figure 14: Back of *( sik) *- *Etched Qullik*, 2003, Annie Ainalik, serpentine sculpture, Nakasuk Alariaq Collection.

Annie is a self-taught artist who began carving and drawing on stone in 1984 (Vladikov-Fisher 2008). She was the only Inuk to be doing this type of etching on stone, and her work sells quite well at the Coop, the Northern and with private buyers. The small size of her pieces, usually 6-7 inches in length like travelling-sized qulliit\(^{10}\) give her work a certain type of intimacy because you must look closely to see what is there. Because of their smaller size her work is in high demand; her pieces are affordable and therefore sell quickly. She carefully selects what image she would put on her chosen stone because every stone is unique.

Figure 15: Side Profile of *( sik) - Asivartiit - Hunters*, 2010s, Annie Ainalik, serpentine sculpture, Nakasuk Alariaq Collection.

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\(^{10}\) “Qulliit” is the plural form of “Qullik”. 


With some of her work, Annie wants to keep its different shape intact but will smooth out its surface to give the stone a flat, minimalist appearance (Vladikov-Fisher 2008). This can be seen in my last example of Annie’s work of a four-inch-tall excursion scene I chose to title *Asivartiit - Hunters*. On the front, you see a woman wearing an *amauti* fishing through the ice, while on the back Annie chose to depict a man hunting a seal while keeping the shape of the stone she chose to use intact. She draws on all visible sides, thereby making her 2-D art 3-dimensional and giving the viewer on either side of the artwork something interesting to look at. She is currently living in Ottawa, Ontario.

![Image of stone sculpture]

**Figure 16: Back of ᐃᓯᕙᕐᑏᑦ - Asivartiit - Hunters, 2010s, Annie Ainalik, serpentine sculpture, Nakasuk Alariaq Collection.**

### 2.2 Etulu Etidloie (1946 – 2019)

I am really sad to say that Etulu passed away a few short weeks ago while writing this thesis. Etulu developed his carving style since he was in his early twenties, but he was best known as a musician locally. He wrote and played his own Inuktitut songs on guitar, such as “Sunatuinnai Nunami”, “Halleluya”, and “Piunikpaq” that were popular during his live shows at the community hall, the church, on the local radio and online. “Sunatuinnai Nunami” is a song about helping fellow Inuit with everything we can find from the land. “Halleluya” is the Inuktitut rendition of the hymn Hallelujah. “Piunikpaq” is a folk song about Etulu seeing the most beautiful women. Etulu has songs on YouTube.com that were posted by fans, and the songs just mentioned can be found there to listen to.
With his art, Etulu Etidloie focused his themes on animals, such as dancing bears, seals, wolves and of course, birds. He is most renowned for his highly detailed loons, such as the one included in the cabinet exhibit. The delicate beak, sleek high-polished body and matte etched wing feathers are his signature style (“Etulu Etidloie”, visited June 2019). These loons are in all forms, such as sitting, standing and in flight.

_Qaqsauk - Loon_ by Etulu is four inches long and one and a half inches wide; it is in a sitting position and was purchased in 2016 during my last visit to Kinngait. His stepmother Kingmeata was a prolific graphic artist and his father Etidloie Etidloie contributed to printmaking, drawing and sculpting. Ommaluk Oshutsiaq was his sister and her work is featured in _Sanaugavut: Art from Kinngait_. His stepmother’s print is featured in the Gallery’s exhibition and so is Etulu’s niece Mary Oshutsiaq. I have always enjoyed Etulu’s work because of the textures he mixes together on his sculptures. When holding one of these loons, the bumpy surface of the loon’s back is a nice feeling in contrast with the smooth neck and head.

![Qaqsauk - Loon](image)

_Figure 17: Qaqsauk - Loon, 2016, Etulu Etidloie, serpentine sculpture, Nakasuk Alariaq Collection._
2.3 Mary Oshutsiaq (1972-2014)

Figure 18: ᐲᒪᐅᑎᓄᑦ ᐁᒃᑲᕋᑎᒃ - Amautinut Piusarutik - Amauti Beads, 2010s, Mary Oshutsiaq, beads, thread, fabric, Nakasuk Alariaq Collection.

Mary Oshutsiaq’s father was Simeonie Oshutsiaq. Mary began to carve in her teenage years, where she learned how to sand and polish her mother Ommaluk’s work (Vladikov-Fisher 2008:118). Despite following her mother’s theme of womanhood, she worked hard to come up with her own style and technique. She did this by choosing to feature composite figures on a single piece of stone, like the Amartuk sculpture and the Irrnisuttuq – Birthing sculpture included in Sanaugavut. With the Amartuk Mary is featuring a Mother and Child figure on a single piece of stone, while with the birthing scene, there is the mother who is in labour, a midwife assisting the mother with pushing and the head of a baby poking out between the mother’s legs. The birthing scene as an art sculpture subject was not done prior to Mary doing it.

I have included Mary’s Amautinut Piusarutik - Amauti Beads chest decoration that I believe was based on one of her grandmother Kingmeata Etidloie’s drawings, but aesthetically, it looks like one of Mayureak Ashoona’s loon drawings. The loon is surrounded by clear, blue water, the blue sky, as well as plants, flowers and arctic char on either side. There are fish eggs included in the composition that are in the shape of hearts strung together in a row. This nature scene is fluid and dynamic because of the pattern Mary chose to incorporate in the sky and water, to indicate
movement and change. My mother Kristiina gave this to me in the hopes of using it for a graduation outfit, but with the colours I had chosen on my convocation silapak\textsuperscript{11} we decided that we will use Mary’s amauti beads for its own separate outfit.

Mary’s small four-inch sculpture I chose for the cabinet display is of a woman putting an infant into the pouch on her amauti. I chose to include her artwork Amartuk (2013) because it highlights the close bond between the two in an Inuk way. The mother is wearing an amauti, the woman’s parka used to carry infants, and is in the motion of putting her infant inside the back pouch. I titled it Amartuk because this is the Inuktitut term for “putting one’s child in the amauti pouch”. A technique Mary utilized was etching the details and texture into the stone, in a similar manner like Annie Ainalik’s etchings on stone but also unique to Mary because only the details were etched; Annie chose to use etching as a type of drawing on stone. Perhaps Mary was inspired to do this technique after watching her uncle Etulu perform it on the wings of his loon sculpture.

Figure 19: ᖐᒪ ᖃᑦᑐᑦ- Amartuk, 2013, Mary Oshutsiaq, serpentine sculpture, Nakasuk Alariaq Collection.

\textsuperscript{11} A silapak is a light, summer top in the traditional style of a Qikiqtaaluk parka but with contemporary materials like cotton and polyester fabric.
Amatuk is very special to me because it is a gift I received from my mother during a very difficult time in my life in spring 2013. Being a mother, I am able to manage my children’s hectic lives, as well as my own academic and employment careers, but there was a time I struggled a lot. I have dealt with systemic racism through the social services provided in Ontario when I was a young and single mother but have overcome it. My oldest daughter Kimberly was apprehended by Social Services for over three years from when she was a year old to when she was almost four years old in 2012-2014.

When this whole traumatic event began, it took over four months for the truth to come to light. Kimberly-Anne had stopped crawling a week after I started working my new shift hours at work, forcing me to hire another person as a babysitter to care for Kimberly-Anne in the evenings. When we went to the hospital, I had no idea what would happen. I thought Kimberly-Anne had sprained her shoulder or something, but because the childcare centre and babysitter never mentioned any incident and because there was no incident that happened at home, I had no reason to believe she was seriously injured. Once we were in London Health Science’s Centre’s Victoria Hospital, it became apparent Kimberly-Anne’s arm was fractured. Because I did not have an explanation of her injuries they requested a full-body x-ray and found two ankle bone fractures and a knee fracture, which I could not explain. Because I could not explain the injuries she was taken from me then and there.

I had to submit myself to a polygraph test that I was not allowed to refuse but I passed – the babysitter did not pass her polygraph test. I had to submit myself to hair follicle drug testing even though I had asked for urine and blood work testing, so they removed over two square inches of my hair right from the root and it dramatically affected my self-confidence – I passed this test too. The babysitter did not have to submit herself to any testing because during her polygraph test she admitted she used opiates. Social Services had insisted that I undergo the drug testing because my estranged abusive ex-boyfriend, Kimberly-Anne’s father Victor Komer, insisted I was a drug addict that neglected our daughter. Mr. Komer was claiming he would have mutual friends write affidavits supporting his accusations, but they did not because he lied. This did not stop Social Services from taking his word over my own for the first year of the case.
Mr. Komer had done all of this while he was in jail on criminal charges for being abusive to me, then Mr. Komer was released after serving only half his sentence, only to be arrested again for sexually assaulting two different women in London, Ontario’s Victoria Park in July 2012. Even after knowing that he was estranged and was abusive to myself and other women, Social Services continued to believe his lies and gave him power over my life by keeping Kimberly-Anne away from me using the grounds that Mr. Komer has reasonable suspicions that I was addicted to heavy drugs like cocaine. They enabled my abuser because they were more likely to believe a straight white male who had an extensive criminal record over an indigenous woman with no record and who was attending community college. This is what systemic racism looks like in the 21st century in Canada and it is shameful that it continues to today.

By the end of July 2012, it had become apparent that Kimberly-Anne’s babysitter was abusing Kimberly-Anne. I had hired her to pick Kimberly-Anne up from childcare by 6pm and to care for her until I was finished work at 11pm and home by 11:30pm because she was my next-door neighbor and had a three year old son who was home with her all the time, I thought she was a fit caregiver. This arrangement did not last more than two weeks because Kimberly-Anne was apprehended due to the unexplained injuries. When I took Kimberly-Anne into the hospital and did not have an explanation for the injuries they saw through x-ray, they took her from me. This babysitter had failed her polygraph test then admitted she was using opiates and eventually admitted in fall 2012 to throwing one-year-old defenseless Kimberly-Anne to the ground, injuring her arm and fracturing two of her ankle bones and a part of her knee. I was so infuriated, and even more so when I found out that this babysitter did not even have custody of her own son – she lost custody when he was a baby for using drugs, but her parents were granted custody of him and just gave him back to her, without Social Services’ knowledge.

Dr. David Warren who was dealing with our case insisted that the way the babysitter had described the way she abused Kimberly-Anne did not coincide with the type of injuries Kimberly-Anne sustained on her lower extremities. The London Police detectives had noticed that I used an amauti and amaarutik to carry Kimberly-Anne, two very common baby carriers in the Arctic. They began collecting evidence about them because they believed the Inuit baby carriers caused the injuries. The pediatrician who initially assessed Kimberly-Anne in Victoria Hospital’s Pediatric Emergency Department the day she was apprehended had written an
affidavit stating the doctor believed that my *amaarutik* was responsible for fracturing her ankle and knee.

My lawyer, Toenie Hersh, who was supposed to defend and represent my interests, had insisted that I sign an affidavit agreeing that Kimberly-Anne’s injuries were sustained by me using the carrier to carry her. I had to argue with my own lawyer that I could not sign an affidavit which I do not support. There is no way that my *amaaruti* would have injured Kimberly-Anne, and I had to fight and argue this for well over a year with my lawyer, the pediatrician and the entire justice system; it was exhausting. Because there was an affidavit from a doctor that stated they had reason to believe the *amaarutik* caused the injuries, the London Police detectives closed my file with them and ended their investigation by August 2013. They informed me that my file with CAS will remain open for a long time, most likely years even though no criminal charges have been laid; I literally could not believe it.

By spring 2013, I raised the question to Mr. Hersh whether this doctor had ever seen this type of baby carrier before this court case or if there are any scientific studies conducted to prove his assumptions. It turns out, this was the first time Dr. Warren ever saw this type of carrier and there were no such studies ever done – proving that Dr. Warren was biased right from the beginning despite his extensive history treating abused children. This instance not only shows us that even well-trained professionals can make mistakes, but Dr. Warren refused to acknowledge it. Instead, he stated that studies should be done on these baby carriers, but he did not address his bias or how it negatively impacted my life for over a year in our court case. The doctors, social workers and police officers showed me no remorse or humanity when they were dealing with my case and they acted as if I was considered guilty until proven innocent. They were not only stereotyping me as an indigenous drug addict during this whole ordeal, but they were making assumptions about my culture and traditions they had no place to say anything about and could not even say sorry when the truth finally came out.

The way I was treated infuriated me and my whole family, but because all CAS files are “sealed” to “protect the interests of the child”, it was hard to try to make this case public. I have found that “sealing” family court files id not in the best interests of any child in CAS’s care but a means for CAS and the judiciary system to hide behind closed curtains. How can anything
change if nobody is allowed to share the names and information about the parties included and affected? Sealing court files does not protect children, it actually protects the judiciary system from being held accountable by the public and keeps the systemic abuse hidden, allowing it to continue to be perpetuated by the court system in power.

When Kimberly-Anne was apprehended I began failing my classes in 2013 for the first time in my life due to the stress and trauma Kimberly-Anne and I were undergoing. Even though it took me a while to deal with the healing once I got my daughter back, I did not give up and I eventually started excelling academically after a few terms where I failed most of my courses. Mary’s Mother and Child figure is a testament to my culture and my fight to be proud of and defend the practice of carrying our babies on our backs. Whenever I see it, I am taken back to the day my anaana and ataata came into London for the pre-trial in 2013 to support me in my legal battle. I remember the way my anaana and ataata told me to stay strong, that I will get her back, it just takes some time. I look at this stone sculpture and see a strong and stable mother, caring for her child; that mother is me – and we are still standing after our long fight to remain a unified family. The amauti is not only a significant symbol of Inuit motherhood, but also representative of my political fight to ensure our culture does not become illegal. If I had signed the affidavit and supported their flawed stance, Inuit baby carriers could have been on the road to becoming outlawed, an outcome I fought long and hard to prevent at a high cost to myself, my family and especially my young daughter.

2.4 Joanassie Manning (1967 - )

Joanassie Manning was born to Tommy Manning and Annie Manning Pitseolak, who is often confused with Annie Manning Lampron, his stepsister and Tommy Manning’s biological daughter. Tommy Manning was the first Inuk Northern Store manager for the Hudson’s Bay Company (HBC), while Annie Manning Pitseolak was an accomplished seamstress of traditional Inuit clothing. Joanassie’s grandfather was the renowned sculptor Oshuitok Ipeelee, who is credited with giving Saumik the idea for the Printshop. Joanassie credits his grandfather Oshuitok for his influence and style which Joanassie has developed (Norton & Reading 2005). He has become quite famous for his nesting owls that are depicted with their young. I especially enjoy Uupik-Owl because of its small size, but Joanassie has been known to make large Uupik-Owls that are even more detailed than his smaller versions.
The *Uupik – Owl* sculpture I have chosen to include in the cabinet display is of a small three-inch owl that is nesting with its wings spread wide. The details on the wing’s feathers are formed with care, giving this *Uupik* a type of grace Joanassie is known for. The caribou antler inlaid eyes are complimented with a dark, serpentine stone centre that is used to replicate the pupil. This technique has been used by Joanassie and by his relative Padlaya Qiatsuk who has focused his arts career on creating owl sculpture, too. It is a similar method that Oshuitok Ipeelee used on his owl sculpture. These techniques were taught and shared with Joanassie’s son Sam Qiatsuk, showing how these types of techniques and methods have been shared across generations. Sam is included in this cabinet display to help compliment his father’s work and the legacy that their family of *uupik*-owls has left on the Inuit art scene.

2.5 Sam Qiatsuk (1980s - )
Sam Qiatsuk is an emerging sculptor who is the grandson of Lukta Qiatsuk and cousins with Adamie Qaumagiaq and Lutaaq Qaumagiaq. Like his cousins, he learned by watching his relatives carve and helped his father Joanassie sand and polish his finished work. Sam’s quaint little three-inch tall *Uupik – Owl* in a bright lime green serpentine stone is unique because of the way it looks directly at the viewer in a shocked and spunky way. Like his father Joanassie, Sam has used the inlay technique for the owl’s eyes, but instead of using caribou antler or bone, Sam chose to use white marble for this piece. Sam’s mother Mary (Qiatsuk) Manning is the daughter of Lukta Qiatsuk and often is the person who takes the finished carvings to the Co-op, the Northern or to private buyers to sell.

### 2.6 Adamie Qaumagiaq (1990 - )

![Adamie Qaumagiaq's *Uupik – Owl*](image)

**Figure 22**: Adamie Qaumagiaq’s *Uupik – Owl*, 2013, *serpentine sculpture*, Nakasuk Alariaq Collection.

Adamie is a young sculptor who is close to the same age as I am, so I was classmates with him throughout our childhood. He is named after my grandfather Adamie and is therefore my *sanili*, an Inuk relationship term given to two people named after two deceased people who were married during their life, such as Nakasuk and Adamie. *Sanili* directly translates to “someone who is close to me”. Adamie has been carving since he was a teenager and has created imagery like his brother Luktaaq Qaumagiaq, his uncle Padlaya Qiatsuk and cousins Sam Qiatsuk and Adamie Mathewsie.
Adamie’s family has chosen to focus on the theme of owls often depicted with inlaid eyes, but Adamie’s *Uupik – Owl* included here only has etched eyes due to its small size of roughly two inches. Adamie’s owls could be perched, nesting, or with their wings spread open. While historians and ardent collectors find their similar styles a bit of a hassle because it can be hard to distinguish their work, I see it as a strength. The reason their style is so similar is because they have developed and worked together, carving together and teaching each other techniques. This is why I chose to include their work together in *Sanaugavut’s* cabinet space and gallery exhibition.

### 2.7 Qilimiumi Samayualie (1919-1983)

This print, being quite large, could not physically fit into the glass cabinet in University College but Qilimiumi’s print here is important to talk about because it is a great example of her work and because she was influential in the development of Inuit art. Qilimiumi was born near Kamadjuak at Qingu to her parents Kingwatsiak and Qalluituk (*Dorset* 75 1975 & *Dorset* 77 1977). Some of her earliest memories from her childhood were from when she lived at Amajuaq with her family. She recalled how hard life was with her father constantly out hunting for food by dogsled and it seemed like they barely had enough for themselves and their dogs (*Dorset* 77 1977).

![Qilimiumi Samayualie](image)

**Figure 23:** Qilimiumi Samayualie, date unknown (*Dorset* 75 1975:51).
Qilimiumi’s sisters were Anna Kingwatsiak, a graphic artist at the Coop and Tye Adla, also an artist. Their brother Iyola Kingwatsiak, was an accomplished sculptor and printmaker; he was elected President of the Board of Directors at the Co-op (Dorset 75 1975:60). Like many women of her generation, Qilimiumi had an arranged marriage to Sakkeassie. They had a son and a daughter together, Eliyakota the artist, but Sakkeassie suddenly died when out tending fox traps with other men (Dorset 75 1975:60). Qilimiumi decided to move herself and her child to her parents’ camp near Ikirasak after becoming a widow. (Dorset 75 1975:61). They stayed there until she married Samayualie, also a widower. They had five children, including Enoosik Ottokie (Dorset 75 1975; Vladikov-Fisher 2008).

Around 1966, Qilimiumi decided to move into the small settlement under the shadow of Kinngait Mountain (Dorset 75 1975:61). Samayualie had to be flown south for emergency tuberculosis treatment, and Qilimiumi thought it would be better for their family to live within the settlement while he was gone. This was the time that Qilimiumi began to carve and draw (Dorset 75 1975:61). Qilimiumi started her graphics career after her oldest daughter Eliyakota encouraged her to draw; Eliyakota who was from her first marriage with Sakkeassie. In the Coop’s Annual Collection released in 1978, Qilimiumi stated that she liked her daughters’ drawings more than hers, because of how realistic they are, while her own drawings often made her laugh. Qilimiumi stated she laughed at her drawings because after being so difficult and taking so long to draw, her drawings always look so funny; she occasionally used to laugh at them while making them, too (Dorset 78 1978:39).

Her print, Timmiat Pisurajaatuit - A Parade of Birds, has vibrant textures and colours incorporated into it. Its theme is almost whimsical, with the parade of birds in the forefront and women and children in the background, who look like they are floating within the space. The details on the traditional clothing are precise to what styles emerged in Qikiqtaaluk during Qilimiumi’s lifetime. Qilimiumi claimed she had a hard time figuring out what to draw, but that she would start drawing as soon as she could, because she did not want the papers to sit (Dorset 77 1977:30). In her own words she said she, “…. simply draw[s] anything: sometimes birds and
sometimes people” (Dorset 77 1977:30). In her A Parade of Birds, she opted to draw both, showing off both of her favorite subjects.

Figure 24: **ᑎᒻᒥᐊᑦ ᖃᐅᓗᐃᑦ** - Timmiat Pisurajaatuit - A Parade of Birds, 1977, Qilimiumi Samayualie, printed by Ottochie, stone cut print on paper, McIntosh Gallery Collection, Western University.

### 2.8 Timothy Ottochie (1904-1982)

Timothy Ottochie was credited with being one of the most talented stone cut printmakers that emerged from Kinngait (Barz 1990). He produced images for each annual collection and cut stone right up until his death, but in the later years he left the editions to other printmakers in the Studio (Barz 1990; Titcher 1991). His entire family was involved in arts production, such as his wife Oqsuralik Parr, his daughter Shouyo Pootoogook, and his sons Pingwartok and Johnny (Barz 1990). Shouyu was married to Kananginak Pootoogook (Titcher 1991:136). He printed the image Qilimiumi designed above which shows his talent of translating fine details onto the printing slab and printing multiple colours superbly onto one composition. He is often signed off as “Ottochie” on the prints he produced. Ottochie produced more than 300 prints throughout his 22-year career at WBEC (Titcher 1991:136). In his later years, he focused on cutting the stone because of his meticulous attention to detail and talent as a master printer (Titcher 1991:136).
2.9 Surusilutu Ashoona (1941-late 1970s)

Figure 25: ᑕᑯᓐᐃᑦ ᔪᓄᖕᖓᐅᒪᔪᐃᑦ - Tulugait Ninngaumajuit - Ravens Defending Nest, 1975, Surusilutu Ashoona, printed by Saggiaktok, stone cut print on paper, McIntosh Gallery Collection, Western University.

This artist, like Qilimiumi, has been added to Chapter Two because her design did not make it into the gallery exhibition. I still want to discuss Surusilutu’s accomplishments and life because she was an important figure in Kinngait and because she has an artwork in McIntosh Gallery’s archive that is visually striking. Surusilutu became a well-established graphic artist who seems to have been forgotten in the historical record. During an interview published in the 1977 Annual Print Catalog before she died, she had said her childhood was boring because she did not have a mother and her father was away being treated for tuberculosis in the South (Dorset 77 1977).

Every year she expected her father to show up on the ship, but for many years she was disappointed and sad he did not arrive. Finally, she was told that he had died in the south, but she did not believe this. She thought he would arrive on the next plane or ship, but he never came, and her family heard no word of his passing. Surusilutu had been adopted as an infant but her adoptive parents both died when she was very young. Her biological parents were alive and living in Kimmirut, their names were Martha and Ikidluak. From documents it is unclear if Surusilutu ever reunited with her ᖃᒃᑯᓐᒃ (birth mother) and birth family. The effects of
removing families because of medical treatment to the south vastly affected our families in Kinngait. Like Surusilutu, other Kinngait residents never found out what happened to their family members and loved ones, leaving them with unanswered questions for decades.

Figure 26: Surusilutu with an Infant (Dorset 76 1976:75).

Surusilutu’s subject matter included men, women and children, as well as birds when she first began drawing. The print included in the exhibition Sanaugavut highlights her key subject matter of children and birds, with her dynamic composition and compelling and dreamlike subject matter. Surusilutu contributed to multiple annual collection releases throughout the 1960s and 1970s until her sudden death, when she died in childbirth. She had 6 children, including her daughter Shuvinai Ashoona, whose drawing is included in this exhibition. Her husband was Kiugak Ashoona, the famous sculptor whose mother was Pitseolak Ashoona, the famous graphic artist. In her own words Surusilutu credited Pitseolak for encouraging her to start making drawings stating:

"If it weren't for Pitseolak, my mother-in-law, I don't think I would have ever learned to draw. For a long time, she kept asking me to try, but because I was afraid to try, it wasn't until a year later that I started. Sometimes I try to do some pictures of stories I have heard about the old days. Sometimes it seems when I begin to draw that, not on purpose, I am drawing the same thing I have done before. Sometimes when I see the finished print, I can't really remember when I did the drawing, but I like the prints better than the drawings because of the colours" (Dorset 78 1978:67).

In his autobiographical book, Kiugak Ashoona (2010) stated that he and Surusilutu painted in acrylics during the mid to late 1970s. This was inspired by a visiting artist named Kate
Graham who had given the Inuit artists materials and supplies to use. Surusilutu and Kiugak used the same approach to paint that Kingmeata had; Kingmeata is credited with being the first Kinngarmiut to paint with acrylics. This technique involved the application of a coloured wash (usually blue) to the entire paper, then a second wash in earth tone was painted over the background once it dried to imply ground, land and other features. Last, the fine details were made in coloured pencil and felt tip pen.

_Tulugait Ninngaumajuit - Ravens Defending Nest_ is a great example of the fine detailing Surusilutu used in her drawings. The feather detailing on the ravens, with the fur detailing on the caribou skin clothes give the print movement. The baby raven chicks in the nest are adorable with their mouths wide open, as if they are chirping the hunter away. The fine detailing that is seen in Surusilutu’s work can also be seen in her daughter Shuvinai’s work; perhaps Shuvinai was inspired by her mother’s style.

### 2.10 Conclusion

Even though none of these artworks were exhibited in University College, I thought it was important to discuss each piece and the artist who created the works because I had plans to include them as a miniature show alongside _Sanaugavut: Art from Kinngait_. In the case of Qilimiumi and Surusilutu’s prints, I had wanted to include them in _Sanaugavut_ itself, but limited wall space prevented me from doing so. It was important to highlight the family ties and relationships between these artists and the artists that will be discussed in the next chapter because none of these artists work in isolation. Kinngait artists have ties to one another, or they may have worked together in the past during a workshop. Sometimes these relationships can be seen in similar artistic themes and styles, such as in the case of the _Uupik – Owl_ sculpture I discussed above. Instead of seeing these similarities as a disservice, I see the similarities as a strength.

During my research and writing, I discovered a lot of history that I had not known before, such as finding specific proof to how terrible the sanitorium and medical ship system was towards Kinngarmiut. Despite these hardships, Inuit like Qilimiumi persevered and overcame the obstacles placed in their path with strength and resilience. Going through my own struggles and heartache, I find strength in other Inuit’s stories of resilience and self-determination. I hope
that other Inuit can find strength and power in learning about our history, too. I am very proud to be an Inuk from Kinngait, just like Joanassie Manning, Qilimumi and Surusilutu and hope that other Kinngarmiut can connect to their own family history and our shared past in the development of the Inuit art market.
Chapter 3

3 Sanaugavut: Art from Kinngait

This section will cover the artworks included in the exhibit *Sanaugavut: Art from Kinngait* to showcase the different mediums such as film making, jewelry making, sewing and toolmaking. These mediums are just as skillfully crafted as the stone cut prints, etchings, stencils and serpentine sculpture and should be written about and known. *Sanaugavut* is the Inuktitut term for “the things we make” and is a fitting title because of its focus on different mediums and materials that were traditionally classified as crafts but have begun to gain the recognition and respect they deserve in the art community south of Kinngait.

*Sanaugavut: Art from Kinngait* was a graduate student-led exhibition at Western University’s McIntosh Gallery that ran from May 3, 2019 to June 16, 2019. It was an exhibit that I was offered to curate in February 2019 when McIntosh Gallery curator Helen Gregory pitched the idea to McIntosh Gallery director James Patten. Despite being so last minute, I excitedly accepted because the curated exhibit for Western University’s English Department did not seem like it made progress and I wanted to curate. I had viewed McIntosh Gallery’s digital archives of Inuit art and thought to myself that the gallery had so many amazing artworks that were never displayed in their space until *Sanaugavut*. Not only was it the first time that McIntosh Gallery had an Inuit art show, but because it was curated by an Inuk-Finnish graduate student it elevated its significance.

McIntosh Gallery’s Inuit art collection consists of over 200 prints, drawing and sculpture that the Gallery acquired through private donations, while a small number were acquired through purchases. McIntosh Gallery has a fantastic collection of Northern Quebec sculpture, Kinngait prints and original drawings, but given my focus on Kinngait, I only chose artworks by Kinngait artists. I am sure that McIntosh Gallery could have an entire show on Northern Quebec sculpture and another on original Inuit drawings, but those will have to wait for another time.

The whole idea behind *Sanaugavut* was that it was going to be Inuit-led. I had attended the Art Gallery of Ontario’s *Tunirrusiangit: Kenojuak Ashevak and Tim Pitsolak* (June 16, 2018 – August 12, 2018) on my birthday in 2018 with my parents and sister Ama Alariaq. The
curatorial team for *Tunirrusiangit* included Kinngait-born Koomuatuk (Kuzy) Curley, Iqaluit artist Laakkuluk Williamson Bathroy, Inuk curator Jocelyn Piirainen, Inuk artist Taqralik Partridge, Dr. Anna Hudson and Georgiana Uhlyarik. This curatorial team was comprised of Inuit artists and curators who brought together different perspectives to complete *Tunirrusiangit*. This exhibit included original large-scale chalk and oil pastel drawings by Tim Pitseolak and prints that were designed by Kenojuak Ashevak and printed by various Co-op printmakers. One portion of the exhibit I thought was fantastic was the video by Laakuluk that tied the entire exhibition together with her vocals and throat-singing that has inspired me to try to include video and sound in exhibitions I curate. Another interesting display was the *qammak*\(^\text{12}\) display that used newspapers on Inuit culture and society that were published in Ontario as wallpaper to showcase how Inuit were represented in media in the 20\(^\text{th}\) century. The idea behind *Tunirrusiangit* is the same idea behind *Sanaugavut*: Inuit self-representation.

An upcoming exhibition I am very interested in is the Winnipeg Art Gallery’s Inuit art show set to open in 2020. This exhibit will be displayed in the new Inuit Art Centre and will be the first exhibition in the Inuit Art Centre space. Four Inuit curators are leading the way: Jade Nasogaluak Carpenter, Krista Ulujuk Zawadski, Asinnajak (also known as Isabella Rose Weetaluktuk) and Dr. Heather Igloliorte. Unlike my exhibition that mainly focuses on past Inuit artists, this future exhibition hopes to focus on new and emerging artists. There are discussions of custom-made artwork created specifically for this show, which will be an exciting opportunity for current Inuit artists. The curatorial team hopes to cover all types of media and the entire geographic Arctic including Nunatsiavut to showcase a collective voice of Inuit art cultures. Each of the curators is from a different region of *Inuit Nunangat*\(^\text{13}\) and will draw on their local knowledge and expertise to complete this exhibition. *Sanaugavut: Art from Kinngait’s* focus is on one locale, but the commonality between *Sanaugavut* and the Winnipeg Art Gallery’s future exhibition is that there is a focus on all the mediums and artforms which emerged in the Arctic and that they are being spoken about from a local perspective. This will be an interesting exhibit because I have not read or seen of anything like it happening before so I hope I can see it when it

\(^{12}\) *Qammak* is the Inuktitut term for a stone, bone and sod house.

\(^{13}\) *Inuit Nunangat* is Inuktitut for “Inuit land”.  

opens. The following sections will cover the different artworks I chose for this exhibit and discuss the different artworks and artists presented.

3.1 Animation from Cape Dorset (1973) by Itee Pootoogook, Mathew Joanasie, Timmun Alariaq, Solomonie Pootoogook and Pitaloosie Saila.

“Animation from Cape Dorset” was included in Sanaugavut because it was one of the first Inuit-made and produced films in Canada. From 1972-1973 the National Film Board (NFB) of Canada, in partnership with the North West Territories government, funded a film workshop that resulted in 18 minutes of short stories and clips strung together using film technology available at the time. Peter Pitseolak and Aggeok Pitseolak provided the songs used in the film, while the directors, producers and actors themselves narrated the film. Unlike “The Living Stone” (1958) directed by New-Zealand born John Feeney, that follows a young hunter named Niviaqsi with his experience carving stone, “Animation from Cape Dorset” was one of the first films produced, directed and executed by a group of Inuit animators and filmmakers. They chose the subject matter, photographs, themes, music and layout, giving the viewer a unique perspective in filmmaking. Many of the clips range from ten seconds to a minute and give a small glimpse into different activities and beliefs common in Kinngait at the time. There is stop-and-go animation that used sand and small pieces of paper to form and shape figures, as well as traditional animation with pencil and marker. Unfortunately, the NFB, having operated and funded the film program in Kinngait, decided to pull out and discontinue further filmmaking in the area for reasons that remain unclear (Brannan 2007:117).

My father Timmun was a part of this project when he in his early twenties. When I had asked him about it, he said he enjoyed working on it. Besides this film, my dad attended Emily Carr College of Art and Design in Vancouver for film making and photography, eventually graduating after two years. In “Animation from Cape Dorset” he starred in the short video titled “Magic Man” that was directed by Salomonie Pootoogook. It is composed of stop-and-go photography strung together to appear as a film. It shows my dad wearing caribou fur clothing and magically moving stones and even himself all around the tundra with Kinngait’s hills in the background.
In elementary school my teachers would play this film on the last day of school as a fun film to watch before the summer or winter break. During the part where “Magic Man” is played, sometimes a classmate or the teacher would turn to the class to say “Tanna Nakasuu ataatanga”; “that is Nakasuk’s dad”. I remember feeling embarrassed from the attention but proud my father helped create one of the first-ever Inuit produced films created right in our hometown. My classmates thought Animation from Cape Dorset was awesome and enjoyed watching it, along with The Netsilik Eskimo series.

The Netsilik Eskimo series was a government-funded video undertaking that was meant to be used to educate middle-school children in the south on Inuit culture and traditions as a social science curriculum entitled Man: A Course of Study, adapted for grade five students. It was filmed in the Central Arctic during the summers of 1963, 1964 and the late winter of 1965 under the ethnographic direction of Dr. Asen Balikci of the University of Montréal and two anthropologists. It romanticized pre-contact Inuit culture, and many of the scenes are set up to replicate what central-Arctic Inuit lived like in the prehistoric past. On the National Film Board of Canada’s website, this series is described as a “docudrama” because even though it is based on real life observations, various parts of the film have been dramatized (St-Pierre 2017). This series, along with the educational material that went along with it, were eventually removed from elementary school curriculum because of the way Inuit were represented in the Netsilik series was not the lived realities of Inuit living in the 20th century. It is still shown in elementary schools in the Arctic because Inuit are proud of our old ways and understand that we do not live like that anymore, therefore the prejudice of thinking Inuit are “stuck in the past” is not there, like it was with southern audiences and students. This instance shows how easily information and docudramas can lead to problems such as misrepresentation and inaccurate descriptions, therefore it is important to have Inuit participants in all levels of media when it comes to representing Inuit life and culture.

Two of the five artists who participated in “Animation from Cape Dorset” were already well-known before being involved in this film production; such as Salomonie, the son of camp leader Pootoogook, and Pitaloosie Saila. Salomonie worked in sculpture throughout his life. His brother Paulassie’s sculpture Timmiak – Bird was included in Sanaugavut and shows Paulassie’s skills in carving bone. Salomonie’s short film “Film” in “Animation from Cape Dorset” depicts a
flock of Canada geese flying in formation in dynamic movement that emphasized Solomonie’s skills and ability in directing, drawing and producing animation. Another short film by Salomonie included in the compilation is titled “Juggling” which features stop motion animation that uses sand to form the figures of animals and people juggling balls to the traditional Inuktitut juggling song. Aggeok Pitseolak sang the song to go along with her nephew’s work.

I have not been able to locate any reference of Solomonie’s life, besides Saumik’s account of his first trip to Kinngait in 1951. Saumik shares the story of the first time he visited the small Inuit settlement Kinngait in his short account in Cape Dorset (1980) where he was first greeted by Salomonie. Salomonie, Paulassie and Kananginak were Pootoogook’s sons who were very active artists since the early 1950s and who helped shape the Inuit art economy into what it is today.

Pitaloosie Saila (1941 - ), a graphics artist who is often compared to being as great as Kenojuak, produced the short animation film “Good Day for Hunting” that depicts a man hunting a polar bear and two bearded seals with a harpoon. She used cut-out pieces of coloured paper to make the forms of her figures and detailed the cut-outs with coloured marker to give vibrancy and depth. Her second clip “Inuttitut Christmas Games” is a pen and coloured marker animation clip showing Inuit playing Christmas games in a large igloo. Pitaloosie, despite being involved in the workshops and production of the film, was not credited by the NFB. Her name in NFB’s website credits is misspelt and is attached to the end of Itee Pootoogook’s name as “Itee Pootoogook Pilaloosie” instead of “Itee Pootoogook” and “Pitaloosie Saila”. The film is available on NFB’s website to watch at your discretion for free. Pitaloosie produces lively work and her animation style is no different. Two of her bird images-turned-to-print were included in Sanaugavut to display Pitaloosie’s talent in the graphic arts alongside her short film. They are titled Young Arctic Owl (1960) and Nelenait (1973). She is one of the last Inuk elders alive today who was born in the 1940s. She spent most of her childhood in a sanitorium in Ontario, and when she moved back to Kinngait at fourteen years old she had to relearn Inuktitut as a teenager.

Itee Pootoogook (1951-2014) was a prolific artist later in his life; his first drawing that was accessioned into the print collection dates from 2008 (Vladikov-Fisher 2008). He was born in Kimmirut but had moved to Kinngait early in his childhood (“Itee Pootoogook”). Itee liked to
focus on modern and contemporary forms throughout his career. He worked primarily in graphite and coloured pencil and liked to work from photographs (“Itee Pootoogook”). His short clip “New Photographs” is a testament to both his appreciation of the photographic medium and his interest in focusing his work on contemporary subject matter. The photographs he shared in his clip show Inuit wearing fashionable 1960s and 1970s clothing with Kinngait’s hills and the Kinngait bay in the background. He photographed people in houses, Inuit playing guitars, people driving snowmobiles and heavy equipment like dump trucks. His work compliments Peter Pitseolak’s “Old Photographs” that is featured as a clip in this film. Both Peter and Itee recorded contemporary Inuit life and culture but in a different way, since Peter thought his job was to preserve traditional Inuit culture, while Itee wanted to showcase contemporary Inuit culture.

Mathewsie Joanasie (1955-2014) lived in Kinngait for most of his life and created sculpture until 1989 when he found the selling prices were getting too low (Vladikov-Fisher 2008:81). “Animation from Cape Dorset” was his first experience with filmmaking and drawing. Throughout his life he was a member of the Hamlet Council, the Education Council and a list of other local committees. His involvement with the community showcases the care and consideration he had for Kinngarmiut and showed us his desire to better our community. Around the year 2000, Mathewsie chose to start making traditional tools like the ula because he noticed Inuit were not making them as much as before (Vladikov-Fisher 2008:81). His short film, “The Legend of the Sappujuat River” is drawn in pen and coloured marker and Mathewsie narrates the story that focuses on the myth of a local river. The story tells the legend of a woman who was caught by a polar bear but was able to trick the polar bear and escape by jumping over a small stream. The woman then used magical powers to change the small stream into a fast-running river that we know as Sappujuat. The woman convinced the polar bear that he could drink all the water from the river, so the bear attempted to, but eventually swelled up until he exploded and turned into mist. It is one of the local legends in this part of Qikiqtaluk.
3.2 Anirnik Oshuitok (1902-1983)

Figure 27:ᐊᖓᖁᖅ ᑲᓯᒪᑐᒃ - Angakkuq Taanisittuk - Shaman Dancing, 1972, Anirnik, printed by Eegyvadluk, stone cut print on paper McIntosh Gallery Collection, Western University.

Like Eliyah Mangitak and Johnniebo Ashevak, Anirnik is scarcely mentioned in published literature and art historical records. I chose to include her because during the early stages of art production in Kinngait, Anirnik was a well-respected elder who contributed to the graphic arts and sewing projects Arnakuta was in charge of. Anirnik’s drawings were used for some of the samples during the handprinted printed textile experimentation in the 1960s. This was the time when she first arrived in Kinngait from Kimmirut with her daughter Ningeeuqa.

Angakkuq Taanisittuk - Shaman Dancing has a type of playfulness Anirnik became known for. It depicts three angakkuit, two of which appear to be shapeshifting from humans to birds while the centre angakkuq is smaller in stature and is holding an ulu while being held up by the two larger angakkuit. Eegyvadluk Pootoogook was the printing technician who translated Anirnik’s drawing into a print. The composition and the relationship between the figures are an important aspect of Anirnik’s work.
3.3 Ikayukta (1911-1980)

At the time she was interviewed by Terry Ryan at the Tititugarvik\[^{14}\] in 1978, Ikayukta knew she was born in a camp near Iqaluit about 70 years prior, but she did not know her exact age. As an infant, she was adopted to Atatamee\[^{15}\] and his wife Ekigapik from the Kinngait area (Dorset 78). The first place she knew as home as a child was Amadjua (Dorset 78 1978). She remembered living in tents as a child and travelling by dogsled, foot and boat to get to camps that were far away (Dorset 79 1979:28).

![Ikayukta with Eliakami viewing her prints](Dorset 76 1976:11).

Figure 28: Ikayukta with Eliakami viewing her prints (Dorset 76 1976:11).

When Ikayukta was a teen, Iyola Tunnillie took her into his home with the expectation she would become his wife when she was older. When Ikayukta moved into Iyola’s home, she and his first wife, Samiliniq lived in harmony and did not argue (Dorset 76 1976:61-62). Their family moved to many different communities over her lifetime because Iyola Tunnillie was a hunter. Ikayukta had vivid memories of boarding the ship Nascopie from somewhere in Qikiqtaaluk and travelling all the way up to Arctic Bay. Her daughter Kakulu was born on board the Nascopie during the same trip (Dorset 79 1979:28). It took their family six years to get back.

\[^{14}\] “Tititugarvik” is Inuktitut for “drawing studio”.

\[^{15}\] I believe this is a misspelling of Ataatami – the Inuktitut way to say, “From their father” and perhaps a result of confusion in the translation process.
down to *Qikiqtaaluk* from Arctic Bay. They went to Resolute Bay for a year, then spent three years in Clyde River (*Dorset 76 1976*). They lived in Pangnirtung for some time before going to Nettling Lake and then finally made their way back to *Qikiqtaaluk* (*Dorset 76 1976*).

Ikayukta became a widow in 1956 when her husband Tunnillie died at one of their family camps, Tikoot (*Dorset 78 1978:*9). This happened long before Ikayukta and her children began visiting the settlement of Kinngait in 1963 when Ikayukta first began to draw. Ikayukta started drawing after she visited Kinngait (the year was not specified) to gather camp supplies and found out Inuit began to draw to earn money (*Dorset 78 catalog 1978:*10). She said she did not move to Kinngait permanently until 1966 or 1967. She had two children, Qavaroak Tunnillie and Kakulu Saggiaktok, who both became artists. Qavaroak was a well-known sculptor who was an outstanding hunter and spent a great amount of time out on the land subsisting. Qavaroak took care of his mother after she became widowed from her second husband Nungusuituk (*Dorset 78 1978:*9; *Dorset 79 1979:*28). Kakulu became a well-established artist alongside her mother and it is a pleasure to have their work included in this exhibition.

![Figure 29: Marruu Kiinait - Dual Masks, 1974, Ikayukta, printed by Ottochie, stone cut print on paper, McIntosh Gallery Collection, Western University.](image)

Unlike other artists who learned from their parents, Ikayukta learned by watching her daughter Kakulu draw. In her words, Ikayukta stated: “I used to watch my daughter, Kakulu, drawing and I thought to myself that I couldn’t do that. But my daughter told me that I could do
it. I started to draw then. I learned from my daughter. I have not seen my daughters’ drawings for a long time now. She doesn’t look at my drawings either” (Dorset 78 1978:10). Ikayukta stated that she never thought about her drawings being transferred into prints when she was working on them. When she learned that one of her prints made it to the printing table, she said it made her happy to know they were using her images in the printing studio (Dorset 76 1978:10) Knowing this, Ikayukta felt pressured about what themes she chose later in her career because the drawings might be reproduced as prints. She stated that it made her believe she had to think very hard before she chose what to draw. Despite making numerous drawings that ended up getting translated into prints, Ikayukta was always modest and humble about her artwork. In her 1979 interview in the catalog released that year, she stated, “I used to see others doing the same thing. I used to think how I liked their drawings, and I used to think they could draw so nicely – better than I could” (1979:28).

The artwork Marruu Kiinait - Dual Masks designed by Ikayukta depicts two faces, possibly spirits, side-by-side. They appear to almost be mirror one another but have slight variations. The face on the left side of the image has two blue bulges on top of its head, while the face on the right has three. This mirrored quality is a theme that Ikayukta often worked with, and so does her daughter Kakulu. Kakulu’s Kiinait - Faces print shows the mirrored profile of a face, while Ikayukta’s shows the profile of faces in Marruu Kiinait - Dual Masks. Perhaps Ikayukta’s practice of mirroring her figure was copied from Kakulu, who had been drawing for the Co-op before Ikayukta got into her graphics career, or perhaps Kakulu copied her mother.

3.4 Kiakshuk (1886-1967)

Kiakshuk was born in 1886 on the south coast of Qikiqtaaluk and lived in the area with his family. He did not start his graphic arts career until the last decade of his life when he was in his 70s. He produced over 600 works before he died in 1967. Kiakshuk was an angakkuq\footnote{"Angakkuq" is Inuktitut for “shaman”} who could shape shift and his great hunting skills were attributed to his angakkuniit,\footnote{"Angakkuniit" is Inuktitut for “shamanistic powers”} but he had
converted to Christianity and denounced his traditional beliefs when he neared the end of his life. This did not stop other Inuit believing he still practiced *angakkuniit* in private and there are rumors he still used his powers until he passed away. According to Jean Blodgett and Saumik, Kiakshuk and an older hunter, Niviaqsi, had been making drawings before Saumik’s arrival in the 1950s, possibly as early as the 1930s (Blodgett 1991:57).

**Figure 30:** Kiakshuk, date unknown (1962 Annual Cape Dorset Prints Catalog 1967).

Local Inuit saw Kiakshuk as a traditional Inuk who could hunt and provide for himself things like a warm house and enough food for his extended family. As fellow graphic artist Pitseolak Ashoona put it in her autobiography, *Pitseolak: Pictures from my Life* (1973), “Because Kiakshuk was a very old man, he did real Eskimo drawings. He did it because he grew up that way, and I really liked the way he put the old Eskimo life on paper. I used to see Kiakshuk putting the shamans and spirits into his work on paper” (Hessel 2006:216). This excerpt indicates that locals truly believed Kiakshuk to be a man of spirituality, tradition and mystical powers. This is giving his drawing a certain time of insider knowledge only he was able to share.

Kiakshuk’s subject in sculpture, drawing and print highlights stories and myths he wanted to share with the world, with incredible accuracy. He drew pictures of camp life, social life, hunting and the supernatural, including spirits and creatures and gods of the sea, such as Nuliajuk (LaBarge 1986). He enjoyed sharing his life as an Inuk living through the beginning of the 20th century on Eastern *Qikiqtaruk*, and had a lot of experience, having lived so long in a place where people often die young. He drew and sculpted clothing, hairstyles, structures, equipment and tools in detail (LaBarge 1986). His contributions span many of the arts, and he
loved and cared for his children, many of whom became artists themselves, including his daughters Panicha and Ishuhunitok Pootoogook, who produced drawings and textiles for the Tititugaravik.

![Atitu Titirtagaq - Untitled Drawing](image)

**Figure 31:** ᐃᑎᑐᑎᑎᕐᑐᒐᖅ - Atitu Titirtagaq - Untitled Drawing, date unknown, Kiakshuk, pencil on paper, McIntosh Gallery Collection, Western University.

His image included in Sanaugavut: Art from Kinngait is untitled but speaks to Inuit bird subsistence methods and hunters in highly detailed clothing in the Qikiqtaaluk style. He is best known for his pencil on paper drawings, such as this one, where figures appear to be floating within the space while doing various activities alongside animals. Kiakshuk developed 52 editioned prints at the WBEC printshop alongside the other four original printmakers in the 1950s and 1960s (Blodgett 1991:23). According to Terry Ryan, the first time they attempted copper plate etching was December 1961 with the crudest materials, and Kiakshuk was the first to successfully reproduce images using the method. It resulted in a small print, proving the medium to be promising at the Studio (West Baffin Eskimo Coop Catalog 1962:4).
3.5 Niviaqsi (?)

Figure 32: ᖃᓄᒃ - Qamutik- Sled, date unknown, Niviaqsi, wood and hide miniature figure, McIntosh Gallery Collection, Western University.

If the artist who created this small-scale wooden qamutik18 with a kayak on top is the Niviaqsi I am thinking of, then it is made by the Niviaqsi that is my grandfather Adamie’s uncle on his mother Silaqqi’s side. This Niviaqsi was a prolific artist and sculptor who lived within the Qikiqtaaluk area. Unfortunately, Qamutik-Sled is only identified as Niviaqsi with no other identifying information available, such as community or date. One hint that it could be Adamie and Kenojuak’s uncle Niviaqsi’s work is that the qamutik type, the kayak shape and wooden hunting equipment affixed on top of it are in the local style. There is reference to a Niviaqsi19 in the film “The Living Stone” directed by John Feeney, which follows Niviaqsi on his experience and thought process while carving an image out of a stone block. I have wondered if the Niviaqsi referenced in Feeney’s film could be the artist from our town. If it is, he would be the father of the lithography printmaker Pitseolak Niviaqsi, discussed later in this chapter and my distant relative.

18 “Qamutik” is “sled” in Inuktitut.
19 Go to Section 3.1 Animation from Cape Dorset.
3.6 Johnniebo Ashevak (1923-1972)

![Figure 33: Kiinait Ammalu Ammummajuit - Faces and Animals, 1974, Johnniebo Ashevak, marker on paper, McIntosh Gallery Collection, Western University.](image)

My great uncle Johnniebo Ashevak has two pieces included in Sanaugavut: Art from Kinngait. One drawing is a marker on paper sketch titled Kiinait Ammalu Ammummajuit - Faces and Animals. The second image is a copper plate etching he collaborated on with his wife Kenojuak, titled Tattooed Spirit. Johnniebo did not live past the 1970s but his influence on Kenojuak can be seen in his original drawing in coloured marker. Because Faces and Animals is dated two years after Johnniebo’s death, I am speculating that his family must have held onto this drawing, selling it two years after his passing. The floral-like abstract patterning around the face illustration was made by Johnniebo and resembles Kenojuak’s work, such as Owls of the Sea (1977) and Secluded Owl (2006).

Perhaps Johnniebo influenced Kenojuak’s artistic style, or perhaps she influenced his. It is hard to tell since there have been no written accounts discussing this topic. What we do know, is that all the accounts that are about Johnniebo are in Kenojuak’s autobiographies, books and articles. The fame and popularity of Kenojuak seemed to overshadow that of her husband but knowing that he was a very kind and compassionate Inuk I believe he did not care and must have been proud of Kenojuak’s success and fame.
The second image I chose to include by Johnniebo is *Tattooed Spirits*, which was a collaborative copperplate etching Johnniebo made with Kenojuak. This image was directly drawn onto the copper plate by the artists themselves, but the printing process was completed by a printing technician at the Studio. Copper etching was a method that fell out of style after the 1970s but is a great medium because it allowed the graphic artists to draw directly onto the copper plate and add fine details that are difficult to achieve with stone cut printmaking. The fine linework in *tattooed Spirit* gives the image fluidity, fine detail and movement that can only be achieved with this printmaking medium.

### 3.7 Ningeotsiak (Ning) Ashoona (1979 - )

Ning is one of the last practicing female sculptors since Oviloo Tunnillie (the younger), Omalluk Oshutsiaq and Mary Oshutsiaq passed away in the 2010s. Her signature style is delicate, sleek loons, that are often tall, long and narrow. In recent years, Ning has been exploring different themes, such as polar bears, seals and Nuliajuk imagery. She grew up with her grandparents Mayureak and Qaqaq Ashoona, out on the land and lived surrounded by her relatives who became prolific artists who contributed to the commercialization of Inuit art.
Her uncles Ohito Ashoona, Ottokie Ashoona, Sapa Ashoona and her aunt Siassie Kenneally were like siblings to Ning. Their family was the last family to settle in Kinngait in 1996, when Qaqaq’s health was declining. Ning was never formally schooled, like her aunt and uncles, but has the experience and knowledge of living off the land with her family. Qaqaq, Ohito, Siassie and Ning’s cousin Shuvinai Ashoona are included in Sanaugavut, bringing their family’s work and talent together within the same space. This was done to showcase the different styles each Ashoona created during their careers. In 2016 when I asked Ning what her favorite thing to carve was, she told me it was her loons. She has been carving for over twenty years and has created a name for herself in the Inuit art community for her distinct style and imagery.

The loon depicted here is a mother with two young loons and holds a special place in my family because it was purchased during my maternal grandmother Maija Sinervo’s last visit to the north and the last time my family in Kinngait saw her alive. It was during Mother’s Day weekend in 2011 but I was not present. I did get to see my grandmother on her way back home when she stopped in Toronto for my uncle Pekka Sinervo’s birthday on May 24. I was pregnant with my oldest daughter Kimberly-Anne and was saddened Kimberly never got to meet her great-grandmother, but I was thankful I did see her before she passed away the following September.

Figure 35: Qaqaut - Loons, 2011, Ning Ashoona, serpentine sculpture, Cape Dorset Inuit Art Gallery.
The graceful neck and composition of this loon family is typical of Ning’s work. Art galleries and the Co-op marvel at how thin and delicate Ning’s loons are and thoroughly appreciate their beauty. Curators, historians and Inuit art enthusiasts marvel at Ning’s skill; carving such delicate pieces without breaking the fragile serpentine stone is a huge feat, something Ning told my mother and I starts with picking a piece of serpentine with few flaws and lines running through it. Qaqsaut – Loons is a medium-sized sculpture, it is over a foot and a half long but only three inches wide in its widest measurement. Ning’s loons come as single loons or a composition of mother and young, like this one, and always contain a long, delicate neck that make it difficult to ship but the Co-op and local art buyers manage to send her sculpture to its destination intact.

3.8 Ohito Ashoona (1952 - )

Figure 36: ᖐᒃᓴᒃ – Natsiit – Seals, 2013, Ohito Ashoona, serpentine sculpture, Nakasuk Alariaq Collection.

Ohito is Siassie’s older brother and is one of the most prestigious male artists still alive in their family. He was awarded the National Aboriginal Achievement Award\textsuperscript{20} in 2002 and has been exhibited broadly across North America and Europe. His signature style is serpentine that mixes in elements of the unfinished stone with highly detailed and refined figures. The artwork I purchased in 2013 is of a seal and seal pup facing one another on an unfinished piece of stone. I

\textsuperscript{20} This award is now known as the Indspire Lifetime Achievement Award.
thought this six-inch long piece was a lovely reminder of Inuit’s staple food, seals. The high shine of the seal figures is in stark contrast to the matte-looking piece of stone they sit on that shows small, rough filing notches. The seals themselves are highly realistic and appear to be frozen in movement.

Ohito lived out in seasonal camps with his family until he was 29 years old. Like his siblings, he began carving when he was a small child, polishing his father’s and uncles’ sculptures for practice. He spent his days learning out on the land, allowing him to learn about Inuit beliefs and practices directly from his father Qaqaq. This gave Ohito the opportunity to watch animals in the wild more often than his peers living in Kinngait. His polar bear sculpture and human figures are extremely sought after because of the dynamic movement he can convey in stone.

3.9 Shuvaini Ashoona (1961-)

![Image of Shuvaini Ashoona](image)

**Figure 37: Shuvaini, date unknown, photographer unknown (“Shuvaini Ashoona”).**

Shuvaini was born in the summer of 1961 to parents Kiugak Ashoona and Surusilutu Ashoona, both artists in their own right. Shuvaini is the eldest of her siblings. Her grandmother, Pitseolak Ashoona was one of the most famous artists to emerge from Kinngait, while her cousins Annie Pootoogook and Siassie Kenneally were also famous before their untimely deaths. Shuvaini has a reputation of being a private person, but her drawings speak volumes alone, giving viewers a glimpse into what she may be thinking about when she draws.
Shuvinai never runs out of things to draw, and if we are to say she has a theme, it would have to be beautiful randomness. She loves to create imaginary landscapes, collage, and transformations. Themes she has explored range from traditional life, to the environment, globalization and biblical stories. Sometimes all these themes can be found on the same piece of paper, such as the drawing included here. Other times Shuvinai is more focused on a specific scene, perhaps it is depicting traditional life or even the themes of the mundane and the everyday, which she chooses to emphasize. The drawing that is included in *Samaugavut: Art from Kinngait* exemplifies her attention to detail and varied subject matter. This piece is of the world and all the things that have emerged from it, ranging from animals and fish to Santa Claus and mythical beings.

Shuvinai has been able to attend the openings of her solo exhibitions in Toronto, Vancouver and Whitehorse, but is happy to spend the rest of her life living in Kinngait (Vladikov-Fisher 2008). I attended one of her openings in 2014 at Feheley Fine Arts in Toronto, while I had to miss her last one this year in February that was held at the same gallery. Her work started getting exhibited in 1999 when she was in her late thirties and since then Shuvinai has become a prolific artist. Her first exhibition was the prestigious *Three Women, Three Generations: Drawings by Pitseolak Ashoona, Napachie Pootoogook and Shuvinai Ashoona* at the McMichael
Canadian Art Collection in Ontario, which exposed her talents and shot her into her successful graphics career. Her work has since been used and discussed in journals such as *The Walrus* and *The Inuit Art Quarterly*. She was invited to be the resident artist for the 2007 Canada Winter Games in Whitehorse, YK.

### 3.10 Qaqaq Ashoona (1928 - 1996)

![Qattunnauti - Amauti Clip, 1960s, Qaqaq Ashoona, Ivory, Metal, Plastic, Cape Dorset Inuit Art Gallery.](image)

This *Qattunnauti - Amauti Clip* was made in the 1960s by Qaqaq as a gift for his new wife Mayureak Ashoona (1946 -; RCA), a famous artist who is still alive and living in Ottawa, ON. It was acquired by my parents when one of Qaqaq’s children approached them and offered to sell it on behalf of Mayureak, with her permission. This is a rare piece because of the history behind its story. Qaqaq only used hand tools and took great care with each item he created, such as this special wedding gift he made for his new wife Mayureak. The choice of tools and the amount of time needed to create an inlaid ivory clip highlight his skill and craftsmanship during the middle of his career. Both artists Mayureak and Qaqaq lived out on the land and were one of the last families to move into the settlement of Kinngait when Qaqaq’s health began failing in 1996.

### 3.11 Isacie Etidloie (1972-2014)

Isacie Etidloie became an accomplished sculptor in his relatively short life. He has two works included in *Sanaugavut: Art from Kinngait*, both are serpentine bowls with face motifs surrounding the outside of the container. He was known to make this type of sculpture, but he also made contemporary images such as travelling equipment like boats, human figures and animal sculpture such as wolves and dogs. His two small *Purutiit - Small Dishes* included here were crafted to be open with no tops or lids while other containers Isacie has made have tight fitting carved lids.
Isacie’s father was Etulu Etidloie, a renowned sculptor who is included in Sanaugavut’s cabinet display and featured in chapter two. His mother was the renowned artist Kingmeata featured in McIntosh Gallery. Isacie’s uncle Kelly Etidloie is a sculptor who was adopted by Etulu after his biological parents passed away. Isacie began carving when he was seven years old and enjoyed sculpting people in motion the most (Norton & Reading 2005). He enjoyed sculpting human figures drum dancing, fishing and hunting. He frequently created the accessories to the sculpture in different materials such as ivory, whale bone and caribou antler. The way the mouth of the figure on the left is open, as if the container is chanting in song or saying something loudly compels me to think Isacie’s work has a shamanistic quality to it. Even the container on the right, with the multiple faces reminds me of spirits interacting with one another.


Siassie was born at Iqalugarjuk along the coast of Qikiqtaaluk in 1969 to her father Qaqaq Ashoona the famous sculptor; her stepmother Mayureak Ashoona is a graphics artist represented in many of the annual print collections. Siassie’s mediums include drawing with prismacolours, ink and oil sticks on paper, lithograph printmaking, steel etching, painting with water colours and acrylics and last but not least, collage (Vladikov-Fisher 2008).

Siassie drew from her experience and memories of living out on the land. She has stated that her time living in seasonal camps before her father Qaqaq passed away were her happiest
recollections (Vladikov Fisher 2008). While extremely detailed, Siassie uses her creative license to make her images uniquely her own.

Figure 41: Siassie working on Tuniqtavinit, date unknown ("Siassie Kenneally").

Siassie started drawing in 2004 at the WBEC’s Studio. When interviewed by Kyra Vladikov Fisher in the 2000s, Siassie passionately spoke of the time she spent growing up at her father’s camp at Saturituk and said this experience has been the inspiration for her work. In November 2007, she was asked to present her work at Acadia University in Wolfville, NS; her eloquent descriptions and interesting life experience captivated the audience (Vladikov-Fisher 2008). She would draw from memory, but there was one instance where she used a photo of the Geological Survey of Canada camp in the Foxe Peninsula that Norman Hallendy shared with her to assist the accuracy of her image (Vladikov-Fisher 2008). Rocks are an important part of Siassie’s imagery; when she was growing up, her family would erect a qammak\(^{21}\) or a canvas tent held down by rocks, therefore she was always surrounded by rocks when she grew up.

She was included in the 2007 exhibition Three Cousins – Annie Pootoogook, Shuvinai Ashoona & Siassie Kenneally at Feheley Fine Arts in Toronto, as well as the 2006 Ashoona at the Third Wave Art Gallery of Alberta in Edmonton. Siassie usually made her drawings large and they are characterized by an intimate and contemporary approach to the depiction of

\(^{21}\) "Qammak´ is the Inuktitut term for “stone and sod winter house”.

traditional lifestyles (“Siassie Kenneally”). She recently passed away last fall in 2018, after battling cancer for some time. Siassie’s drawing *Tunirtaviniit* included in this exhibition shows an *ulu* artifact and a bone remnant in the palm of each open hand. I was fortunate to find a photograph of Siassie working on the very image in this exhibition, giving us a unique opportunity to show it alongside the finished print based on the original drawing.

Figure 42: *ᑐᓂᕐᑕᕕᓃᑦ* - *Tunirtaviniit - Artifacts*, 2013, Siassie Kenneally, print on paper, McIntosh Gallery Collection, Western University.
3.13 Anna Kingwatsiak (1911-1971)

![Anna Kingwatsiak's artwork]

Figure 43: *Natsiit Uutuit - Basking Seals*, 1971, Anna Kingwatsiak, Printed by Ottochie, stone cut print on paper, McIntosh Gallery Collection, Western University.

Anna’s graphic designs were often chosen to be turned into prints from the beginning. She was born in a small camp near Kimmirut in 1911. She was the oldest child of Kingwatsiak and Qalluituk. Anna’s two sisters Qilimiumi Samayualie and Tye Adla were graphic artists who sold their work to the Co-op, while her brother Iyola Kingwatsiak was a prolific WBEC master printmaker. Despite having images released in WBEC’s annual fall collection since Anna began drawing in 1967, there is scarce information about her and her work in literature. She is featured on the Canadian Women Artists History Initiative through Concordia University, but her biographical information is limited on their website. It is great that they included her on their publicly available database to acknowledge her career in the arts.

Anna’s artwork in McIntosh Gallery’s archives is *Natsiit Uutuit - Basking Seals* (1971) which depicts two rows of ringed seals lined up on either side of the page. It is a stone cut print that was printed by Ottochie. Its mirrored quality gives this print a sense of balance, especially with the straight line of blue that runs down its centre, representing a crack in the sea ice where the seals could retreat for food and shelter from predators like polar bears and hunters. It has a fun pop art feel to the image because of the seals’ yellow under bellies and how straight the line is for the blue water. Anna enjoyed drawing Inuit imagery, people and animals throughout her career and this example points to her style for animal imagery.
3.14  **Iyola Kingwatsiak (1933-2000)**

Iyola was born at Amadjuak in 1933 (LaBarge 1986). He was one of the original four stone cut printmakers and lived most of the year in Kinngait since 1954 (LaBarge 1986). He was originally a carver, but started printmaking at the request of Saumik (Titcher 1991:135). In 1962, he was one of the first Inuit to attempt copper plate engraving and has tried other methods such as stencil, stone cut, block printing and lithographs (Titcher 1991). Iyola worked at the Printshop from 1959 until 1988, with a break between 1977-1984 (LaBarge 1986). He was active in Kinngait during his life, working as a hunter, a local probation officer for young offenders and was the Justice of the Peace from 1975-1989 (Titcher 1991:135). From 1961-1965, he was the first local midwife recognized by the government (Titcher 1991:135).

Iyola was active on many different boards. He was a Board Member for WBEC from 1962-1964, was on the 1976 Settlement Council, appointed to the Anglican Church Society and was on the Baffin Regional Health Board. In 1982, he was vice-chairman on the Cape Dorset Hamlet board and worked with Social Services in 1968 and was on other committees such as the Alcohol Committee, The Recreation Committee and the Cape Dorset Housing Association Committee.

He was the brother of Anna Kingwatsiak, Mikigak Kingwatsiak, Qilimiumi Samayualie and Tye Adla who were involved in the graphic Arts (“Iyola Kingwatsiak”). Tye and Mikigak were also involved with stone sculpting like their brother Iyola. Anna is featured in *Sanaugavut: Art from Kinngait*, while Qilimiumi is discussed in Chapter 2.

3.15  **Eliyah Mangitak (?)-2018**

Eliyah Mangitak was a very well-respected elder and teacher of traditional knowledge and practice. I have not been able to find any scholarly information on her life or artistic developments because she focused her arts career on throat singing, education and sewing. My earliest memories of Eliyah were when she would visit the Saiparivik Daycare when I was a toddler to tell us stories, myths and legends from her past. I was fortunate enough to participate in the throat singing revitalization workshop Eliyah helped teach with fellow elders Qaunaq Mikkigak and Udluriak Pudlat.
Throat singing is a traditional game to help pass the time. The purpose of the game is to make your opponent laugh, so some of the sounds that are made during this type of throat singing do sound ridiculous and are meant to make people burst out laughing. Other throat singing songs are like other types of music, with words and sometimes a back story, such as the song Qimmiruluapik. The story behind this melody is that the woman who had invented it had a puppy that had died. She was so sad and distraught that she created the song that takes two singers to chant and hum for it to make sense. As the women exchange noises between their deep breaths, you can listen closely to hear the chorus, “Qimmiruluapik”. This term means “my dear little puppy” in Inuktitut. The song became very popular and spread across the Arctic. You can hear it from Qikiqtaaluk’s region all the way up to Mittimatalik (Pond Inlet), and to the central and western parts of Nunavut.

![Eliyah with throat singers Geena Toonoo and Sheojuk Toonoo, 2014 (Timmun Alariaq)](image)

Figure 44: Eliyah with throat singers Geena Toonoo and Sheojuk Toonoo, 2014 (Timmun Alariaq).

During the workshop Eliyah instructed, there were at least twenty-five to thirty young girls between the ages of eight to ten. Even though I could not fully master the technique of throat singing, it was a lot of fun to attend the workshop and experience history in the making. It was a very successful class, over half the girls learned how to throat sing effectively and can now teach their younger relatives. Just because the class was all girls does not imply that throat singing was
only done by girls and women. Qabaroa Qatsiya, Eliyah Mangitak’s brother, is a man and has been throat singing since he was a small child alongside his sister. He was not part of the core instructors, but he did come in one day to throat sing with his fellow elders and to tell us that boys and men participated in this game too.

Before this class was offered, there were only six elders in Kinngait who knew how to throat sing, so the practice was at risk of disappearing. The reason there were so few throat singers left is because the Anglican and Catholic missionaries had banned the practice in the 20th century because they could not differentiate the traditional game from spiritual practices.

Figure 45: ᖃᒪᐅᑎ- Amauti, 2010s, Eliyah Mangitak, heavy wool, cotton fabric, beads, coins, sealskin, fur, Cape Dorset Inuit Art Gallery.
Fortunately, this ban was lifted in the 1970s and now Inuit can perform throat singing in front of an audience. Eliyah’s *Beaded Amauti* has been worn extensively by Eliyah herself. She would wear this *amauti* in front of groups of tourists visiting from out of town and on cruise ships when they would make their rounds through the Arctic waters. My parents had purchased this *amauti* in 2014 for their tourism business and to compensate Eliyah for the hard work she did making this *amauti*. All the beadwork and detailing, such as the round pearl-shaped beaded border and coin beads that dangle on the front and back flaps were sewn by Eliyah. The pouch on this *amauti* is small, but this is because this type of *amauti* is only worn during special occasions and ceremonies and is not meant to actually carry an infant or child. It is a person’s individual representation of beauty and their unique personality. It is still used by Inuit throat singers when they are performing.

3.16 Tuqiqki Manumie (1952-)

Figure 46: ᐳᒪᖃᕐᒪᑲᖃᑲᑐᐃᑦ- *Amaruk Apiqsait* - *Wolf Spirit*, 2010s, Tuqiqki Manumie, serpentine sculpture, Nakasuk Alariaq Collection.

Tuqiqki was born in Hamilton, Ontario while his mother Panicha was getting medical treatment in the early 1950s (Vladikov-Fisher 2008). His father was Davidee Manumie and his brothers Axangayu Shaa and Qavavao Manumie, a master printmaker at the WBEC printshop, are well-established artists. Tuqiqki is best known for his transformation pieces, such as the small
sculpture included in this exhibition that resembles a fox or wolf spirit transforming into something new. Some of his work can be quite elaborate and delicate, with long necks and appendages on his birds. He is known to include human faces on some of his sculpture, as well. Other subject matter Tuqiqki is known for is depicting human relations, conceptual subjects and animals such as dogs and bears (Vladikov Fisher 2008)

Tuqiqki lived in Kimmirut for a brief time but decided to return to Kinngait in the early 2000s. He found it difficult to sell his transformations and other work to the local WBEC art division, so he began carving animals to sell to the Northern, whose parent company is the Hudson’s Bay Company. Kyra Vladikov-Fisher (2008) has stated Tuqiqki is one of the more undervalued artists from Kinngait, and to include his work and highlight it in such a way is important.
3.17 Annie Manning Lampron (1952-2019)

Annie Manning Lampron was born in Kinngait to Tommy Manning and Udluriak Pitseolak who was Peter Pitseolak’s daughter and Tommy’s second wife. When her mother died, her father Tommy married his third wife Annie Manning Pitseolak, who Annie Manning Lampron is often confused with. Annie’s brother is Jimmy Manning, who has helped manage both the Printshop and Co-op Store and her sister Okpik Pitseolak’s jewelry work is included in this exhibition. Her grandfather Peter’s post-mortem drawing-turned-to-print is included, and it is a pleasure to exhibit them in the same gallery. Annie’s sister Nina was married to Jutai Toonoo, who is also featured in Sanaugavut. Annie was inspired to start doll-making by her mother Udluriak sometime in 1978 (Vladikov-Fisher 2008:88). She remembered that her mother used to make dolls and she learned from her mom by watching. She makes them exquisitely accurate in the local clothing style and uses real fur, sealskin, beads, threads, wool, cotton fabric and embroidery floss on each individual and unique doll.

Figure 47: ᐅᓄᔭᒃ- Inujak- Doll, 1997 & ᐅᓄᔭᒃ- Inujak- Doll, 2000s, Annie Manning Lampron, cotton, wool, sealskin, rabbit fur, embroidery floss, wood, beads, Cape Dorset Inuit Art Gallery.

On top of making dolls, Annie was a local elementary school teacher. She was one of my favorite childhood instructors. She taught me grade two at Sam Pudlat School and I am glad she knew how highly I thought of her before she passed away. For over four decades, Annie would
teach grade one or two to local elementary students and even became the principal before her retirement. Anyone who was born in Kinngait after she started teaching in 1976 had her as a teacher for at least one year. Some lucky children had her for both grades one and two, while I just had her for grade two. Annie taught me how to multiply in my head and explained the multiplication table in a way I could understand.

I enjoyed taking her classes because they were all in Inuktitut and she would tell us stories from when she was a child about her experiences growing up in Kinngait and teach us Inuit legends and myths. Annie wanted us to know of our rich history and to be proud of our heritage. Other notable Inuit teachers included her sister Nina, Qupirrualuk Padluq, Koonoo Adla, Geela Jaw and Caroline Ipeelee. On top of being a local elementary teacher, Annie was an advocate of Inuit culture and language inclusion in all levels of schooling, as well as an artist. You can google her name and there will be multiple news articles about the different initiatives she tried to implement.

Annie was proud of her many achievements. She was featured in the book *Inuit Woman Artists* (1995) where she passionately spoke of her duties within the community. Annie was the Justice of the Peace from 1978 until her license expired five years later. She wanted this job because she wanted to see Inuit women included in all levels of government when she looked to the future. In her own words during an interview in *Inuit Woman Artists* Annie stated:

“We have to think about the future of our students, and they too have to become aware that Inuit have the capability to do all kinds of jobs. Also, we Inuit have to teach our children the traditional way of life and encourage them to make something of themselves – starting when they are just beginning school and continuing on so that they can get employment confidently when they graduate” (1995:245).

Annie’s signature art medium is doll-making, and all her dolls are highly sought after. She used to use cloth to shape the doll’s face, such as the large mother doll wearing an *amauti* included in this exhibition which was made in the 1990s. She later learned how to wood carve and preferred to make her dolls faces out of wood after 2000. She liked using wood because it was more realistic and gave the doll’s face a rosy and textured appearance. She knew that no other local doll-maker was using wood as an element in their dolls and was the first to use this technique in Kinngait. The smaller doll of a little girl is a perfect example of her wooden doll
faces. All the fine detailing, such as the real fur, embroidery work and sealskin boots and mittens both dolls wear, show the accuracy and delicate sensitivity of her work. Her creations are small, intimate and very personal.

I can recall the exact day that my mom Kristiina purchased the doll included in the exhibition, the mother doll with a tiny hand-stitched infant on her back. We had gone to Annie’s house, which was the blue house halfway up the hill towards the elementary school. I believe it was the year before Annie taught me, so I must have been six years old, and it was 1997. Going to Annie’s seemed like any other time we would go and visit her at her home; she and my mom were good friends. She always had bannock and would make tea for her guests and offer juice to the kids. I thought it was like any other visit, but Annie pulled out the doll to show my mom and we instantly fell in love with the mother doll and her little baby. I asked my mom if this doll was going to be for me, and if I could play with it. She gently laughed and informed me that this doll was going to be hers, but that I could look at it anytime I wanted. She had it hung on the wall in her office at home and I would go in there just to peek at the doll and its cute little baby.

3.18 Pitseolak Niviaqsi (1947-2015)

Pitseolak Niviaqsi was born to artists Kunu and Niviaqsi, both of Pitseolak’s parents were artists who contributed to the early print collections (Titcher 1991:137). Niviaqsi was Kenojuak Ashevak and Adamie Alariaq’s uncle on their mother Silaqqi’s side. Pitseolak started his graphics career when he was a small boy (Vladikov-Fisher 2008:109). He learned to carve from his father and sculpted his first seal and sold it to Bill Hall, Bill was the manager of the HBC trading outpost in Kinngait at this time (Vladikov-Fisher 2008:109). When he was a bit older than this, he tried carving a mother and child figure, but gave up because it was too hard (Vladikov-Fisher 2008). Fortunately, he continued refining his technique and became prolific for his Nuliajuk and Taliilajuuuq sculpture (Vladikov-Fisher 2008).

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22 “Nuliajuk” is Inuktitut for “the girl who did not want to get married” and is one of the Inuktitut names for Sedna.

23 “Taliilajuuuq” is Inuktitut for “mermaid”, which is what Nuliajuk is.
In the 1970s, Pitseolak was encouraged to start printing by the arts advisor Bob Patterson and his brother Qiatsuk Niviaqsi, who had begun working in the stone cut printshop (Titcher 1991:137). Pitseolak focused on lithography on both stone and aluminum plates (Vladikov-Fisher 2008:108). Kananginak’s lithography print Pitseolak translated is a great example of how well he worked with medium and his work sold very well. Over his career, Pitseolak has made over 205 prints in sixteen Annual Print Collections (Titcher 1991:137).

Pitseolak has served on WBEC’s Committee Board from 1982-1983 (Titcher 1991:137), was a member of the Cape Dorset Radio Society in 1984 and was a member of the Anglican Church Society in 1982 and from 1984-1986 (Titcher 1991:137). During his interview with Kyra Vladikov-Fisher, Pitseolak expressed that it was important for Inuit and qallunaat24 to know about the artists who make the prints and how the system works (2008:110). All of Pitseolak’s activity and his interview indicate that he wanted to foster a well-informed society and was a very active member.

Figure 48: ᐃᓂᕋᓄᒃ - Irnisuttuq - Birthing, 2010s, Mary Oshutsiaq, serpentine sculpture, Cape Dorset Inuit Art Gallery.

3.19 Ommaluk (Etidloie) Oshutsiaq (1948-2014)

Ommaluk was born to Etidloie and Kudluajuk Pootoogook in 1948; her stepmother was Kingmeata Etidloie, who was a famous graphics artist. Sadly, Ommaluk had passed away in

24 “Qallunaat” is an Inuktitut term for “European settler”.

2014, and was soon followed by her daughter, Mary Oshutsiaq. Mary had found out she had terminal cancer and the disease quickly took her life soon after (Inuit Art Quarterly Vol.28-2, 2015). Mary was following her mothers’ theme of womanhood and Mother and Child, which was Ommaluk’s favorite theme to explore.

Ommaluk was known for daring carvings that showed every aspect of life, such as a woman giving birth in traditional poses. Mary followed this theme in the sculpture included in Sanaagavut’s gallery exhibition, *Irnisuttuq – Birthing*, 2010s. While Ommaluk was born in the small camp of Ikirasa, Mary was born in the settlement of Kinngait to Ommaluk and Simeonie Oshutsiaq. Despite following her mother’s themes, Mary did not feel comfortable directly emulating her mother’s style and opted to work with the themes of Womanhood and Mother and Child in her own unique way.

Figure 49: ᐊᖓᖁᖅ- *Angakkuq – Shaman*, 2000s, Ommaluk Oshutsiaq, serpentine, bone and bead sculpture, Cape Dorset Inuit Art Gallery.

Ommaluk started carving in 1965, the same day that Oviloo Tunnillie started carving; Oviloo is another renowned female sculptor from our community (Vladikov-Fisher 2008). While living at Iqalaalik, Ommaluk recalled she used to watch her father Etidloie carve, this is how she
learned sculpting techniques. Ommaluk’s first carving was a small bird with no feet (Vladikov-Fisher 2008). She enjoyed exploring different materials and mediums, and like Okpik, she included beadwork and other materials in her serpentine sculpture. She even made a sculpture out of Styrofoam but said that it only sat in the Kinngait Studio, “getting yellow” (Vladikov-Fisher 2008:121).

Ommaluk’s artwork included in *Sanaugavut: Art from Kinngait* depicts an *angakkuq*. A lot of people believe *angakkuit* were only men, but in Inuit culture women were also *angakkuit*. A well-known female *angakkuq* in the Kinngait area was Aliguq, Alariaq’s wife who Inuit regarded as powerful yet kind. Ommaluk’s *Angakkuq* is both beautiful and powerful, with her beaded headgear and wooden amulet held in her hand. *Angakkuit* would have sacred objects and items that would help them perform their tasks and channel power from *apiqsasit* (the helping spirits).

### 3.20 Enoosik Ottokie (1953 - )

Enoosik was born in a tent in Kinngait to Qilimiumi and Samayualie in the fall of 1953 (Vladikov-Fisher 2008). Qilimiumi was a graphic artist discussed in the second chapter. Enoosik’s older sister Eliyakota was a graphic artist too. Her father Samayualie used to sculpt stone and so did two of her brothers who were not named in the literature (Vladikov-Fisher 2008).

Figure 50: ᖃᓕᐊᔪᒃ ᐱᑭᖁᐊ - *Nuliajuk Kakiqua - Nuliajuk Brooch, 2005*, Enoosik Ottokie, bone, metal backing, Cape Dorset Inuit Art Gallery.

Enoosik first started learning how to make jewelry in 1987, with Alison Simmie of Nova Scotia (Vladikov-Fisher 2008). In 1998, she received her Jewelry and metalwork certificate at the Nunavut Arctic College in Iqaluit, Nunavut. She completed the Printmaking & Drawing Diploma at Kinngait’s Nunavut Arctic College in 2002, expanding her skills to other areas of expertise in art production. Since the early 2000s, Enoosik has been the Jewelry Instructor for
the Nunavut Arctic College, leading various jewelry-making workshops in Kinngait, Salluit and Coral Harbour.

Figure 51: ᕥᓇᐅᑖᑑᑲᓪ ᔨᕋᓱᑑ ᐅᓱ ᐅᓱ ᖃᓄ ᐊᓪᓛᓕ – Hand Saw Earrings, 2005, Enoosik Ottokie, ivory, sterling silver, Cape Dorset Inuit Art Gallery.

Enoosik’s home is her studio, and she can support herself and her family. During an interview with Kyra Vladikov-Fisher (2008), Enoosik expressed how much she enjoys jewelry-making and finds it fun. Many of the pieces in this exhibition, Sanaugavut, were created around 2005 when she was instructing a jewelry-making course at the Arctic College in Kinngait. There is a caribou bone Nuliajuk brooch, sterling silver hand saw earrings with ivory handles and earrings that are an illuvigak25 composition with tools dangling at the bottom. The final piece by Enoosik is her signature silver and copper ulu, the one here is a brooch but she is known to create earrings, necklaces and bracelets depicting this similar type of ulu. The handle of the uluit Enoosik makes are always copper when she opts for this style, while the bottom blade is made from sterling silver.

Figure 52: ᖊᑲ ᕥᑭᖁᐊ – Ulu Kakiqua - Ulu pin, 2005, Enoosik Ottokie, sterling silver, copper, Cape Dorset Inuit Art Gallery.

25 “Illuvigak” is the Inuktitut term for “a home that is no longer in use”. “Illu” is Inuktitut for “house”, including a “snow house”, unless it is no longer in use.
3.21 Okpik Pitseolak (1946-2019)

Okpik Pitseolak was born in Kimmirut to her parents Tommy Manning and Elisapee Pitseolak, Tommy’s first wife before marrying Udluriaq, Annie Manning Lampron’s mom. She did not grow up in seasonal camps but within Kimmirut itself because Tommy worked for the HBC and so did her uncle George Pitseolak who was married to Okpik’s aunt Nellie (Pitseolak 1995). Her mother Elisapee Pitseolak passed away from tuberculosis when Okpik was a small toddler, but Okpik had her paternal aunt Nellie who she was very close to growing up. They were close because Okpik did not move to Kinngait with Tommy in 1948 but stayed in Kimmirut with her aunt Nellie and uncle George (Leroux, Jackson & Freeman 2005).

Later that same year, Tommy came back to Kimmirut to get Okpik and her sister Ainiaq, but Nellie could not bear the thought of parting ways with Okpik and chose to raise her in Kimmirut for the time being. Okpik recalled the day when she was about five years old when Tommy and Udluriaq came to Kimmirut to adopt Nellie’s son Jimmy Manning in 1951. It was not until 1955 when Okpik moved to Kinngait to be raised with her father Tommy and his siblings. She described living in each community as being a different way of life because up until her ninth birthday she had lived with her aunt and uncle, after that she lived with her dad and stepmother. The family dynamics she experienced in each community were different, but Okpik expressed that both types of family structures she was involved in felt right and that she felt a sense of belonging.

![Figure 53: Inunguak Siumiutait - Doll Earrings, 2010s, Okpik Pitseolak, gold, Cape Dorset Inuit Art Collection.](image-url)
Okpik worked primarily in sculpture, was trained in jewelry-making and taught at the Nunavut Arctic College in Iqaluit, NU. Her first experience with watching someone sewing and jewelry-making was with her grandmother Simatuq, who made beaded amautit like Eliyah Mangitak (Pitseolak 1995). Simatuq worked for the HBC as a cook, cleaning lady and seamstress, and Okpik expressed fond memories that she shared of her grandma in the article she wrote (Pitseolak 1995). Okpik learned to carve by assisting her grandfather Peter Pitseolak in the 1960s (“Remembering Okpik Pitseolak”, April 2019). The first sculpture Okpik ever made was a Mother and Child figure that she made in 1967. It was so large her husband had to carry it for her. She was able to sell it for $110 minus the $10 she was loaned to purchase the heavy serpentine stone (Pitseolak 1995). From that time, Okpik explored animal imagery, human figures, metalwork and jewelry-making. She enjoyed sewing beads into her sculpture because it reminded her of her grandmother Simatuq and those childhood memories she held very dear to her heart (“Okpik Pitseolak”, date unknown). The gold doll earrings included in Sanaugavut were purchased at a gift shop in Iqaluit, during the time she was teaching as an instructor at Arctic College.

Okpik was a member of the board of directors for the Inuit Art Foundation and advocated strongly for artist safety in the industry (“Remembering Okpik Pitseolak”, April 2019). “My art is not just for my own benefit,” Okpik once said, contemplating her ambition as an artist. “It is of value to our relatives, our children, our grandchildren. I am confident that what I do as an individual is of great value to others” (“Remembering Okpik Pitseolak”, April 2019).

### 3.22 Tim Pitseolak (1967-2016)

Tim was born in Kimmirut but moved to Kinngait for the remainder of his life where he settled down and married Mary Ottokie and had two daughters with her. He is my uncle on my father’s side through my great grandmother Silaqqi’s marriage to Tim’s grandfather. Tim was a very prolific graphic artist and carver, but I chose to include his jewelry in Sanaugavut because it is something critics and historians have not focused a great deal on. The ivory pendant is made of a woman with long, flowing hair and inlaid metal to indicate a necklace and earrings on the woman’s profile.
Despite its small size, the pendant is highly detailed, well composed and has a lot of expression to her face. Like his drawing, he enjoyed making his sculpture and jewelry as realistic as possible. He has explored themes in traditional myths and stories, as well as more contemporary imagery such as drawing himself working his day job as a heavy equipment operator.

One of my favorite drawings Tim made showed him hunting two walruses with a Go-Pro camera affixed to the end of his rifle. You do not actually see Tim in this drawing, but the rifle with the Go-Pro camera indicates that he stood outside the frame of sight. It is titled *hero 4* (2015) and I had the opportunity to see it on my birthday last year at the Art Gallery of Ontario in the exhibition *Tunirrusiangit: Kenojuak Ashevak and Tim Pitseolak*. This is my favorite pastel drawing by my uncle Tim because it is a testament to his extremely-well detailed graphics and hints to his experience with photography. He would often work on his sketches and drawings from photographs he had taken to help make the image as realistic as possible. The exhibition *Tunirrusiangit* focused on the lifework of Kenojuak Ashevak and Tim Pitseolak with special video and audio footage from Laakuluk Williamson Bathroy. It was the first time the Art Gallery of Ontario held an Inuit art exhibit that was curated with a team that included Inuit artists such as Kuzy Curley and Laakuluk herself.
3.23 Markoosie Papigatok (1976 - )

Markoosie began carving in the late 1980s when he was a teenager. Unlike most of the other sculptors featured in *Sanaugavut*, Markoosie is mostly self-taught, but has close relatives who became highly accomplished carvers, such as his mother Komajuk Tunnillie, his uncle Ashevak Tunnillie and his grandparents Tayaraq and Qavaroaq Tunnillie (Norton and Reading 2005). The five-inch tall sculpture included in this exhibition features a white marble egg that is held by a serpentine stone in the shape of bird’s talons. The contrast of the white egg with the dark talon makes this sculpture unique because of its abstract, minimalist form. Markoosie is known for his whimsical animal imagery and often takes up themes such as dancing bears, seals and birds.

![Egg sculpture](image)

**Figure 55**: *L<><< M<><<j - Mannipaujak - Big Egg, 2016, Markoosie Papigatok, marble and serpentine sculpture, Cape Dorset Inuit Art Gallery Collection.*

3.24 Eegyvadluk Pootoogook (1931-2000)

Despite contributing to producing prints that emerged at the Kinngait Co-op’s Printshop, there is scarce information about Eegyvadluk in published the literature I have researched. He started out as a carver selling small sculpture to passengers on HBC’s *Nascopie*. and was one of the original four stone cut printmakers who began printing in the 1950s and Eegyvadluk excelled at the medium. He was asked by his brother Kananginak to join the printing team at WBEC and Eegyvadluk decided to move to Kinngait in 1960 from his family’s nearby camp (Titcher 1991: 134). From the early to mid-1960s, Eegyvadluk was a member of the Cape Dorset Community Society. Having worked at the Printmaking Studio for over twenty-five years, Eegyvadluk had
experience working in printmaking workshops and learned techniques in copper plate etching, stencil, linocut, stone cut and wood block printmaking. He produced 170 prints and contributed to twenty-one WBEC Annual Collections in different print media.

Eegyvadluk’s biological parents were Pootoogook and the elder Ningiukulu, but he was raised by Iqaluk Petaulassie (“Paulassie Pootoogook”). He was born in 1931 at Ikirasaq and had an arranged marriage to the artist Napachie in the mid-1950s, who was Pitseolak Ashoona’s only daughter (LaBarge 1986). Unlike his brother Kananginak who had published his own written accounts in books such as Cape Dorset (1980), it seems that Eegyvadluk did not publish any of his own experiences. This does not mean that his work was not valued or that it mattered less than Kananginak’s. Perhaps it is because he was a more private person. This is all speculative, since the literature I have been able to access has been limited and online accounts of Eegyvadluk are brief.

3.25 Kananginak Pootoogook (1935-2010)

Figure 56: ÑÀA - Uupik – Owl, 1977, Kananginak Pootoogook, lithograph print on paper, printed by Pitseolak Niviaqsi. McIntosh Gallery Collection.

Kananginak has written most about his experience printmaking of the four original Co-op printmakers. He not only mastered printing but worked extensively in the graphic arts and sculpting throughout his career. He was one of the first locals to start drawing and has printed many of his own images he created, such as the Tuktuk – Caribou print included in Sanaugavut. Kananginak was the youngest son of Pootoogook and is brothers with Paulassie Pootoogook,
Eegyvadluk Pootoogook and Salomonie Pootoogook; they are all featured in *Sanaugavut*.

Kananginak was born in 1935 at a small outpost camp near Kinngait and spent the winters in Kinngait working at the Studio while spending his summers at his families’ outpost camps. Kananginak’s *Tuktuk – Caribou* (1977), *Uupik – Owl* (1977) and Peter Pitseolak’s posthumous *Hawk* (1977) printed by Eegyvadluk were special editioned prints that were developed in sets of 200 editions to raise money for the World Wildlife Fund. All the profits from the sale of these special edition prints were used for conservation and research efforts within the Canadian Arctic.

![Figure 57: ᒪᒃᑐᒃ - Tuktuk – Caribou, 1977, Kananginak Pootoogook, stone cut print, printed by Kananginak. McIntosh Gallery Collection, Western University.](image-url)
3.26 Paulassie Pootoogook (1927-2006)

Paulassie was Pootoogook’s eldest son and a key member of the Co-op Studio in its early days. He was inducted into the Royal Canadian Academy of the Arts for his contributions to the development of Inuit art. Paulassie began his arts career printmaking but chose to focus his later life on sculpture. His seven-inch tall whale bone bird sculpture was purchased in 2002 just a few years before his death. It is a testament to the hard work and dedication he had for the arts, even in his later years.

![Figure 58: Nunngut, Bird, 2002, Paulassie Pootoogook, whale bone sculpture, Cape Dorset Inuit Art Gallery.](image)

3.27 Lukta Qiatsuk (1928-2004)

Lukta Qiatsuk was born in 1928 at a small camp near Kinngait. Like his father, Lukta was a graphic artist, printer and sculptor. He produced over 200 prints at the Sananguavik over the course of his career, and he translated many of his father’s images into prints. He spent the first part of his life learning how to hunt and trap furs to participate in the fur trade. Lukta later moved into the community with his family in 1960 (Blodgett 1991).

I have included two harpoon heads that Lukta made in the 2000s before his death. This is to point out that before Saumik arrived, Lukta was already a well-known craftsman who Kinngarmiut regarded as one of the best carvers and tool makers, alongside Oshweetok, the older
gentleman, not to be confused with Oshuitok Ipeelee (Vladikov-Fisher 2008). The harpoon tips are skillfully crafted out of metal and highlight Lukta’s ability to work with his hands and create tools that are necessary to hunt large game. Lukta and his wife Pudlo had eight children, two of which became artists: Pootoogook Qiatsuk and Padlaya Qiatsuk. Lukta was there from the beginning of the Sananguavik’s initial printmaking experiments in 1957 and remained there until he retired from the field in 1984 (Blodgett 1991).

Figure 59: Lukta Qiatsuk in an Undated Photo, (“Lukta Qiatsuk”).

Lukta’s grandson Luktaaq Qaumagiaq connected with me over Facebook earlier this year (2019), because I was having a difficult time finding academic sources on Lukta Qiatsuk. Luktaaq is Lukta’s namesake, and therefore has a special connection to his grandfather in Inuit culture. Having a child named after you is one of the highest honors given to Inuit and is a practice from our rich naming traditions. Inuit believe that names carry the spirit of the person, so the first child who dies shortly after someone passes away is named after the deceased person. This is so that the spirit does not wander or get lost. Names carry spirits and therefore any child named after a deceased relative is called by the relation of the deceased relative. For example,
Luktaaq would be called *ataatatsiak* by his cousins, while his uncles Padlaya Qiatsuk and Pootoogook Qiatsuk would call him father.

![Harpoon Tips](image)

**Figure 60:** *aPNG Naulaq – Harpoon Tips*, 2000, Lukta Qiatsuk, Unknown Date, Cape Dorset Inuit Art Gallery.

Luktaaq Qaumagiaq was kind enough to explain to me how Kiakshuk had offered his shaman powers to his son Lukta but Lukta declined. Lukta told his father that he was strong enough without his fathers’ powers and he wanted to be successful on his own. His artistic career is a testament to the handiwork and dedication he had for the *Sananguavik* and its printing studio, where he developed many of his own images into prints. Their family history and traditions are rich first-hand accounts of the transition from shamanism to contemporary Christianity in Kinngait.

### 3.28 Kakulu Saggiaktok (1940 - )

“I like to draw birds, 91edan, seals and beluga whales. They are the most fun and I really enjoy seeing them in the wild. It [has] always been a good feeling when you see your artwork published and know that people appreciate it”

– Kakulu (Dorset Fine Arts Website, visited June 2019).
Kakulu was born on the ship Nascopie in 1940 while her parents Ikayukta and Iyola Tunnillie were on their way to move to the Federal Government established community of Resolute Bay, in the high Arctic (Dorset 79 1979). She was an infant and small child when they spent six years travelling back to Kinngait from Resolute Bay, stopping in various places, such as Clyde River (Dorset 76 1976). This was because there was scarce game near Resolute Bay because the Federal Government did not do their research and placed this community strategically to lay claim to the Arctic. As I have stated in her mother’s biography, Kakulu was the woman who ended up teaching her mother about drawing and encouraging her mother to get into the practice. Her mother was hesitant at first, but as she watched her daughter make drawings and take them to Terry Ryan at the WBEC Printshop in exchange for money, Ikayukta became interested and started making drawings herself.

As a young woman, Kakulu had an arranged marriage to Saggiaktok that was initiated by her mother. They were married at Aqiatulaulavik (Dorset 79 1979). Kakulu continued to live in Aqiatulaulavik with her new husband, brother and mother. Unfortunately, Kakulu’s poor health made the move to Kinngait necessary (Dorset 79 1979). This ultimately led to her graphics career with the Co-op Printshop.
Kakulu began drawing in the early 1960s when she was in her early 20s. Many of her images revolve around the theme of transformation, such as the *Faces* (1976) printed by her husband Saggiaktok. Another one of her themes is memory, where she draws from what she remembers as a child growing up at the various camps along the Arctic with her brother Qavaroak and her parents. The image *At Our Winter House* (1987) printed by her husband, is a perfect example of an image she created from her memory, translated by none other than her life partner Saggiaktok. She has been exhibited in the Cape Dorset Annual Print Collection since 1966 and has made many images that have been used in the collections since then. She is now considered a well-respected elder within Kinngait, who is kind and soft spoken.
Figure 63: ᐄᑭᐊᓕᕕᒃ - Usualivik - At Our Winter House, 1987, Kakulu, stone cut and stencil on paper, printed by Saggiaktok, McIntosh Gallery Collection, Western University.

3.29 Saggiaktok Saggiaktok (1932-?)

Saggiaktok Saggiaktok was a well-established printmaker throughout the 1970s to the late 1980s. As mentioned above in Kakulu’s section, he translated editioned prints from his wife’s drawings and turned them into prints. Saggiaktok started printmaking in 1973 at the request of Iyola Kingwatsiak and stayed until 1988 (Titcher 1991:139). Saggiaktok produced 150 prints throughout his career, preferring to work with Kananginak’s drawings because of how realistic they were (Titcher 1991:139). He wanted to refine printmaking to make it look more realistic through the application of different textures and using more realistic colours (Titcher 1991:139).

Within Kinngait, Saggiaktok was an active member of the Anglican Church Society and in 1990 became an attendant. In 1987-1989 he was a board member of the Cape Dorset Hamlet and was on the Cape Dorset Education Committee since 1989 (Titcher 1991:139). In 1987-1988 he was elected to be vice-chairman of the Hunters and Trappers Association and in 1990, he was elected to be on the WBEC Board Member Committee. His active volunteer work and service within the community exemplifies the importance he placed on participating in Kinngait’s political landscape.

3.30 Axangayu Shaa (1935-2019)

Axangayu changed his initial name, Naluizo (which means the confused one in Inuktitut) when he was on board the ship C.D. Howe that was sent out by the government in the early 1970s to launch “Project Surname” (Vladikov-Fisher 2008). The ship was sent to provide onboard medical treatment for Inuit and to screen for tuberculosis in communities along the Eastern Arctic Coast. During an interview, Axangayu told Kyra Vladikov-Fisher that he chose to change his name because “he did not want people to be confused” (Vladikov Fisher 2008: 226). He chose to take the last name Shaa because it was his paternal grandfather’s name (Vladikov-Fisher 2008).
Axangayu was born in the spring of 1935 at the camp Satuqitu to Davidee Manumie and Panicha, the daughter of the camp leader and shaman Kiakshuk. He was the eldest of their children and learned to carve by watching his grandfather Kiakshuk and his uncles carve stone with an axe and chisel. At this same time, Oshuitok Ipelee and Lukta Qiatsuk, Axangayu’s maternal uncle whose work is included in this exhibition, were well-known stone carvers who Inuit in the area regarded as the best, even before Saumik arrived. He began carving stone in the early 1950s when he was 15 years old and would sell his work on board to passengers of the C.D. Howe. He first started carving small seals and birds and was paid $3, which seemed like a lot of money to Axangayu, so when he began selling work for $5 shortly after, he felt very rich.

When Saumik began asking Inuit to draw and was giving them paper and pencils to do so, Axangayu briefly tried drawing. One of his drawings was turned into a print, “Wounded Caribou” (1961) in the Cape Dorset Annual Print Collection. This was the only drawing included because Axangayu said Saumik had discouraged him from drawing at the time. Saumik even told Axangayu not to carve his dancing walruses, the theme he is now renowned and famous for and is most sought after by collectors. He chose to make his walruses dance, because he said that no one wants to purchase a walrus “when it just lies there” (Vladikov-Fisher 2008:228). He enjoyed working with large stone, and many of his walruses include the finest detail, such as tusks made from real walrus ivory, pre-1980s. He switched to using caribou antler for the walrus tusks because the United States Marine Mammal Protection Act prohibits the import of walrus and seal products.

*Aivik - Walrus* may be the very last large carvings Axangayu made in 2018. It stands over a foot tall, with caribou antler tusks and a sleek polished finish achieved by using black shoe polish on the serpentine once sanding is complete. Axangayu’s earlier *Aivik - Walrus* carvings have more detail, such as multiple fat rolls along the body and are in exaggerated and hard to balances poses but this version is wonderful, nonetheless. Axangayu has made sculptures with other themes such as human figures, camp scenes and caribou.

Later in Axangayu’s career, he began drawing again because working with stone was becoming difficult as he aged. He has sold drawings to my parents, to tourists who visit and funny enough, to the WBEC. It is interesting that Axangayu felt discouraged to draw in the
1960s but chose to pick it up again in the 2000s, over forty years after becoming a proliferate sculptor. Axangayu has said carving was a hard life, especially with so many grandchildren to support (Vladikov-Fisher 2008). I wonder what he would have said about how he feels about drawing when he became an elder and how his experience was as a graphic artist in the 2000s in contrast to when he first drew in his early twenties. Axangayu believed that you can only learn by watching, and fortunately his sons all learned to carve by watching him, including Pudlalik Shaa, Alariaq Shaa, and Qavavao Shaa. His grandchildren have begun to carve, such as Samonie Shaa whose miniature dancing bear is included next to his grandfather’s in the exhibit.

Axangayu’s awards include being elected to the Royal Canadian Academy of the Arts in 2003 and having his work in collections in prestigious institutions, such as the National Gallery of Canada and the Metropolitan Museum of Art in New York. His work has been widely exhibited across the world, beginning in 1961 when he was just 24 years old. He was included in the famous exhibition Sculpture/Inuit that is credited with helping bring Inuit art into the spotlight, as well as Sculpture of the Inuit: Masterworks of the Canadian Arctic, that toured in 1971-1973.
3.31 Samonie Shaa (1995 - )

In 2016, I was asked to interview Samonie to help promote his art on Cape Dorset Inuit Art Gallery’s website and what is there now is a result of this discussion between Samonie and I (“Samonie Shaa”). Samonie is a young and emerging artist who began carving when he was nine years old. He is the oldest of his siblings, and is the son of Punisiti Shaa, the daughter of Axangayu Shaa, and Isacie Petaulassie, a well-known sculptor. He learned to sculpt by watching his grandfather Axangayu and his father Isacie carve. He started with making small *inukshuit* with leftover scraps of stone from his father and grandfather’s workstations. They taught him how to make *inukshuit* and showed him ways to improve the details of his work. Samonie regularly helps Isacie by filing, sanding and polishing his fathers’ carvings. Samonie is an excellent sander and
his father feels he is the best at finishing a piece. He spent time with his dad and his grandfather observing, helping and asking questions when needing clarification. His style is a result of these influences.

He finds making dancing bears the easiest, though he has also experimented with making seals and a small jet with wheels a few years ago. His work has fluidity and movement; it is amazing how quickly he was able to learn how to carve polar bears and how he can have his dancing bears balance on any one of their four legs. Samonie’s balancing technique was learned from his father who makes similar bears. He hopes to further his career by selling more carvings and improving his skills. The two-inch dancing bear is exhibited right beside Axangayu’s much larger dancing walrus to highlight the similarities and differences between the two related artists.

3.32 Adamie Shimout (1970 - )

Adamie Shimout lived in Kinngait from 1999-2008 and prior to moving there he lived in Coral Harbour. His father is Arnakudlik Shimout and his mother is Mary Nakoolak Shimout, she gave birth to him in Churchill, Manitoba (Vladikov-Fisher 2008). His main medium is sculpting containers and buckers from bone sourced from seal, caribou and whale. The container that is included in this exhibition is made from a whale vertebra, but Adamie has also sculpted boats and mythical people (Vladikov-Fisher 2008). His father used to carve whalebone in Coral Harbour, and he was inspired to follow in his father’s footsteps. Adamie chose to move to Kinngait in 1999 with his wife for a chance at making more money and having a better quality of life, but found he was still struggling financially so he moved to Iqaluit (Vladikov-Fisher 2008). When asked why he chose containers during an interview, Adamie stated: “When I see a circle anywhere, I see a bucket. They get hooked to my mind and I thought of a bucket” (Vladikov-Fisher 2008:241). When he signed up for a Jewelry-Making Workshop in Iqaluit after moving there, he was classmates with Jamasee Pitseolak, a renowned sculptor and Okpik Pitseolak’s son.
Figure 65: *Puuk - Container*, 2000s, Adamie Shimout, whale vertebra, seal leather, Cape Dorset Inuit Art Collection.
3.33 Iqaluk Takiasuk (?)

There is scarce information on Iqaluk Takiasuk online and in written literature. The only reference I have been able to find was on Kinngait’s local Facebook group Cape Dorset Sell/Swap on November 18, 2018. It was posted by Ezee Suvega indicating he was selling a harpoon made by Iqaluk. Between this image and Iqaluk’s sculpture, *Kiinait – Faces* (2000), we can know that Iqaluk is still alive and practicing carving and toolmaking. His harpoon looks finely finished, with a thin wooden handle and hand-made bearded seal leather to secure it.

*Kiinait – Faces* is a distinguished sculpture because of the marble inlaid eyes on either side of this work. He pays close attention to detail and finishes his carvings and harpoons with precise care. The figures hands are held up on either side of its face as if the person was trying to catch something in the air.

*Figure 66: ᖃᓄᐃᑦ - Kiinait - Faces, 2000, Iqaluk Takiasuk, serpentine sculpture with marble inlay, Cape Dorset Inuit Art Gallery.*
Figure 67: “Ezee Suvega’s post of Iqaluk Takiasuk’s harpoon on Cape Dorset Sell/Swap, Facebook.com, visited June 2019.”
3.34 Ningiukulu Teevee (1963 - )

Ningiukulu Teevee is a lands administrator for the Municipality of Cape Dorset and started her graphics career at the end of the 1980s (Vladikov-Fisher 2008). Prior to that, she used to do illustrations for the schoolboard (Vladikov-Fisher 2008). I recall seeing Ningiukulu working at the elementary school, but I cannot remember what it is she did. Ningiukulu likes to draw themes that she heard when listening to elders, such as Mialia Jaw. She draws the stories of Nuliajuk, the mermaid who was the creator of all sea animals and life in the ocean (Vladikov-Fisher 2008). She has experimented carving with stone but prefers graphics instead.

Figure 68: ᖃᐅᓐ ᒙᓕᐊᖓ - Kiviup Nulianga - Kiviuq's Wife, 2010, Ningiukulu Teevee, lithograph print, McIntosh Gallery Collection, Western University.

Ningiukulu is a perfectionist, who chooses to work on small pieces to add all the fine details. Ningiukulu feels most satisfied with the drawings that she can spend a lot of time working on (Vladikov-Fisher 2008). During an interview, she said that “My colouring technique is lousy!” (Vladikov-Fisher 2008:245) but expressed great interest in her graphics career. Ningiukulu
chooses to draw with limited colours or in monochrome, but during the printing process the printmaker may choose to add whatever colours the printer sees fit.

The lithograph print included in *Sanaugavut* is titled *Kiviup Nulianga – Kiviuq’s Wife* (2010). Inuit legends state that Kiviuq was an amazing hero with the strength of ten men. His supernatural strength and powers allowed him to travel across the Arctic. There are legends of him from *Qikiqtaaluk* all the way across the Canadian Arctic to Alaska. Kiviuq’s wife is depicted nude with her back turned to the viewer and holding her goose feathers. Her legend states that she was his goose wife who could transform herself from a goose into a human. In this image Ningiukulu chose to use four colours, yellow, blue, black and white which is a nod to her choice of using a limited colour pallet in her graphics.

### 3.35 Jutai Toonoo (1959-2015)

Jutai Toonoo’s sculpture *Yin & Yang* was carved in 2008, during the same year that I dated his son Tunu Toonoo. I had the opportunity to hang out and be part of their family during the two years I dated Tunu. Jutai was a very interesting man, in that he always had something to say. He liked to read books and their home had stacks of magazines Jutai would sift through while watching television or listening to the local radio. He enjoyed the internet, would read and learn from different websites and share his thoughts and opinions with his family and friends. I really like *Yin & Yang* because it was a representation of Jutai himself; some days he felt good and others he did not feel the best.

Jutai explored the themes of faces and I believe that these may be based on his own face because of the shapes of the noses and the eyes. Jutai made different face sculptures that normally had more than one face like *Yin & Yang*. He included writing on his sculpture, sometimes in Inuktitut and other times in English. Some of his messages were uplifting, while others had darker and more ominous meanings.
Sometime in 2009-2010 Jutai began drawing at the Co-op Studio and took his theme of faces and self-portraits to a whole new level. This threw him into the spotlight. He was not that well-known before he started drawing in chalk and pastels, but once he started his graphics career he became very prolific because the medium was not yet done at the Studio.

Figure 69: А & Щ - Yin & Yang, 2008, Jutai Toonoo, Cape Dorset Inuit Art Gallery.

3.36 Summary of Sanaugavut: Art from Kinngait

To conclude, I would like to state how privileged I am to have curated Sanaugavut: Art from Kinngait because it was McIntosh Gallery’s first-ever Inuit art exhibition. Since it was organized by a Inuk-Finnish graduate candidate makes it that much more special for advocates of Inuit and Indigenous self-representation. My time curating and planning this thesis and exhibition allowed me to ask my mother and father questions I would not normally have asked them, such as inquiring about their recollections of what happened throughout the 20th and 21st century in Kinngait. Not only that, but I learnt about the oral histories and written accounts of Kinngarmiut through my research and by talking to other Inuit and Inuit art writers. Highlighting my own experiences and memories growing up in Kinngait and London, Ontario offered a different narrative when discussing Inuit art because it came from a local Kinngarmiut perspective, whereas everything else written about Kinngait at a academic level has come from an outsider’s perspective or have been mediated through art historians, curators and researchers. I realized that
a lot of Inuit and their stories have slipped through the cracks because of this, but by presenting their work in a gallery space alongside written accounts of their art from a local Inuk perspective helped give them the credit they deserve. Another goal I tried to achieve was to show that that we are a tight knit community with a lot to be proud about. Kinngait produces exceptional art, which is the result of our own experiences and our relationships to one another that distinguishes our community from other forms of art production in Canada. We literally have families of artists, such as the Pootoogook’s, Ashevak’s and Ashoona’s, but these families do not operate in a vacuum and have worked closely with one another in different capacities. All of the artists and Inuit discussed within this paper helped with the commercialization of the Inuit art market and deserve to be recognized for the contributions they have made.

I understand the importance of Inuit representation in all areas of science, art, business and government, though I only focused on Inuit art for this paper. I was humbled to work with McIntosh Gallery’s Inuit art collection alongside their staff; I am very pleased with the finished exhibit. I have learnt that my experience growing up in a small, remote hamlet on the western coast of Baffin Island gave me a lot to offer in terms of comprehending natural and social processes and how intertwined both are with one another. My experience living in London, Ontario from the beginning of high school until the end of my master’s studies has taught me that a lot of work must be done to help increase Indigenous self-representation in Canada and there are still huge obstacles Indigenous people face when trying to dismantle colonialist systems of oppression. I am excited knowing that there are more Inuit curators, scholars and writers emerging and taking the stage, such as Krista Zawadski, Asinajaaq and Jade Nasogaluak Carpenter. We have a lot of work ahead of us.

_Taima_ (the end).

### 3.37 Installation Photos of Sanaugavut

This section of the paper contains the photographs I took of the artworks installed at McIntosh Gallery before the exhibition closed on June 16, 2019. I have chosen to include them at the end of this thesis so that the reader will have a good idea of who the artists and printers are before seeing the fixed artworks. For _Sanaugavut: Art from Kinngait_ I translated over ninety percent of
the prints and artworks using Inuktitut syllabics and *qallujapak*, which is using English letters to help non-Inuktitut speakers say the Inuktitut title.

![Figure 70: Installation View of Sanaugavut: Art from Kinngait, Curated by Nakasuk Alariaq (June 14, 2019).](image)

**Figure 70:** Installation View of *Sanaugavut: Art from Kinngait*, Curated by Nakasuk Alariaq (June 14, 2019).

![Figure 71: Installation View of Sanaugavut: Art from Kinngait, Curated by Nakasuk Alariaq (June 14, 2019).](image)

**Figure 71:** Installation View of *Sanaugavut: Art from Kinngait*, Curated by Nakasuk Alariaq (June 14, 2019).
Figure 72: Installation View of Sanaugavut: Art from Kinngait, Curated by Nakasuk Alariaq (June 14, 2019).

Figure 73: Installation View of Sanaugavut: Art from Kinngait, Curated by Nakasuk Alariaq (June 14, 2019).
Figure 74: Installation View of *Sanaugavut: Art from Kinngait*, Curated by Nakasuk Alariaq (June 14, 2019).

Figure 75: Installation View of *Sanaugavut: Art from Kinngait*, Curated by Nakasuk Alariaq June 14, 2019).
Figure 76: Installation View of *Sanaugavut: Art from Kinngait*, Curated by Nakasuk Alariaq (June 14, 2019).
Figure 77: Installation View of Sanaugavut: Art from Kinngait, Curated by Nakasuk Alariaq (June 14, 2019).
Figure 78: Installation View of Sanaugavut: Art from Kinngait, Curated by Nakasuk Alariaq (June 14, 2019).

References

Website References


References


# Curriculum Vitae

<table>
<thead>
<tr>
<th>Name:</th>
<th>Nakasuk Alariaq</th>
</tr>
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<tbody>
<tr>
<td><strong>Post-secondary Education and Degrees:</strong></td>
<td></td>
</tr>
<tr>
<td>The University of Western Ontario</td>
<td>London, Ontario, Canada</td>
</tr>
<tr>
<td>2012-2018 B.A.</td>
<td></td>
</tr>
<tr>
<td>Fanshawe College</td>
<td>London, Ontario, Canada</td>
</tr>
</tbody>
</table>
2010-2012 Diploma.

**Honors and Awards:**
- Deans Honor List
- Canada 150
  - 2016
- Indspire Building Brighter Futures Award
  - 2014-2018

**Related Work Experience**
- Contract Curator
  - Queens University/Varley Art Gallery/Sudbury Gallery
  - 2019 – Current
- Teaching Assistant
  - The University of Western Ontario
  - 2018-2019
- Research Biographer
  - McMichael Canadian Art Collection & York University
  - 2014-2015

**Publications:**
