

INUIT & FIRST NATIONS ART

Masterpieces from the John & Joyce Price Collection

December 4, 2023, Toronto



First Arts



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MONDAY, DECEMBER 4TH, 2023 at 7pm EST

Held at A. H. Wilkens Auctions & Appraisals
1 William Morgan Drive, Toronto

PREVIEWS

Friday, December 1st	10am – 5pm
Saturday, December 2nd	10am – 5pm
Sunday, December 3rd	10am – 5pm
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First Arts

INTRODUCTION

It is with immense pride and a deep sense of honour that we once again act as the trusted agents for works from the John & Joyce Price Collection. This second auction catalogue, much like its predecessor, is an offering of works that demonstrate extraordinary artistic virtuosity and skill. Before we delve into some of the masterpieces that await you in the pages of this catalogue, it is fitting to acknowledge the remarkable collectors who have made this possible – John and Joyce Price.

The Prices are not simply connoisseurs; they are visionaries and ambassadors for the art that they collect. They remain a ceaseless source of inspiration, both as collectors and as extraordinary individuals. With unflinching kindness and open-hearted generosity, they have contributed their time and stories not just to us, but to artists, fellow collectors, museum curators, and the Indigenous art community at large.

As with the first Price Collection (Fall 2022), highlights from this sale are awe-inspiring, not merely in terms of the craftsmanship that they demonstrate but also in the breadth of cultures, perspectives, and art forms they represent.

One can scarcely overstate what a unique privilege it is for us to be offering two works that epitomize Inuit art: Joe Talirunili's *Migration Boat with Owls and Dog* – a delightful work that expresses the joie de vivre, wonderment, and quirky exuberance that we associate with its maker – and Kenojuak's red-tailed version of *The Enchanted Owl*, a brilliantly inked impression of the most famous Inuit print of all time.

While the presence of these two works provides an extraordinary opportunity to both us and collectors, it is imperative that we also mention other works in this season's offerings that are masterpieces in their own right and should not be overlooked.

Additional highlights include Marion Tuu'luq's *Prayer Meeting*, the artist's final masterwork which elegantly bridges different cultures and spiritual beliefs. Equally compelling is *Raven Chief* by master Haida carver Christian White, a tour de force that melds traditional Haida storytelling elements with intricate contemporary craftsmanship.

We then turn to a trio of evocative marvels by Osuitok Ipeelee: *Caribou*; *Shaman*; and *Mother and Child, Scraping a Skin*. The three works show the breadth of this artist's wide-ranging imagination and stand as a fabulous testament to his carving skills and inventiveness. Adding a layer of narrative complexity to the collection is Ennusiak's *Umiq Migration*, a tableau that invites viewers into a world rich in detail and personal history.

Concluding the list of highlights – constrained only by the limitations of space – are several more exceptional pieces: a large and striking Heiltsuk or Haisla *Mask or Canoe Ornament*; John Kavik's *Father and Son Wearing Snow Goggles*, an early masterpiece that pulsates with raw energy and emotional intensity; and Peter Sevoga's *Muskox*, a massive, awe-inspiring yet endearing magnum opus. These works, among many others large and small, classic and contemporary, reveal the richness and depth of this extraordinary private collection.



Photo by Pat Feheley

Once again, we extend our deepest gratitude to John and Joyce, whose perspicacity as collectors and magnanimity and generosity as friends, continues to inspire us. We would also like to give a big thank-you to their children and to their long-time close friend Birgi Antezana, all of whom have been of immeasurable help to John & Joyce and to us in organizing this project. And finally, we would like to extend our heartfelt thanks to the collectors whose appreciation of the Price Collection and enthusiastic participation in last year's session made it such an unqualified success. It is our earnest hope that this year's offering will find equal favour.

Ingo, Nadine, Mark, Pat, & Ashley



Photo by Pat Feheley

1 NIVIAQSI (NIVIAKSIK) (1908-1959) m., KINNGAIT (CAPE DORSET), *Polar Bear*, c. 1957-59, stone, 3.25 x 6 x 2.25 in (8.3 x 15.2 x 5.7 cm), unsigned.

ESTIMATE: \$3,000 / \$5,000

Niviaqsi was one of the first art "stars" in Cape Dorset, but in comparison with many of his contemporaries we know precious little about him. His death in 1959 corresponded with the release of the inaugural Cape Dorset Graphics Collection, yet some of the most important and sought after graphics from that year (particularly *Polar Bear and Cub in Sea Ice*, *Man Hunting at a Seal Hole*, and *Archer*) were designed by Niviaqsi (then called Niviaksiak). In our December 2022 catalogue (Lot 26) we mentioned that "the mythology surrounding his life and death refer to him as a famous carver of bears but there are few if any published examples." How fortuitous therefore to be able to present this magnificent specimen.



2 UNIDENTIFIED ARTIST, SANIKILUAQ (BELCHER ISLANDS), *Five Canada Geese*, c. 1950, stone and wood, 3.25 x 10.5 x 9.5 in (8.3 x 26.7 x 24.1 cm), unsigned.

ESTIMATE: \$3,000 / \$5,000

Of all the various goose species that frequent the Belcher Islands, the Canada Goose is the only species which nests there. It should come as no surprise therefore that the local Inuit have a decidedly intimate knowledge of the species. This wonderful gaggle of Canada Geese dates to the very early 1950s when the local Inuit population was still spread out in camps across the islands, and so predates the more commercial Sanikiluaq carvings by at least a decade. We love how the birds are carved and incised with such great sensitivity and how even the base is artfully rendered. For similar works see Kramer & Lillian R. Shafer ed., *Of the People* (2008), pp. 22-23 and Marion Scott Gallery, *Vision and Form* (2003), p. 37.



3 TUDLIK (1890-1966) m., KINNGAIT (CAPE DORSET), *Owl*, c. 1960-61, stone, 3.25 x 4.25 x 2 in (8.3 x 10.8 x 5.1 cm), unsigned.

ESTIMATE: \$3,000 / \$5,000

Provenance: Fehelley Fine Arts, Toronto.

Exhibited and Published: Fehelley Fine Arts, Toronto, *Cross-Currents: Cape Dorset in the 1960s*, June 2 – 30, 2001; catalogue no. 74.

Tudlik moved to Cape Dorset in the early 1950s and became one of the first to take up carving at the behest of James Houston. While he carved some magnificent bears, Tudlik is best known for his depictions of birds, with owls being his primary focus. Much like the owls of his contemporary from Puvirnituq Joe Talirunili, Tudlik owls are instantly recognizable, with no two being exactly alike. This example is amongst the best we have seen by the artist. Carved from a beautiful serpentine stone, this small but proudly confident *Owl* combines sculptural presence with personality and charm.



4 POSSIBLY ISA OOMAYOULOOK (1915-1976) m., INUKJUAQ (PORT HARRISON), *Standing Mother and Child*, c. 1949-51, stone, 5.75 x 3 x 1.5 in (14.6 x 7.6 x 3.8 cm), unsigned.

ESTIMATE: \$2,000 / \$3,000

James Houston's first trip to Inukjuak, hitchhiking aboard a medical flight in 1948 and "discovering" Inuit art for himself, and his subsequent buying trips in 1949-1950 sponsored by the Canadian Guild of Crafts in Montreal, are part of Inuit art lore. While some of the earliest ivory and stone carvings collected by Houston and sold at the Guild are documented, many are not. A good case can be made that this naïve and utterly charming *Mother and Child* is by Isa Oomayoualook, one of the "Early Masters" known to have a quite distinctive personal style. Darlene Wight notes that one of the most identifiable features of his style is the use of circle and circle-and-dot motifs. [1]

1. See the section on the artist in Darlene Wight, *Early Masters* (WAG, 2006), pp. 50-59; note an especially stylistically similar work on p. 53.

5 SHEOKJUK OQUTAQ (1920-1982) m., KINNGAIT (CAPE DORSET), *Swimming Loon*, c. early 1970s, stone, 4.25 x 10.25 x 3 in (10.8 x 26 x 7.6 cm), signed: "ꔫꔫꔫ".

ESTIMATE: \$2,500 / \$3,500

Sheokjuk was the brother of the famous Cape Dorset sculptor Osuítok Ipeelee and the noted scrimshander Ennuki Oqutaq. Sheokjuk was already a skilled ivory carver in Kimmirut before his return to the Cape Dorset area in 1948, and he began to make stone carvings at the behest of James Houston in 1952. Although in the 1950s he carved a wide variety of subjects including stunning human figures, hunting and kayak scenes, and all manner of fauna (see Darlene Wight, *Early Masters*, pp. 152-161), today Sheokjuk is perhaps best remembered for his somewhat later and unrivaled sculptures of elegant swimming loons. Wonderful!



6 ANDY MIKI (1918-1983), ARVIAT (ESKIMO POINT),

Arctic Hare, c. 1972-74, stone, 5 x 3.25 x 2.25 in (12.7 x 8.3 x 5.7 cm), traces of syllabic signature.

ESTIMATE: \$3,000 / \$5,000

While it is often impossible to identify many of Andy Miki's small, semi-abstract carvings of animals by species, we are quite sure that this fine sculpture represents an Arctic hare. Although it presents a striking profile view, unlike the artist's almost two-dimensional "cookie-cutter" pieces, *Arctic Hare* is robustly carved and decisively shaped into an almost prow-like front edge. The sculpture is positively imposing in its almost regal posture and in the sheer physicality of its textures. The work is small enough to fit in one's hands; on display, however, it commands the space around it. Impressive and delightful.



7 EVA TALOOKI ALIKTILUK (1927-1994), ARVIAT (ESKIMO POINT), *Mother and Child*, c. 1990, stone, beads, and cotton thread, 9.5 x 3.75 x 4.25 in (24.1 x 9.5 x 10.8 cm), signed: "EVA".

ESTIMATE: \$2,500 / \$3,500

While Talooki was not the first Arviat artist to embellish her sculpture with beads, she was without doubt the most creative. While Talooki's stone figures lack gender details, their beading makes it safe to assume that the great majority depict women; some of her finest works depict women with young children in their amautiit. Talooki usually carved fairly diminutive works, with many that fit comfortably into one's palm. How wonderful then to find this comparatively monumental *Mother & Child*, which is not only immaculately finished, but also displays exquisite beadwork. This beautiful sculpture was obviously as special to the artist as it is to the viewer.

KENOJUAK ASHEVAK



8 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., KINNGAIT (CAPE DORSET), *Man with Qulliq, and Seal*, 1964, stone, the man: 2.75 x 8 x 2.75 in (7 x 20.3 x 7 cm), / the seal: 1.5 x 4.5 x 1.5 in (3.8 x 11.4 x 3.8 cm), each signed: "P.ᐃᐱᐱᐱ".

ESTIMATE: \$7,000 / \$10,000

Provenance: Collection of Terry Ryan, Kinngait/Toronto; Fehelley Fine Arts, Toronto.

Exhibited: Fehelley Fine Arts, Toronto, *Kenojuak*, 2001

This small scene is as curious as it is charming. It depicts a man laid flat out on his belly, showing his empty qulliq, seemingly in an appeal to a nearby seal. The seal seems to be calmly approaching the qulliq, either unaware that it is being lured forward, or offering itself up willingly. For it is the seal that provides fuel for the stone lamp, and the next meal to the man and his family! It is a touching image that beautifully conveys the traditional Inuit belief that animals willingly offer themselves to humans with the understanding that they are treated with respect and offered grateful thanks in return.

Sensitively carved with minimal but intentional details, the petite size of the two figures renders this scene all the more delightful. There is not even a hint of menace or deception here; quite the opposite, the image is captivating and even full of grace. Kenojuak was known for her wit and humour, so we can almost imagine the artist narrating a quiet conversation between the two figures.





NIVIAQSI

As mentioned in Lot 1, despite his stature as one of the great early Cape Dorset artists, Niviaqsi's life story is not well known. In addition, his death while hunting polar bears in 1959 remains shrouded in mystery. Niviaqsi's known oeuvre attests to his brilliance both as a sculptor and graphic artist, but he was probably not prolific, and his output was poorly documented. It is believed that he began to carve in 1951 at the behest of James Houston. Certainly, by the middle of the decade he was regarded as one of the best amongst a crew of incredibly talented artists in the community.

In our December 2022 live auction (Lot 26) we featured a stunning *Mother with a Child on Her Shoulders* by the artist, which we dated to c. 1955. We are of the opinion that this lovely *Standing Woman* probably dates to a couple of years earlier (c. 1953) and reveals a somewhat more experimental Niviaqsi. Whereas the 1955 sculpture was sensuously voluminous, this lady is far more svelte yet not inelegantly so. While clearly Niviaqsi was still finding his way stylistically, this impressively large early masterpiece already reveals the artist's command of refined sculptural form and delicately rendered detail. The charmingly small arms and feet only serve to accentuate the figure's imposing sculptural presence. Despite the impressive monumentality of the work, it possesses an almost graphic sensibility that we have admired in other sculptures by the artist; this is perhaps why Houston enlisted Niviaqsi as one of his first print artists later in the decade. *Standing Woman* is a formidable example from the earliest period of Cape Dorset sculpture and is lovely to boot.

9 NIVIAQSI (NIVIAKSIK) (1908-1959) m., KINNGAIT (CAPE DORSET), *Standing Woman*, c. 1953, stone, 17 x 7.5 x 3.5 in (43.2 x 19.1 x 8.9 cm), measurements reflect dimensions without later added base, apparently unsigned.
ESTIMATE: \$10,000 / \$15,000

This wonderful little sculpture remains as enigmatic as it is intriguing and delightful. As Inuit from various communities in Nunavik (Arctic Québec) were responding to requests for stone carvings from James Houston and Hudson's Bay Company traders in the early 1950s, they experimented with various stones and subject matter, and also with different formats. We have not yet been able to confirm which community this carving comes from; neither the stone type nor the style is readily apparent, though it is likely that the work was carved in either Inukjuak or Puvirnituq. We are charmed by the obvious finesse of the workmanship, which suggests an artist with considerable technical ability and experience, but also by the ingenuity with which the maker conceived the carving with detachable parts: namely the mother's head and the swaddled infant, each of which fits snugly into the mother's body. It's a lovely composition that reminds us of certain medieval Madonna and Child images.



10 UNIDENTIFIED ARTIST, INUKJUAK OR PUVIRNITUQ, *Woman Holding a Swaddled Infant*, probably early-mid 1950s, stone, 6 x 4 x 5 in (15.2 x 10.2 x 12.7 cm), unsigned.
ESTIMATE: \$7,000 / \$10,000
Provenance: Waddington's Auctions, April 2007, Lot 15.

Kenojuak Ashevak's artistic process, as described in a 1980 interview with Jean Blodgett, was a study in intuitive creation. She would commence each piece as a "statement," building upon it with meticulous attention until reaching what she deemed the artwork's natural conclusion. [1] Her early works in graphite reveal a close association with the patterns that she made to use in her sewing of clothing, dolls, and sealskin bags. This approach yielded complex, striking scenes of meandering fantasia, such as *Rabbit Eating Seaweed* (see Lot 87). Kenojuak's artistic curiosity and skill quickly pushed her to explore different imagery. Vastly different from her earlier silhouette aesthetic, in 1960 she offered to James Houston a graphite drawing that was a decisive, striking visual proclamation. *The Enchanted Owl* offers a singular view of the clever creature, defined by a wise gaze that penetrates the viewer's nerve of being. With long fanciful plumes, the owl stands solitary against the void of the white sheet, blazing forth like an emblem.

Like several other prints of this period, *The Enchanted Owl* was issued in two colour schemes: an initial batch of 25 prints featuring red and black, followed by another 25 in green and black, known colloquially as "red-tail" and "green-tail." Though each subset shares the same colour scheme, the individual prints differ substantially due to variations in ink intensity, roller reach, and overlap in colours. In his 2011 publication *Inuit Prints: Japanese Inspiration*, Norman Vorano specifically highlighted *The Enchanted Owl* as the first Inuit print where colours

flowed freely, unbound by form. [2] For the graphic, printmaker Eegyvudluk Pootoogook approached Iyola Kingwatsiak's carved block as if it were an open palette, applying the black and the red or green colours without constraint to the contours of the stone support.

The synergy of these various components – Kenojuak's crisp confident lines and fluid forms, Iyola's masterful translation of the image into stone relief, and Eegyvudluk's impeccable inking – combined like alchemy to forge an image that now holds preeminent status in Inuit graphic art. All this shines forth in the stunning early impression of the print that you see before you.

Upon its release, the print immediately captured attention with its bold, central imagery; it was reproduced in no less than a dozen contemporary newspaper and magazine articles. Carl Weiselberger of the *Ottawa Citizen* wrote after the opening of the print exhibition on Parliament Hill, "But that magnificent stone cut of an Enchanted Owl by the woman artist, Kenojuak [...] has a touch of the fantastic palette of modern European Expressionists like Kubin or Klee." [3] Another contemporaneous article called Kenojuak "The Poet of the Arctic," describing that she was "a designer of exceptional power and her art is comparable in rhythmic energy to that of the late Emily Carr. Her best pieces could hang in honor in any display of international printmaking." [4]

The enduring Modernist graphic appeal of *The Enchanted Owl* remains undiminished to this day. Its visual allure extends far beyond its original medium; the image has graced Canadian postage stamps, seminal book covers, and a myriad of other platforms including numerous publications, posters, mugs, scarves, and postcards. Beyond its place as the most renowned representation of Inuit art, *The Enchanted Owl* has reached a virtually unparalleled level of iconic status in not just Canadian art but in the broader tapestry of global visual expression.

1. Jean Blodgett, *Kenojuak*, 1985, p. 38.

2. Norman Vorano, *Inuit Prints: Japanese Inspiration*, 2011, p. 57.

3. *Ottawa Citizen*, 1 March 1961, p. 15.

4. *Calgary Herald*, 23 September 1961, p. 5.



KENOJUAK ASHEVAK



11 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., STONECUTTER: IYOLA KINGWATSIK (1933-2000) m., PRINTER: EEGYVUDLUK POOTOOGOOK (1931-1999) m., KINNGAIT (CAPE DORSET), *The Enchanted Owl*, 1960 #24, stonecut print, 20.5 x 26 in (52.1 x 66 cm), 5/50. ESTIMATE: \$150,000 / \$250,000

Provenance: Collection of Ann Landers (the famous, internationally syndicated advice columnist), San Francisco; her estate sale at Butterfields Auctions, San Francisco, Nov. 2002.

ANNIE POOTOOGOOK



Annie Pootoogook startled the art world in 2003 with her simple depictions of everyday life in Kinngait, departing from mythological, narrative, or realistic subjects. *Removing Grey Hairs* is a classic example of Pootoogook's signature domestic scenes. The artist depicts herself plucking out grey hairs from her mother's head. This was a common occurrence; elders would ask others to remove grey hairs by using tweezers. These were carefully placed on the cover of a black book, usually a bible. All the common elements of interior scenes by the artist are present, from the clock to the tiled floor. Despite these common elements, each of her interior scenes is unique due to the artist's unusual use of colour. As seen in this drawing, Pootoogook used disparate and sometimes jarring colour combinations. Despite these unrelated colours, she always succeeded in combining them harmoniously to create a serene, timeless snapshot of daily life.

12 ANNIE POOTOOGOOK (1969-2016) KINNGAIT (CAPE DORSET), *Removing Grey Hairs*, 2006, coloured pencil and ink on paper, 22.5 x 30 in (57 x 76 cm), signed: "ᐱᐣ ᐸᐸᐱ".

ESTIMATE: \$10,000 / \$15,000

Exhibited and published: Jan Allen, *Annie Pootoogook: Kinngait Compositions*, Agnes Etherington Art Centre, Kingston, 27 August – 11 December 2011. Catalogue: (Kingston, Ontario: Agnes Etherington Art Centre, Queen's University, 2011), cat. 50, p. 72.

Published: Sandra Dyck, *Shuvinai Ashoona Drawings* (Ottawa: Carleton University Art Gallery, 2012), fig. 3.

13 SHUVINAI ASHOONA (1961-) f., KINNGAIT (CAPE DORSET), *Shelter*, June 2005, ink on paper, 26 x 40 in (66.1 x 101.6 cm), signed and dated: "ᐸᐸᐸᐸ ᐸᐸᐸ / 2005 June".

ESTIMATE: \$6,000 / \$9,000

Provenance: Fehelley Fine Arts, Toronto.

Exhibited and published: Fehelley Fine Arts, Toronto, *Unique Visions*, November 5-30, 2005; catalogue no. 32.

Shuvinai Ashoona's earliest drawings primarily featured realistic landscapes with occasional references to traditional life. *Shelter*, dating to 2005, is larger and more confident than these. An extraordinary and almost velvet-like ground is created by her painstakingly detailed depiction of each piece of gravel. The larger rocks, with their expanses of white, appear even more three-dimensional against this background while the low stone wall and whale ribs left from an old dwelling seem to rise organically from the ground. It is a stunning drawing, monochrome and yet vibrant, fully charged by Ashoona's detailed and energetic pen and ink strokes.

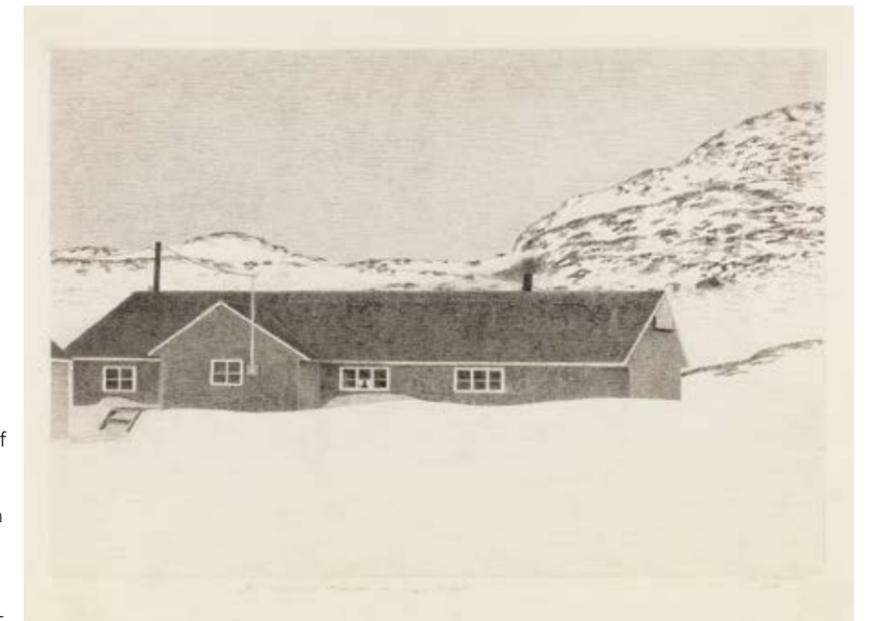


14 ITEE POOTOOGOOK (1951-2014) m., KINNGAIT (CAPE DORSET), *The Anglican Mission in Cape Dorset*, 2006, graphite on paper, 20 x 26 in (50.8 x 66 cm), titled, signed, and dated: "The Anglican Mission in Cape Dorset / ITEE POOTOOGOOK / 2006".

ESTIMATE: \$3,000 / \$5,000

Exhibited and Published: Nancy Campbell, *Itee Pootoogook: Hymns to the Silence*, McMichael Canadian Art Collection, Kleinburg, Ontario, May 21 – September 2, 2019. Catalogue: (Fredericton, NB: Goose Lane Editions / Kleinburg: McMichael Canadian Art Collection, 2019), ill. p. 24.

Among the most sublime of Itee Pootoogook's drawings are those created in graphite pencil. Despite the lack of colour – or perhaps because of it – the artist was able to capture the 'essence' of his subject, here the Anglican Mission house, now long gone, on a dark winter's day. The soft strokes of the pencil suggest a warm building, from which a lone figure gazes out at the snowy afternoon. The Anglican Mission house, completed in 1961, provided a welcoming 'drop in' centre for the whole community, providing warmth, companionship, tea, and cookies. This atmospheric drawing is redolent of Pootoogook's memory: a warm haven on cold days.



Looking for examples of caribou sculptures by Osuitok to compare with this gorgeous work, we are reminded of one in particular: a stunning *Walking Caribou* from c. 1987-88 which we had the privilege to offer in our 13 July 2021 auction (Lot 27). In that catalogue essay we wrote: "Osuitok's vision – his genius – was his ability to idealize his caribou subjects through stylization. The animal's forms are simplified here, attenuated there, exaggerated here and there, to create the artist's vision of the perfect caribou." The idea of Osuitok's idealized "vision" of the animal cannot be stressed enough, for it lies at the heart of what makes his finest versions such sublime works of art.

Comparing depictions by Osuitok to those of the Cape Dorset graphic artist Kananginak Pootoogook – the other truly great portrayer of the animal in our opinion – is useful. In his drawings and prints Kananginak took the more "realistic" path, rendering his subjects with sensitivity and grace, and sometimes in unusual poses, but almost always with a high degree of naturalistic detail. [1] Osuitok's caribou, on the other hand, really are idealizations rather than portraits. We think this is because he was pushing himself to the limits as an artist rather than an observer. We can almost imagine Osuitok asking himself: *How thin can I carve those legs before they break? How much can I refine the shape of the neck and head before they become abstract shapes?*

The stance of *Standing Caribou* greatly resembles that of the previously mentioned *Walking Caribou*, with one difference: its head is raised high, which suggests that the animal has stopped walking and is scenting danger in the air. Here Osuitok has created another masterpiece: exquisitely crafted, beautifully poised, and supremely elegant in every aspect of its sculptural form. In short: a vision.

1. See Hessel, *Inuit Art* (1998), pl. 25, p. 36; Hessel, *Arctic Spirit* (2006), cats. 95-96, pp. 106-107; and in many other publications.



15 OSUITOK IPEELEE, R.C.A. (1923-2005) m., KINNGAIT (CAPE DORSET), *Standing Caribou*, mid-late 1980s, stone and antler, 17.5 x 16.75 x 5 in (44.5 x 42.5 x 12.7 cm), measurements reflect dimensions with inset antlers, without: 13 x 16.75 x 3.5 in (33 x 42.5 x 8.9 cm), inscribed and signed: **PLA** (Kinngait) / **ᐅᐱᐃᐅ ᐃᐱᐅ**.
ESTIMATE: \$35,000 / \$50,000



CHRISTIAN WHITE

Christian White is a master Haida argillite carver with a career that began as a teenager and continues to the present. His style is defined by the elaborate use of inlays of mastodon ivory, catlinite, abalone, and stone. Immersed in his Haida culture, White is an artist, teacher, dedicated cultural performer, and student of the language. He created a longhouse in Masset for ceremonial purposes, community events and the training of new artists, and has had several totem poles carved with students erected on Haida Gwaii. "I can't get three words into a story without starting a sculpture." This early quote from Christian explains his approach to motion, movement, and capturing a dramatic moment in time rather than static forms. The Haida have many travelling Raven stories that involve Raven criss-crossing the Northwest Coast on a mission of discovery, meddling and upsetting the balance, often resulting in dramatic changes to the world. Raven would often travel with a companion, Eagle or Butterfly, and they would arrive at distant villages in time for major ceremonial events. Raven would ask to be presented sometimes in human or half human forms, male or female – hiding from his reputation as a meddler. Raven often dressed as a noble with a carved or woven crest hat with potlatch rings (rings represent the number of major potlatches hosted), a fine robe and apron, and a chief's staff. It is customary to have someone speak on your behalf to ensure that one is not being boastful and is keeping the information to the factual essence. Raven would delegate Eagle as the speaker, but Eagle would often intentionally misrepresent the wishes of Raven.

Gary Wyatt



16 CHRISTIAN WHITE (1962-), HAIDA, HAIDA GWAI (OLD MASSET), B.C., *Raven Chief*, 2003, argillite, mastodon ivory, abalone, and catlinite, 11.75 x 5.75 x 5 in (29.8 x 14.6 x 12.7 cm), titled, inscribed with artist's initials, dated, and further inscribed: "Raven Cheif [sic] / Yaahl 7" t'l'aagdaas / CW / 2003 / Haida Gwaii". ESTIMATE: \$40,000 / \$60,000

HEILTSUK OR HAISLA

This large, striking sculpture shows considerable age and an affinity with Heiltsuk or Haisla work from the fourth quarter of the 19th century. The sculpture and painting of the creature's head is lively and refined, indicative of a practiced and skilled artist. With nothing similar with which to compare this, it's hard to know whether it was originally a mask, or something like a canoe ornament made to fit around a bow piece, or perhaps some other sculptural figure of which this may have been a part. Bill Holm made an addition that was intended to give it context based on being a mask. For this he created a new lower jaw that was articulated. He reinforced the pieces he fitted onto the sides of the mouth with countersunk steel bolts. He also added the lower jaw and hinged joint that enabled it to open and close like a mask. This was a successful construction that gives life to the original image.

If this wasn't a mask originally, what else might it have been? It may have been a canoe ornament or something similar, attached to a separate object as a sculptural enhancement. It is not likely to have been part of a totem pole, as the wood grain is in the wrong direction for that. It may have been part of some kind of sea creature figure, created for display at important occasions. Even without a specific history that we're aware of, one can nevertheless envision the possibilities of how this refined sculpture once stood out, a small part of something larger.

Steven C. Brown

Bill Holm (1925-2020), Professor Emeritus of Art History at the University of Washington, Curator Emeritus of Northwest Coast Indian Art at the Burke Museum, and author of groundbreaking books on the subject, is recognized internationally as one of the most knowledgeable experts in the field of Northwest Coast Native art history. Holm was also an artist in his own right and in his quest to better understand traditional techniques, he carved examples of virtually every kind of object. He was commissioned to restore historical artworks on occasion and is known for his careful and thoughtful work in this area.



17 UNIDENTIFIED HEILTSUK OR HAISLA ARTIST. *Large Mask or Canoe Ornament*, fourth quarter of the 19th century, wood and pigment, 14 x 34 x 17.5 in (35.6 x 86.4 x 44.5 cm), measurements reflect height without custom made metal stand; with: 68 in (172.7 cm); restored by Bill Holm, with his engraved signature.
ESTIMATE: \$20,000 / \$30,000

18 JOHN PANGNARK (1920-1980), ARVIAT (ESKIMO POINT), *Woman with Raised Arms*, c. 1970-72, stone, 8.75 x 6.75 x 7.25 in (22.2 x 17.1 x 18.4 cm), unsigned. ESTIMATE: \$8,000 / \$12,000

Woman with Raised Arms is an important transitional work from Pangnark's "middle" period, dating from the very early 1970s; in other words, carved after the artist's early experimentation with small, relatively naturalistic but hard-edged works in the late 1960s, and before the period when he delved into more extreme abstraction c. 1973-74. Quite a sizable work, this sculpture is carved in a dense, obdurate stone. The highly distinctive tool marks suggest that Pangnark worked very hard to coax a very expressive and even emotionally charged female figure from the stubborn material. The kneeling woman looks up and raises her arms in a gesture that might be beseeching or anguished, or is possibly one of thanksgiving. Pangnark in fact carved several figures with raised arms over the course of his career (see references online). This imposing sculpture, slightly raw in both its physicality and emotional intensity, is one of the most impressive and moving examples we have seen.



19 PETER SEVOGA (1940-2007), QAMANI'TUAQ (BAKER LAKE), *Seated Man with Raised Hands*, 1968, stone, 10 x 6.25 x 4 in (25.4 x 15.9 x 10.2 cm), inscribed with a disc number (not the artist's).

ESTIMATE: \$3,000 / \$5,000

Provenance: Collection of M.F. (Budd) Feheley, Toronto; Feheley Fine Arts, Toronto.

Exhibited and Published: Feheley Fine Arts, Toronto, *The Discreet Collector*, June 2002; catalogue no. 26.

Although Peter Sevoga began carving in the 1960s when still in his twenties, there are few documented works from that decade. Not represented in the 1971 *Sculpture/Inuit* catalogue or in George Swinton's 1972 book *Sculpture of the Eskimo*, Sevoga's career blossomed immediately thereafter, and he is now considered one of the truly great Baker Lake sculptors. His particular genius was the ability to create stone sculptures that are massive yet delicately balanced and elegantly modelled and finished. *Man with Raised Hands* from 1968 is the perfect harbinger of that style; here the clothed human figure is carved with beautifully rounded but not exaggerated proportions, while the carefully poised arms end in small, elegant hands, matching the man's delicate facial features. This refined, naturalistic figure makes a fascinating contrast with John Pangnark's abstract *Woman with Raised Arms* (see previous Lot).

BEADED CARIBOU SKIN AMAUTIQ



20 UNIDENTIFIED INUIT ARTIST, ARVIAT (ESKIMO POINT) OR KANGIQLINIQ (RANKIN INLET), *Beaded Caribou Skin Amautiq*, c. 1980s, caribou skin, felt duffle, cotton fabric, glass beads, wool fabric, and cotton thread, 52 x 31 x 7 in (132.1 x 78.7 x 17.8 cm), unsigned.

ESTIMATE: \$10,000 / \$15,000

Beaded women's amautiit are truly among the most spectacular of Inuit art works. Soon after the introduction of colourful trade beads to Canada's Arctic by Hudson's Bay Company traders in the 18th century, Inuit women – most notably among the Caribou Inuit in the Kivalliq (Keewatin) Region – began incorporating them into traditional amautiq designs, and to some extent also in men's parkas. By the mid-19th century, lavishly decorated amautiit were the height of fashion, particularly in the Kivalliq (see Hessel, *Inuit Art*, p. 172, for a photo of five Inuit women, c. 1904-05).

Although the great majority of amautiit created in recent decades – even those made following traditional designs – are sewn from fabrics such as wool duffle and cotton/polyester blends, a few are still sewn from caribou skin. Every step in making a truly traditional amautiq is incredibly laborious: preparing the skins through tanning, scraping, and softening; cutting and sewing the skins together in the proper proportions; and beading and affixing the decorative panels and fringes. The entire project can take many months if not years to complete, and even the most skilled seamstresses have created only a handful of these amautiit. While the overall patterns are steeped in tradition, each artist can showcase her unique skills in the creation of floral and geometric beaded designs. We hope one day to discover the name of the Kivalliq artist who created this superb example. The classic regional style, with its exaggerated shoulders and spectacular beaded decoration, is beautifully embodied in this amautiq.

For those who wish to learn more about the design and making of Inuit clothing, we recommend Judy Hall, Jill Oakes, and Sally Qimmiu'naaq Webster, *Sanatujut: Pride in Women's Work* (Hull: Canadian Museum of Civilization, 1994 (which illustrates numerous Caribou Inuit examples); and Betty Kobayashi Isseman, *Sinews of Survival: The Living Legacy of Inuit Clothing* (Vancouver: UBC Press, 1997).

MARION TUU'LUQ

Like *Trumpeter Swans* from 1973 and *Crowd of People* from 1974 (offered at First Arts sales in December 2022 and June 2022 respectively), *The Prayer Meeting* is another masterpiece exhibited in the landmark travelling exhibition *Marion Tuu'luq* which opened at the National Gallery of Canada in 2002. As the very last work on cloth created by the artist, it represents a poignant but spectacular culmination of Tuu'luq's artistic career [1]. Marie Bouchard discusses the importance of the work in the NGC catalogue:

"The artist's work of bridging cultures seems to reach its peak in *The Prayer Meeting* (cat. 36), her final work on cloth. At the core is a large rounded face with fish radiating from four sides. This cross-like image can be read as a Christian symbol or as a symbol of the traditional symbiotic relationship between human and nature. The top half of the work features people assembled in prayer, some with their arms raised, signalling their commitment to Jesus, as is practised by Tuu'luq and others in the Christian Fellowship Church at Baker Lake. In the lower half of the picture, Inuit, animals, and birds mix freely with figures of fish-women, fish-men and bird people, the animistic forms of their traditional universe. Produced when Tuu'luq was seventy-nine years old, this work may have been conceived after a bit of covert soul-searching into her own beliefs about the central importance of religion, in both forms, and the relationship between them in her life. It also speaks to Inuit's vision for Nunavut as a region of Canada where credence is paid once again to their traditional beliefs and values" [2].

Tuu'luq had been baptized an Anglican in 1939. When the Reverend Armand Tagoona (who had been an Anglican minister) opened his Christian Fellowship Church in the early 1970s with the avowed aim of incorporating Inuit values and beliefs, she began attending both churches. It is fascinating to compare this final masterpiece to the great *Crowd of People* from 1974. The earlier work probably depicts an Anglican service, with only the very bottom tier showing traditional beliefs, while *The Prayer Meeting* illustrates a somewhat more casual and boisterous Fellowship gathering sharing space with a multitude of animals and hybrid animal-humans. Bouchard describes the imagery in the upper half as Christian and the lower half as animistic, but we can't help noticing that two fish-people have "infiltrated" the upper half! This little subversive gesture is just one example of the little surprises and quirks that makes this work on cloth so delightful. We also love the colour changeups in both appliqué and embroidery; the two baby fish-people that appear to be suckling; and the walrus that has joined the troupe of belugas. *The Prayer Meeting* is indeed a joyful and fitting exclamation mark to Tuu'luq's long list of artistic achievements!

1. Tuu'luq developed a skin allergy to wool which forced her to stop making works on cloth in 1989. She suffered a debilitating stroke the next year that prevented her from making any art at all.

2. Marie Bouchard, "Negotiating a Third Space: The Works on Cloth of Marion Tuu'luq" in National Gallery of Canada, *Marion Tuu'luq* (Ottawa: NGC, 2002:17-45), p. 41.



21 MARION TUU'LUQ (1910-2002), QAMANI'TUAQ (BAKER LAKE), *Prayer Meeting*, 1989, stroud, felt, embroidery floss, and cotton thread, 56.25 x 46.75 in (142.9 x 118.7 cm), signed: "ᑕᑕ ᑭᑎᑦᑦ".

ESTIMATE: \$60,000 / \$90,000

Provenance: Collection of Marie Bouchard and James Macleod, Winnipeg; Feheley Fine Arts, Toronto.

Exhibited and Published: *Immaginario Inuit: Arte e Cultura degli Esquimesi Canadesi*, Galleria d'Arte Moderna e Contemporanea di Palazzo Forti, Verona, 19 March – 9 July 1995; catalogue: 147, p. 240.

Exhibited and Published: *The Royal Canadian Academy of Arts: Prairie Region Exhibition*, Winnipeg Art Gallery, 30 May – 28 September 1997 / MacKenzie Art Gallery, Regina, 19 June – 16 August 1998; catalogue unpaginated.

Exhibited and Published: Marie Bouchard and Marie Routledge, *Marion Tuu'luq*, National Gallery of Canada, 2002 (travelling exhibition, 2002-2004); catalogue (Ottawa: National Gallery of Canada, 2002), cat. 36.

Exhibited: *Colors from the Snow*, Jensen Arctic Museum, Western Oregon University, Monmouth, OR, 14 June – 2 August 1996.

Published: Maria Muehlen, "Some recent work by women from Baker Lake" in *Inuit Art Quarterly* (Summer/Fall 1992:30-35), p. 35.



PETER SEVOGA



Unlike many of his fellow Baker Lake sculptors such as Barnabus Arnasungaaq, Mathew Aqigaaq, and George Tatanniq, Peter Sevoga seldom portrayed muskoxen; his subjects of choice were almost always small family groups and single human figures. Any offer of a muskox sculpture by Sevoga would be a rare treat; the presentation of this monumental masterpiece ranks as a landmark event.

This spectacular sculpture manages to be both awesome in its scale and bulk, but also amazingly endearing. The animal's massive size and form compare with the largest fine examples we can recall by Arnasungaaq, the most famous sculptor of muskoxen. Not since Barnabus's colossal *Muskox* from 1973 (which graced the cover of our July 2020 auction catalogue) have we seen such an impressive example. The power of Sevoga's *Muskox* stems from a combination of its large size and its incredibly compact form and in that way reminds us of Pauta Saila's brilliant polar bears. Interestingly, here Sevoga eschews his more typical "refined" carving style in favour of a somewhat rawer treatment of the stone, complete with axe and other tool marks. In contrast, the tilt of the animal's head and its simplified facial features, together with the subtle treatment of its hooves, give it an unexpected charm and even grace. A stupendous work.



22 PETER SEVOGA (1940-2007), QAMANI'TUAG (BAKER LAKE), *Muskox*, c. 1972, stone, 14 x 19.5 x 10.5 in (35.6 x 49.5 x 26.7 cm), signed: "AC / ᐱᐱᐱ".

ESTIMATE: \$18,000 / \$28,000

Provenance: A Canadian Private Collection; Spirit Wrestler Gallery, Vancouver.

Exhibited and Published: Spirit Wrestler Gallery, Vancouver, *Keewatin 2000*, 2000; catalogue B 34.



JESSIE OONARK

Baptized as an Anglican in 1944 as "Jessie Onak," by the mid-1960s Oonark had begun to incorporate Christian themes in her art. She often blended traditional shamanic and Christian imagery in her drawings and works on cloth but occasionally, as in this important drawing from 1978, Oonark focused solely on a Christian theme. Illustrating the intensity of her devotion, Oonark presents one of the most enduring themes in Christian art: the crucifixion of Jesus. The figure of Christ is frontally facing, his limbs elongated, and his body limned in a warm yellow orange, as if glowing with brilliant spiritual presence. In the top left and lower right, two figures cast their gazes downward, their hands raised in anguish and sorrow. Elements of other aspects of the *Passion of Christ* are present in the work. In the top right, a tormentor readies what may be a whip but might be a hammer. In the lower centre two men – likely soldiers – raise their arms upwards as they elevate the crucifix. They are flanked by two figures whose arms are held forth in a seeming bid to arrest the action.

Oonark depicts the wooden cross in a way that alters our perception of the event. What is presumably the heavy upright post of the cross is here shown horizontally, dividing the image into two tiers – which happens to neatly conform to the artist's favoured compositional style. Since the post and the crosspiece are shown separately, we wonder if the cross is being either constructed or dismantled. If it is the latter that Oonark is illustrating, this image of Christ as a floating or even soaring bird-like figure – accentuating the ethereal and supernatural rather than the physical – probably represents his Ascension, which explains the title *Giver of Life*. Remarkable.

This drawing was translated into a famous stencil print by Magdalene Ukatiku for the 1983/84 Baker Lake collection (#16). Because Oonark was too ill to travel, a copy of the print was presented by Janet Kigusiuq, Oonark's eldest daughter, to His Holiness Pope John Paul II during a public mass held in Ottawa in September 1984, as a "gift from the Inuit of Canada."

23 JESSIE OONARK, O.C., R.C.A (1906-1985) QAMANI'TUAQ (BAKER LAKE), *Giver of Life*, c. 1978, coloured pencil on paper, 22 x 30 in (55.9 x 76.2 cm), signed: "J.O.". Original drawing for the print of the same name.

ESTIMATE: \$8,000 / \$12,000

Provenance: Nunavut Gallery, Winnipeg.

Exhibited and Published: *Jessie Oonark: A Retrospective*, Winnipeg Art Gallery, Nov. 1986 - Feb. 1987, (Canadian tour 1987-1988); catalogue: Jean Blodgett and Marie Bouchard, (WAG, 1986), cat. 79, p. 134.

JANET KIGUSIUQ



Janet Kigusiuq was an accomplished artist in several media, with a style that evolved over the decades. Her early drawings and prints exhibit linear, narrative images featuring minimal, isolated colour accents, depicting groups of people engaged in daily life and traditional activities. By 1990 Kigusiuq was clearly favouring larger blocks of colour, and fewer, larger human and animal figures. In *People, Bears, and Dogs*, we are treated to her distinctive figures presented with a grander and bolder vision. The accent seems to be on display rather than narrative. The central man, almost life-size, faces the viewer with a smile and an outfit adorned with carefully aligned fly stitches. The couples on either side of him sport coordinated outfits; Kigusiuq's penchant for skewing perspectives and scale in her work leaves us wondering whether they are following the man or simply viewing him as we do. Likewise, the two bears stare at each other as much as they do the man, who is seemingly oblivious to their presence. While most of the dogs also face the man, the two dogs at lower right appear to be having a conversation with each other, oblivious of the great man in their midst, or perhaps discussing him! What remains an enigma to us is whether the man is literally a giant, or simply important or special in some way that eludes us? Is he perhaps Kigusiuq's late husband Mark Uqayuittuq, or the legendary wanderer Kiviuiq?

24 JANET KIGUSIUQ (1926-2005), QAMANI'TUAQ (BAKER LAKE), *People, Bears, and Dogs*, 1994, stroud, felt, embroidery floss, and cotton thread, 52.5 x 52.5 in (133.3 x 133.3 cm), signed: "PJrD". ESTIMATE: \$8,000 / \$12,000

ISA AQIATTUSUK SMILER



25 **ISA AQIATTUSUK SMILER** (1921-1986), INUKJUAK (PORT HARRISON), *Mother Nursing a Child*, c. 1951-52, stone and ivory, 10 x 8.25 x 7 in (25.4 x 21 x 17.8 cm), unsigned.

ESTIMATE: \$20,000 / \$30,000

Provenance: Canadian Guild of Crafts Québec, Montreal; A Montreal Private Collection; Galerie Elca London, Montreal.

Long overlooked among Inukjuak carvers of the early 1950s, Isa Smiler now has a prominent place in the Inuit art pantheon thanks in large part to Darlene Coward Wight's 2006 *Early Masters* exhibition and catalogue from the Winnipeg Art Gallery. Three important early mother and child sculptures by Smiler are illustrated there; a handful more have come to light since then, including the magnificent *Standing Mother and Child* offered in our 14 June 2022 catalogue (Lot 21). With the addition of this early work attributed to the artist, we propose the following updated chronology for *Mother and Child* works by Isa Smiler: c. 1951-52 for the current *Mother Nursing a Child*; 1952 for the Walker's Auctions Nov. 2016 work (Lot 39); c. 1952-53 for the *Early Masters* p. 95; c. 1953 for *Standing Mother and Child*, First Arts 14 June 2022 catalogue (Lot 21); c. 1953 for *Early Masters* p. 92; and c. 1954 for *Early Masters* p. 94.

Although Smiler himself is quoted as saying that he only started carved "earnestly" in 1955-56 [1], James Houston considered him to be an accomplished artist by 1949. [2] *Mother Nursing a Child* is clearly a very early version (perhaps the very first) of what would become Isa Smiler's most important series of works, with a trademark style and favourite subject matter and pose in the first half of the 1950s: highly distinctive, impressively large, and rotund figures of seated or kneeling mothers nursing their young children. Almost all of the telltale attributes of his iconic compositions are present: one arm pulled out of its sleeve to support or guide the child to the mother's breast, while the other hand supports the infant's weight from the front; the masterfully rendered voluminous form of her amautiq, complete with carefully delineated trim; the powerful circular sweep of her hood; the attention paid to her traditional hairstyle; and the mother's gaze directed not at her child but at the viewer. Likely within a year, the artist would invent the style of facial features that define the look of his later works. *Mother Nursing a Child* is a remarkable, seminal work that further solidifies Isa Smiler's stature as one of the truly great "early masters" of Inuit art.

1. In a 1977 *Inuktitut* magazine article by him, reproduced in Darlene Wight, *Early Masters* (WAG, 2006), p. 93.

2. James Houston, *Confessions of an Igloo Dweller* (Toronto: McClelland and Stewart, 1995), p. 20.



26 JESSIE OONARK, O.C., R.C.A (1906-1985), PRINTMAKER: SUSAN TOOLOOKTOOK (1951-), QAMANI'TUAQ (BAKER LAKE), *Voice from my Dreams*, 1973 #17, stonecut and stencil print, 19 x 23.75 in (48.3 x 60.3 cm), 41/50. ESTIMATE: \$4,000 / \$6,000

Voice from my Dreams beautifully showcases Jessie Oonark's signature elements of symmetry and iconic feminine imagery in a simple yet powerful composition. At the centre an ulu shape radiates from a woman's tattooed face; her torso doubles as a tattooed bird face. Oonark often dismissed questions about the meaning of her works with offhand comments such as "it doesn't mean anything, it just came from my mind." We are constantly reminded just how sophisticated and brilliantly inventive Oonark's mind was. This almost spectral scene in yellow with accented red unfolds against a dense black. The near-symmetry of the left and right, and the way in which the various figures connect to each other, remind us of similarly composed, contemporaneous prints by Oonark, for example *Figure in Striped Clothing* from 1972 and *High Play*, also from 1973 – both of which were based on small works on cloth. We would not be at all surprised if *Voice from my Dreams* was found to be similarly inspired by a small appliqué and embroidery hanging.



27 WILLIAM NOAH (1943-2020), QAMANI'TUAQ (BAKER LAKE), *Shaman*, 1971 (1972 #24), stonecut and stencil print, 37 x 25 in (94 x 63.5 cm), AP II/II, aside from the numbered edition of 13. ESTIMATE: \$4,000 / \$6,000

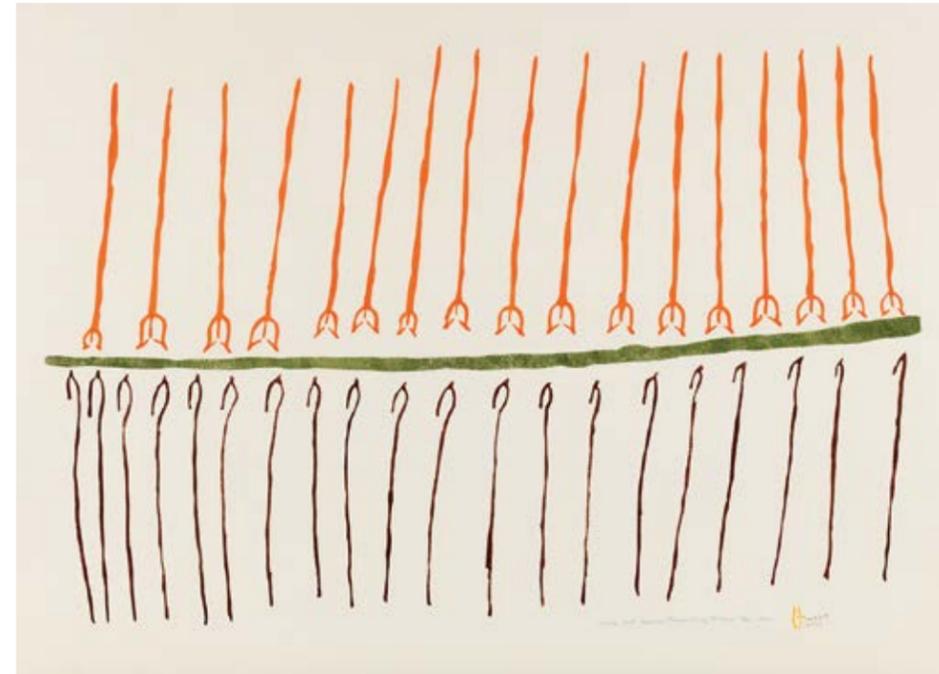
One of the most famous early Baker Lake print images, *Shaman* was both designed and skillfully printed by William Noah, Jessie Oonark's youngest child. With its intense yellow and red inks punctuated by flashes of other eclectic colours and encased in a bold black outline, the image resonates with power and energy. While skeletal markings are frequently seen in Inuit art – all the way back to prehistoric times – alluding to shamanic practices, here Noah offers a surprisingly graphic x-ray image of a shaman-as-hunter. In his 1929 publication, Knud Rasmussen outlines the initiation process whereby the shaman acquires the ability to see himself in skeletal form, "...by the power his brain derives from the super-natural[. He] divests his body of its flesh and blood, so that nothing remains but his bones." [1] Our vertical presentation of this important and rare print corresponds to the orientation of Noah's original drawing.

1. As quoted in Blodgett, *Eskimo Narrative* (Winnipeg Art Gallery, 1979), p. 45.



28 LUKE ANGUHADLUQ (1895-1982), PRINTMAKER: MARTHA NOAH (1943-), QAMANI'TUAQ (BAKER LAKE), *Hooks and Spears*, 1974 #10, stencil print, 22 x 29.75 in (55.9 x 75.6 cm), 22/34. ESTIMATE: \$3,500 / \$5,000

A minimalistic ode to an old hunter's life on the land, *Hooks and Spears* captivates us with its dazzling, abstract simplicity. Two rows of fishing implements appear at rhythmic intervals across the page, divided by a horizontal green stroke that may represent a waterline or groundline. These tools symbolize the enduring connection between Anguhadluq and his community to the migratory fish in the Back River area, which they harvested in weirs during the bountiful warm seasons. In the top register, inked in orange, are the kakivak trident spears poised for the pierce. Below is a row of *nigshik* hooks or gaffs, used to sweep up teeming schools of fish that might appear in the weirs. The *nigshik* was often the preferred fishing tool among the Utkuhikhalingmiut. To Anguhadluq, the symbolism of these implements must have been at least as powerful as that of the *ulu*.



29 MARK EMERAK (1901-1983), STONECUTTER: HARRY EGUTAK (1925-2001), PRINTER: LOUIE NIGIYOK (1960-), ULUKHAKTOK (HOLMAN ISLAND), *The Great Whirlpool (Kalaniyaoktok)*, Kalvak/Emerak Memorial Portfolio, 1987 #7, stonecut print, 20 x 25.5 in (50.8 x 64.8 cm), 26/55. ESTIMATE: \$700 / \$1,000

My father drew this [subject] a lot. I saw him making that and I asked him about it. He told me it was a story. Two men were talking and one told the other that if he took his boat out to a certain place the water would suck him down. The second man didn't believe him, so he paddled out to that place anyway. He and his boat were sucked down into the water and never seen again. I don't know why he didn't draw the people. When I first saw that drawing I thought it was nothing. [1]

Emerak's daughter Mary Uyargaklik provides the fascinating story behind the artist's original drawing in a 2000 interview with Darlene Wight. Her initial reaction to her father's semi-abstract image is entirely understandable. We recall, however, that our own initial reaction to the print was "OMG how stunning!"

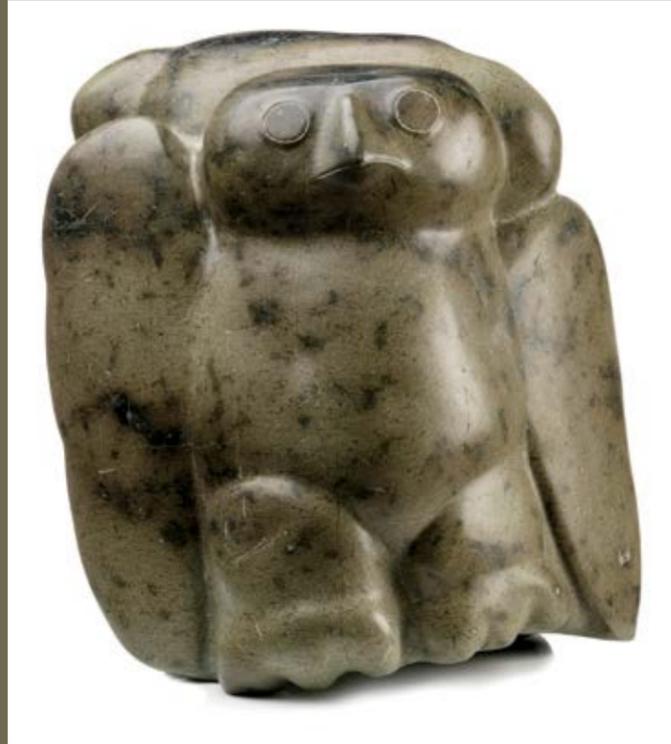
1. See Darlene Wight, *Holman: Forty Years of Graphic Art*, (Winnipeg: Winnipeg Art Gallery, 2002), p. 29.



Beginning in the mid 1950s, even before she took up drawing, Kenojuak Ashevak began shaping her visions in stone. While her sculptures feature much of the same subject matter as her iconic prints and drawings, they offer a different texture of reality; one that is more solid, unyielding, yet nuanced. Her most prolific periods of carving were in the late 1960s and in the early 1980s, but she continued carving occasionally until about 2000. Crafted from the newly discovered stone deposit at Markham Bay, *Double-Owl Figure* dates to the earlier period. In this work, Kenojuak used one of her most cherished thematic threads that she explored in two dimensions – the owl – and gave the motif weight and volume, offering those acquainted with her art a creation that was both familiar in subject and innovative in form.

Double-Owl Figure is an impressively large sculpture, stylistically similar to other important pieces by Kenojuak from the late 1960s. But it is also an intriguing and enigmatic work. Apparently Kenojuak has simply created a double-owl figure: one energetic owl with its beak open and wings spread, and another more passive bird with its large wings pulled back. What makes us curious is the look of the larger bird, for it sprouts enormous “ears” almost as large as its wings. Kenojuak knew that the ears of Arctic Snowy Owls are essentially invisible, and even the ears of Horned Owls (much admired by Joe Talirunili) are nothing like these. Is it possible that this being is the “spirit double” of the owl to which it is joined? More likely it is the flamboyant “alter ego” of the quieter bird. When we examine Kenojuak’s owl imagery over the years in her prints and drawings, we find dozens of examples with extravagant ear- or horn-like extensions (see Lot 54). [1] Either way, in this fully resolved composition Kenojuak has created, yet again, a stunning and highly original depiction of the birds that dominated her artistic imagination.

1. For another important and quite similar sculpture from this period, see *Birds*, reproduced in Jean Blodgett, *Kenojuak*, (Toronto: Firefly Books, 1985), fig. xxxii, p. 69, now in the Sarick Collection at the Art Gallery of Ontario; also reproduced in Swinton (1972/92), fig. 450, p. 184. The owl at the top of this composition sprouts similar “wings” from its head.



KENOJUAK ASHEVAK



30 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., KINNGAIT (CAPE DORSET), *Double-Owl Figure*, late 1960s, stone, 16.5 x 15.5 x 10 in (41.9 x 39.4 x 25.4 cm), unsigned; with affixed typeset label, “1.70 Owls”.

ESTIMATE: \$25,000 / \$35,000

Provenance: Waddington's Auctions, Nov. 4-5, 2002, Lot 291.

KENOJUAK ASHEVAK



31 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., KINNGAIT (CAPE DORSET), *Composition (Two Owls with Birds)*, 1962, graphite on paper, 19.25 x 26 in (48.9 x 66 cm), signed: "P. 10444"; inscribed in graphite by Terry Ryan: "KENO"; inscribed in graphite in an unknown hand, verso, "KENOJUAK / 1962 / TWO OWLS WITH BIRDS."

ESTIMATE: \$8,000 / \$12,000

Drawn in Kenojuak's distinctive early style that was still informed by her sealskin appliqué technique, here graphite lines gracefully sweep across the sheet. A complex, quite symmetrical network of her most cherished subjects — owls and other birds — unfolds, each lending its form to a unified vision. Wings spread wide while talons and beaks intermingle so that they merge into a seamless ballet of form and void. Here, it is not just the birds but the very emptiness between them that sings in a melody orchestrated by the innate instinct of a master artist.

Transitioning from the stark shapes and solidly filled forms of her earlier graphite works, Kenojuak's artistry after about 1962-63 unfolds as a medley of refined embellishments. Though the essence of her earlier approach is still evident in this drawing in the bodies of the two central owls, we see U- and V-shapes used to represent the plumage of the birds. Elsewhere, ornamental markings such as the stripes gracing the necks of various birds serve simply as artistic flourishes, added by the artist solely to enrich the visual complexity of the piece.

32 JOSEPHIE POOTOOGOOK (1887-1958), **PRINTMAKER: JOANASSIE SALAMONIE** (1938-1998), KINNGAIT (CAPE DORSET), *Caribou (Summer Caribou)*, 1958, linocut print, 6 x 8 in (15.2 x 20.3 cm), framed, 8/30.

ESTIMATE: \$4,000 / \$6,000

Illustrated in the AGO's *Inuit Modern* catalogue (p. 70), the elder Pootoogook's original graphite drawing reveals a starkly different vision from the present print — a hunting scene that features two hunters with rifles closing in on a caribou and its two calves. Emerging from Kinngait's nascent graphic art scene, this work underwent a transformation from drawing to print, abandoning the image of a hunt in favour of one with an aura of serene tranquility. First appearing in 1957-58 in an exhibition at the Hudson's Bay Company in Winnipeg, the image was marketed as *Grazing Caribou*, although the prints themselves simply carried the inscription *Caribou*, as in the present lot. Later, in a 1975 essay for *The Beaver*, Mary Craig rechristened this golden-hued composition of a foraging caribou and its young as *Summer Caribou* (p. 25). The total number of prints on yellow or blue grounds remains uncertain for both proofs and editions, though the yellow version appears notably less frequently in the market. Amidst these metamorphoses and shifts in subject and names, this gorgeous print adds a fascinating perspective on what is retrospectively known as Cape Dorset's earliest "Experimental Collection," all the while preserving its timeless allure and beauty.



33 KIAKSHUK (1886-1966) m., **PRINTMAKER: JOANASSIE SALAMONIE** (1938-1998) m. or **TIMOTHY OTTOCHIE** (1904-1982) or **IYOLA KINGWATSIK** (1933-2000) m., KINNGAIT (CAPE DORSET), *Singing Women Sew Kayak*, 1960 #29, stonecut (linocut?) print, 25 x 13 in (63.5 x 33 cm), 29/50.

ESTIMATE: \$3,000 / \$5,000

This print from 1960 beautifully captures Kiakshuk's original hand drawn vision. Carefully printed in a striking black ink, *Singing Women Sewing Kayak* has a delicacy and clarity that comes through despite the monotone palette. The figures are beautifully rendered, balanced around the kayak they are working to cover, with more naturalistic definition than one is used to seeing in Kiakshuk's early prints. The slightly skewed perspective, showing the women in profile and their tools and kayak from above, adds to the charm of the scene. We can easily imagine the women singing rhythmically as their needles sway over and pierce the skins.



OSUITOK IPEELEE



Osuitok was born in 1923 at Neeouleetalik camp on southern Baffin Island and lived a traditional hunting life for three decades. He began making and selling ivory carvings already in the 1940s and started to carve stone in the early 1950s at the request of James Houston. Osuitok is widely considered to be Cape Dorset's preeminent and most influential sculptor.

Osuitok began carving figures of women already in the 1950s, and the artist's portraits of young women at work vie with those of caribou and birds as his favourite subjects. In Jean Blodgett's article on Osuitok she notes: "Representations of men... are far outnumbered by those of women. His representations of the female range from portrait busts with delicate facial features, long eyelashes, pert noses, and elaborate braids, to the buxom figures of his fisherwomen. He pays tribute to the Inuit woman's ability to fish, sew and care for children, and he frankly admires their physical form." [1]

This impressive and exceptionally lovely *Mother and Child, Scraping a Skin* reminds us of the slightly smaller but equally fine *Kneeling Woman Scraping a Skin* offered in the First Arts July 2020 sale (Lot 80). The composition here is rather more complex, however; the mother carries a toddler in her amautiq, and the sculpture draws more attention to the woman's work, as she scrapes a sealskin draped over a large stone. But what we are really drawn to are the gorgeous faces of the subjects. It is obvious that the woman's thoughts are elsewhere; in fact, both she and her child wear contemplative, even serious expressions. Certainly, the woman seems to have paused in her work. Brilliantly, Osuitok has created a work of art that delivers not only a wonderful sense of timelessness but also two fine portraits of pensiveness and intelligence in his subjects. Haunting and remarkable.

1. Jean Blodgett, "Osuitok Ipeelee" in Alma Houston, ed., *Inuit Art: An Anthology* (Watson & Dwyer, 1988:42-55), pp. 45-46. A lovely standing *Fisherwoman* from 1963 is illustrated in this article.



34 OSUITOK IPEELEE, R.C.A. (1923-2005) m., KINNGAIT (CAPE DORSET), *Mother and Child, Scraping a Skin*, c. 1980-82, stone, 16.25 x 12.5 x 18 in (41.3 x 31.8 x 45.7 cm), signed: "ᐅᓯᓯᓯ / ᐃᓯᓯᓯ". ESTIMATE: \$40,000 / \$60,000

EEGYVUDLUK POOTOOGOOK

This magnificent portrait of a mother hawk and chick is a pure delight. With its flawless design and spirited execution, Eegyvuđluk has transformed a block of serpentine stone into a sculpture bursting with life. This piece belongs in the pantheon of early 1960s Kinngait sculpture. The son of the pioneer graphic artist Josephie Pootoogook (1887-1958), Eegyvuđluk along with his brothers Kananginak, Paulassie, and Pudlat had a tremendous impact on Cape Dorset art. Whereas Kananginak became one of the community's most famous graphic artists and sculptors, Eegyvuđluk, although obviously a sculptor of the highest order, chose to spend his time behind the scenes. In his role as a master printmaker, Eegyvuđluk helped transform drawings into scores of stunning prints in all media including the iconic *Enchanted Owl* (see Lot 11). His contributions as a printer were enough to secure his place in the hall of fame. This gorgeous sculpture is the proverbial icing on the cake!



35 EEGYVUDLUK POOTOOGOOK (1931-1999) m., KINNGAIT (CAPE DORSET), *Hawk and Young*, 1962, stone, 7.5 x 4.25 x 5 in (19.1 x 10.8 x 12.7 cm), unsigned.
ESTIMATE: \$7,000 / \$10,000
Provenance: Collection of M.F. (Budd) Feheley, Toronto; Waddington's Auctions, 1 June 2015, Lot 136 (as Egevadluq Ragee).

ABRAHAM ETUNGAT

While perhaps best known for his birds, particularly his elegant standing *Birds of Spring*, Etungat carved a wide variety of subjects. A consummate craftsman and lover of materials, he strove to bring out not only the most beautiful sculptural forms possible but also best qualities in each piece of stone he worked, be it colour or translucency or texture. This lovely young mother is posed with two children, the younger one gazing quietly from its mother's hood, while the elder sibling fidgets slightly in her loving arms. This is a work of serene beauty, enlivened by the tender facial expressions of all three figures. The sculpture reminds us of the magnificent mother and child pieces by the elder Niviaqsi; in particular see First Arts, 5 December 2022, Lot 26. Both of these masterful works seem to focus more on emotional impact than flamboyant composition.



36 ABRAHAM ETUNGAT, R.C.A. (1911-1999), KINNGAIT (CAPE DORSET), *Woman with Two Children*, c. 1972, stone, 6.75 x 4 x 4.75 in (17.1 x 10.2 x 12.1 cm), signed: "ADU".
ESTIMATE: \$5,000 / \$8,000
Provenance: Terry Ryan Collection, Cape Dorset/Toronto; Feheley Fine Arts, Toronto.
Exhibited and Published: Feheley Fine Arts, Toronto, *The Ryan Collection*, May 9 – June 6, 1998; catalogue p. 34.
Exhibited and published: Feheley Fine Arts, Toronto, *The Discreet Collector*, June 2002; catalogue no. 36.

JOE TALIRUNILI

The two subjects that Joe Talirunili favoured in the last dozen years of his remarkable career are also the ones he is most famous for: his *Migration Boats*, and his owls. *Migration Boat with Owls and Dog* is an extraordinary sculpture unique in this artist's oeuvre, being the only work that combines these two themes. The story behind the making of this gem is as charming as the work itself.

Arden Barnes, an intrepid American nurse anaesthetist, travelled to Churchill, Manitoba in 1960 to experience the northern lands her father had worked in as a Hudson's Bay fur trader in the early 1900s. Intrigued by a Puvirnituq carving she had purchased there, she flew to Puvirnituq in 1961 and spent the first of what would be nine summers in the Arctic Québec community. She became the neighbour and close friend of Joe Talirunili, whose old plywood doghouse she purchased and "renovated" as her living quarters! Barnes purchased many of Joe's carvings over the years and particularly loved his owls. One day a beaming Talirunili (who by then had become famous for his *Migration Boats*) arrived at Barnes's "house" with a boat full of owls (and one dog) for her! [1] She treasured the sculpture and the rest of her collection for over thirty years, before finally selling it in 1999.



37 **JOE TALIRUNILI** (prob. 1899-1976), PUVIRNITUQ (POVUNGNITUK), *Migration Boat with Owls and Dog*, c. 1966-67, stone, bone, antler, skin, and sinew, 8 x 10.25 x 6.25 in (20.3 x 26 x 15.9 cm), signed in graphite on affixed paper label: "JOE ᑕᑕᑭᑕᑕ". ESTIMATE: \$250,000 / \$350,000

Provenance: Collection of Arden Barnes, received directly from the artist; Barnes was an Arctic nurse who stayed in Puvirnituq yearly in the 1960s and was for a time Joe Talirunili's closest neighbour. [2] Sold at Waddington's Auctions, November 1999, Lot 251, where the work set a new auction price record for a work of Inuit art.

Published: Ken Mantel et al., *Tuvaq: Inuit Art and the Modern World* (Bristol, UK: Sansom and Company Ltd., 2010), fig. 157, p. 161.

Migration Boat with Owls and Dog was probably carved c. 1966-67, a couple of years after Talirunili's very first *Migration Boat* from 1964. The sculpture is beautifully executed and brimming with lively and incredibly charming owls – which is not surprising, since Joe carved it with a very special client-friend in mind. To say that this boat brims with owls is an understatement; it is fairly bursting with them; there is room for only one to slightly spread its wings.

The actual dimensions of this compact sculpture (10.25 x 6.25 in) are deceiving, for from some angles it feels that the boat is as almost as wide as it is long. Very few of the owls look forwards; rather they all face outwards, as if straining to look back at us, the viewers; some even gaze upwards. Their eyes are huge, quite mesmerizingly so, and seemingly filled with wonder. The lone dog looks back, its mouth open in an excited bark. The psychological effect on the viewer is quite different from that of a "typical" *Migration Boat* by Talirunili, but it is no less powerful. Rather than conveying urgency and fear, *Migration Boat with Owls and Dog* expresses joie de vivre, wonderment, and the quirky exuberance that we associate with its maker. Given Joe's obsessive fascination with owls, it is not a stretch to imagine that he truly identified with them. So, although this sculpture might not be autobiographical, it certainly feels revelatory.

Migration Boat with Owls and Dog does share several key attributes with other boats by the artist – with a couple of interesting twists. The mast appears to be made of bone (or possibly antler), which is a highly unusual departure. The skin sail also is of an unusual shape, and we wonder if it's deliberately meant to look wing-like. The boat's stone rudder, carved as an extension of the boat's stern, is beautifully shaped, while the antler tiller nicely echoes the organic form of the mast. And Joe has affixed a paper label to the front of the hull bearing his signature in Roman letters and Inuktitut syllabics.



WALTON & BEAN

An almost whimsical composition of two bears holding onto the ends of a bowl, this sculpture is an active one, with movement planned into it. Made by the prolific duo of Rudolph Walton and Augustus Bean, craftsmen of Sitka in the late nineteenth and early twentieth century, this bowl exhibits their detailed and greatly pierced style of sculpture and embellishment. The bears are floating free from the vessel itself, connected to it only at their hands and feet. The heads of the bears feature abalone shell eyes and bone teeth. The rim of the bowl is embellished with glass beads and bone inlays, almost a kind of signature of the team of Walton and Bean. The sides of the bowl feature two-dimensional bird heads facing one another, the ends of the beaks turning slightly outward at the center of the bowl, thus giving dimensionality and depth to the nostril ends. The bowl is slightly undercut around the inside of the rim, making the vessel lighter and with more internal hollow than at first appears. Bean and Walton made numbers of such bowls, each with enough differences in form and development to give them a unique appearance.

Steven C. Brown



41 AUGUSTUS BEAN (1850-1926) and **RUDOLPH WALTON** (1867-1951), TLINGIT, SITKA, ALASKA, *Double Bear Feast Bowl*, c. 1900, wood, abalone, bone, and glass trade beads, 5.75 x 17 x 7.5 in (14.6 x 43.2 x 19.1 cm), unsigned.
ESTIMATE: \$7,000 / \$10,000



42 UNIDENTIFIED TLINGIT ARTIST, *Basket*, c. 1900, spruce root, natural and dyed bear grass, 11 x 11.5 x 10 in (27.9 x 29.2 x 25.4 cm).

ESTIMATE: \$2,500 / \$3,500

Spruce root is an amazing material, capable of being hand-split down to a very small, consistent size. The resource proved able to create hundreds of finely woven, beautifully designed baskets in the hands of dozens of traditional basket weavers among the Tlingit. This example comes from the top few percent of historically anonymous weavers and has been excellently preserved. The primary designs woven in dyed grass on a darkened ground are the large rectangular 'raven's tail' design, and a much smaller variant of the 'rainbow' or 'arrow' pattern.

Steven C. Brown

43 UNIDENTIFIED HAIDA ARTIST, SKIDEGATE, HAIDA GWAIL, *Late Trade Pipe*, 1890s, argillite and bone, 3.25 x 11 x 1.25 in (8.3 x 27.9 x 3.2 cm).

ESTIMATE: \$4,000 / \$6,000

This pipe is a cross between an early style of trade pipe with a long, integral stem, and a late period densely composed panel pipe, carved together in a single unit. The end of the smoking stem is reinforced with a bone ferrule to prevent cracking. On the wide end of the panel pipe, a bear and a human battle it out. The man is on his back, his head bent completely back, his hair and beard identifying him as a human. Above the human figure a bear is attacking, tearing at his jaw with sharp teeth. Behind them, a seated human has his head tilted far back. This man's arms and hands are different left and right, each side involved in separate tasks. The last figure in the group is less easy to identify but is probably a bird, perhaps a young chick.

Steven C. Brown



PRESTON SINGLETARY



The inverted hat was the result of a Eureka moment for Preston Singletary that occurred early in his experimentation to adapt traditional Tlingit forms and designs to art glass. When the hat was inverted, the light would strike the translucent glass and splay the design across the tabletop offering another dimension to the sculpture.

Singletary would create a series of hats each year for over a decade and has periodically returned to the form with new concepts that include both woven patterns and traditional formline painted designs etched into the glass. The hat forms are based on the meticulously woven spruce root and cedar bark hats that were traditionally woven with dense patterns by master weavers from across the Northwest Coast.

Singletary rose to international prominence as part of the Seattle glass art movement in the 1980s. After years of exploring Venetian style art glass, Singletary understood that glass could imitate a wide range of materials including several very different materials within the same piece – something that he saw often in the carved and painted pieces created by his Tlingit ancestors. This led him to concentrate fully on Northwest Coast art pieces. He is a graduate of the Pilchuck Glass School in Stanwood, Washington and has served on their board of governors, and was instrumental in creating an Indigenous Artist in Residence program that ran for several years in the early 2000s. He has worked in collaboration with numerous world master Indigenous artists to push the possibilities of art glass. His recent solo exhibition *Raven and the Box of Daylight* has been exhibited at major galleries and museums internationally.

Gary Wyatt



44 PRESTON SINGLETARY (1963-) TLINGIT, *Clan Hat*, 2007, hand blown and sand carved glass, 8 x 21.25 x 21.25 in (20.3 x 54 x 54 cm), signed and dated: "Preston Singletary 2007".
ESTIMATE: \$18,000 / \$28,000

Born near Gjoa Haven in 1897, John Kavik lived for decades in the inland region between Baker Lake and Cambridge Bay before starvation forced his relocation in the late 1950s, first to Baker Lake then to Rankin Inlet in 1958. He found himself unfit to work at the local nickel mine, but instead of retiring he began carving in 1960; amazingly, Kavik continued making art until he was about ninety.

Kavik's grit and determination are amply evident in his sculptures, which with few exceptions are notable for their starkness and raw energy. The term "crude" is often used to describe Kavik's style – but stylistically, crudeness in a Kavik sculpture can encompass anything from the brutally elemental to the almost abstract, while emotionally and psychologically his works can express anything from terrifying bleakness to astonishing poignancy and even humour. Their common denominators are strength and honesty and vitality.

Father and Son Wearing Snow Goggles is an extraordinary work, even for Kavik. Importantly, it was carved at the very beginning of his long career, when Kavik was already an older man but still a "young" artist. The artist carved several back-to-back figures over the years; the best-known example, *Double Figure* from 1965, has been published in Norman Zepp's *Pure Vision* (cat. 56); Swinton 1972/92 (fig. 646); and *Sculpture/Inuit* (cat. 386). Among his handful of figures or faces with snow goggles, the most famous example, *Man Wearing Goggles* from c. 1960 – a powerful masterpiece contemporaneous with this work – is published in *Pure Vision* (cat. 53) and elsewhere. Works by Kavik with inset or added antler are, however, exceedingly rare; we know of only one example, also contemporaneous with the present work (sold at Waddington's in 1982). Unusually, *Father and Son Wearing Snow Goggles* combines all three elements, but what makes the sculpture truly exceptional is its monumentality, the rawness of its manufacture, and the expressionistic, starkly bleak portrayal of the two figures. The image is more than unsettling, it is positively gut-wrenching. We are simply gobsmacked by the power of this work, one of Kavik's greatest masterpieces.



JOHN KAVIK



45 JOHN KAVIK (1897-1993) KANGIQLINIQ (RANKIN INLET), *Father and Son Wearing Snow Goggles*, c. 1960, stone, antler, and metal, 12 x 5.75 x 5.75 in (30.5 x 14.6 x 14.6 cm), unsigned.

ESTIMATE: \$20,000 / \$30,000

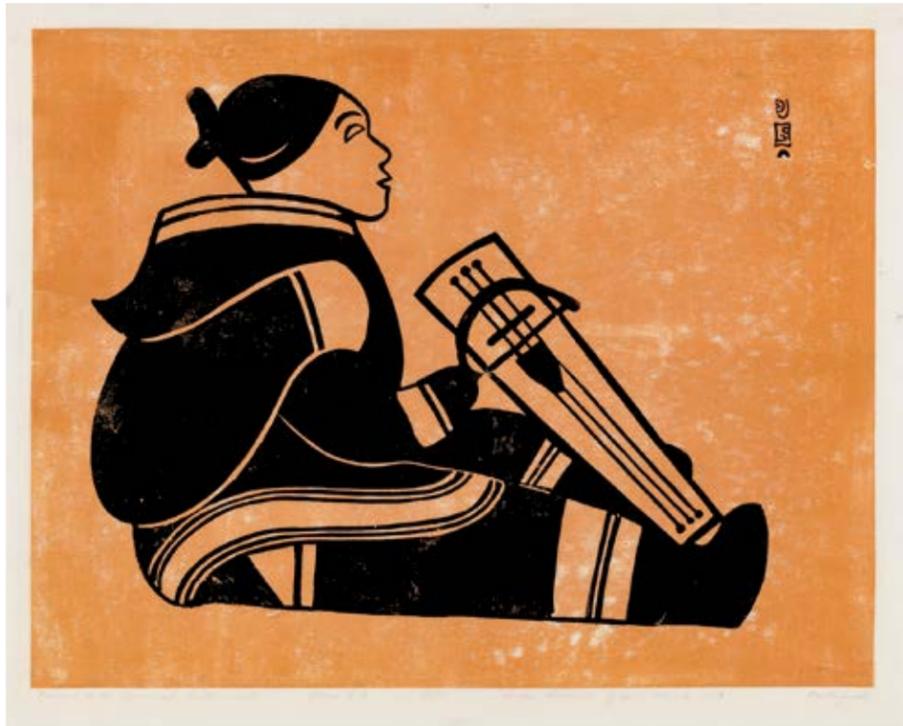
Provenance: A Canadian Private Collection; Inuit Gallery of Vancouver.

Exhibited and Published: Inuit Gallery of Vancouver, *Core Inuit*, 2001, catalogue no. 50 and front and back cover (as *Double-Figure Wearing Snow Goggles*, c. 1974-75).

46 JOSEPHIE POOTOOGOOK (1887-1958),
PRINTMAKER: LUKTA QIATSUK
 (1928-2004) m., KINNGAIT
 (CAPE DORSET), *Woman with Musical Instrument*, 1959 #23, stonecut print,
 16.75 x 21 in (42.5 x 53.3 cm), 25/50.

ESTIMATE: \$5,000 / \$8,000

In the expansive art scene of the Canadian Arctic, where the reverie of drum dance scenes is frequently illustrated, *Woman with Musical Instrument* offers a rather unique scene of music-making in the north. The seated woman plays a *tautirut*, an Inuit bowed zither sometimes referred to as an Inuit fiddle. The instrument was possibly introduced to Inuit by Hudson's Bay Company sailors from the Shetland or Orkney Islands. In this woman's tranquil visage and half-open mouth and with the gentle arc of her bow in her right hand, we sense a song unfurling. Delightful. As with Pootoogook's *Caribou* (Lot 32), this print image was distilled from a larger drawing depicting the musician and a dancing male figure. The equally delightful graphite drawing is illustrated in Lalonde and Ryan, *Uuturau-tiit: Cape Dorset 1959-2009* (Ottawa: National Gallery, 2009), cat. 35, p. 26.



47 KANANGINAK POOTOOGOOK, R.C.A.
 (1935-2010) m., KINNGAIT
 (CAPE DORSET), *Two Sea Pigeons*, 1959
 #10, sealskin stencil print, 18 x 19.75 in
 (45.7 x 50.2 cm), framed, 6/30.

ESTIMATE: \$2,500 / \$3,500

Having now seen the wonderfully prolific career that Kananginak Pootoogook had, *Sea Pigeons* is all the more prophetic of works to come. A keen observer of the northern wildlife around him, Kananginak rendered these birds beautifully; gliding across the page, the two sea pigeons (or black guillemots) sport the distinctive white patches on their wings, while the ink is mottled in a similar fashion to their iridescent summer feathers. Like many of his bird depictions that followed, these are shown as a pair, possibly flying off to their new nest for the season. A stunning showing for the first annual collection.



48 MUNGITOK KELLYPALIK (1940-2014) m.,
PRINTMAKER: IYOLA KINGWATSIK (1933-
 2000) m., KINNGAIT (CAPE DORSET), *Thoughts of Birds*, 1959 #22, stonecut print, 20.25 x 16 in
 (51.4 x 40.6 cm), 22/50

ESTIMATE: \$4,000 / \$6,000

Created when the artist was still in his late teens, *Thoughts of Birds* is a lively image from the very first Cape Dorset Print Collection. In this almost totemic image, the birds flow from each other on a sea of blue ink, some standing while others spread their wings to begin flight. Despite the more fluid, abstract nature of some of the figures, there are some elements that stand out in similarity to his other works. The gentle curves and swoop of the wings in his birds is something that can be seen throughout his career.



49 NAPACHIE POOTOOGOOK (1938 -2002) f.,
PRINTMAKER: JOANASSIE SALAMONIE
 (1938-1998) m., KINNGAIT (CAPE DORSET),
Bird Spirits, 1960 #43, stonecut print,
 19 x 24 in (48.3 x 61 cm), 1/50.

ESTIMATE: \$3,500 / \$5,000

From the earliest years of Napachie's career, *Bird Spirits* is one of the most delightfully magical Cape Dorset print images of the period. It offers a glimpse into the old stories and myths that influenced many of the artist's early works on paper. Presented against a lightly rolled and/or sponged background, the stark, black-inked figures are bold against the textured blue. Much like her other early works, the story may not have been taken from Napachie's immediate experience:

I have never seen a spirit. Perhaps if I saw a spirit, I would have a heart attack. I have heard people talking about having seen spirits. It would be quite a different story to me if I had seen one. —Napachie in Leroux et al ed., *Inuit Women Artists*, 1994, p. 139.

PETER PITSEOLAK



Peter Pitseolak is famous for being the first Inuit photographer and historian. Pitseolak took his first photo in the 1930s and purchased his own camera in 1942. From then until his death Pitseolak, in collaboration with his wife Aggeok, took over 2,000 photographs documenting a South Baffin way of life that was in rapid transition. In his role as a historian, Pitseolak chronicled scenes of traditional hunting, customs, stories, and myths. Pitseolak was also a talented painter; indeed his 1939 sketchbook produced for Lord Tweedsmuir is a stunning set of works that predate the Cape Dorset graphics initiative by nearly two decades. A prolific writer, Pitseolak published, in collaboration with Dorothy Harley Eber, *People from our Side* (1975) and *Peter Pitseolak's Escape From Death* (1977).

Pitseolak was also an accomplished, but not prolific, sculptor whom the great Osuitok Ipeelee considered a teacher and mentor. He is the possible creator of a magnificent *Standing Mother and Child* featured in our 13 July 2021 auction (Lot 21). Signed by the artist and typical of the style and the type of stone he was known to carve in the late 1950s, we are dating this impressive *Bust of a Mother and Child* to c. 1957-60. The sensitively carved faces and attention to clothing details suggest that Pitseolak carved this piece as a portrait that deserved the same accuracy as one of his photographs. Because this sculpture is so monumental and well executed, we think it likely that Aggeok and one of their children actually posed for the portrait.

50 PETER PITSEOLAK (1902-1973), KINNGAIT (CAPE DORSET), *Bust of a Mother and Child*, c. 1957-60, 15.75 x 14 x 9.75 in (40 x 35.6 x 24.8 cm), signed: "Aᐅᐅᐅ A".
ESTIMATE: \$10,000 / \$15,000
Provenance: Galerie Elca London, Montreal.

PUDLO PUDLAT



Today Pudlo Pudlat is most famous for his ground-breaking and whimsical drawings and prints. He first began drawing in 1959 or 1960; his first prints appeared in 1961 and were included in almost every annual Cape Dorset print collection until 1993. His wonderful drawings in various media were celebrated in the landmark 1990 exhibition and catalogue *Pudlo: Thirty Years of Drawing*, the first-ever solo exhibition that the National Gallery of Canada mounted for a Canadian Indigenous artist.

A few carvings from the early to mid 1950s have been attributed to him over the years, but it is likely that he did not begin carving until c. 1958. [1] Pudlo was not a prolific sculptor and did not consider himself to be very good at it! However, two striking depictions of owls by him were included in the famous 1971-73 travelling exhibition *Sculpture/Inuit* (cats. 156, 172), and this very sculpture, *Sedna*, was published in George Swinton's *Sculpture of the Inuit* (fig. 69) and elsewhere. Pudlo's *Sedna* is conceived as an immensely powerful spirit, with the formidably compact build of a football linebacker. At the rear, her body transforms into crisply stylized fish-like forms. The work is a potent image, and a highly original contribution by Pudlo to the early 1960s Cape Dorset sculptural aesthetic.

1. See Marie Routledge and Marion E. Jackson, *Pudlo: Thirty Years of Drawing*, (Ottawa: National Gallery of Canada, 1990), p. 17.

51 PUDLO PUDLAT (1916-1992) m., KINNGAIT (CAPE DORSET), *Sedna*, c. 1961-62, stone, 6.5 x 9 x 9.25 in (16.5 x 22.9 x 23.5 cm), unsigned.
ESTIMATE: \$7,000 / \$10,000
Provenance: Collection of M.F. (Budd) Feheley, Toronto; Feheley Fine Arts, Toronto.
Exhibited and Published: Feheley Fine Arts, Toronto, *Cross-Currents: Cape Dorset in the 1960s*, June 2 – 30, 2001; catalogue no. 1 (front cover).
Published: George Swinton, *Sculpture of the Inuit* (Toronto: McClelland & Stewart, 1972/92), fig. 69, p. 49.
Published: Nelda Swinton, *The Inuit Sea Goddess, (La Deesse Inuite De La Mer)*, (Montreal: Montreal Museum of Fine Arts, 1980), cat. 50, p. 54.
Published: Marie Routledge and Marion E. Jackson, *Pudlo: Thirty Years of Drawing*, (Ottawa: National Gallery of Canada, 1990), fig. 2, p. 17.

ENNUTSIAK



52 ENNUTSIAK (1893-1976) m., IQALUIT (FROBISHER BAY), *Umiaq Migration with Kayaker*, c. 1960, stone, ivory and string, 6.25 x 13.5 x 8.25 in (15.9 x 34.3 x 21 cm), signed: "ᐃᓄᓂᓂᐱᐱ" and with disc number.
ESTIMATE: \$35,000 / \$50,000

Ennutsiak was born in Nunavik (Arctic Québec). He was part of a migration to southern Baffin Island early in his life. The ocean voyage across Hudson Strait (well over 100 kilometres) was no doubt a major undertaking, consisting of several families crowded into an umiaq. Ennutsiak lived for many years in the Lake Harbour area (where his son the future sculptor Nuveeya Ipellie was born), moving to Frobisher Bay probably in the mid 1940s. He began carving possibly by 1950, selling mainly to a ready local market that included American servicemen and people constructing NORAD's DEW Line at the height of the Cold War. The artist is most famous for his tableau-style scenes depicting birthing, hunting, flensing marine mammals, travelling on the land and even bible reading – all communal activities. [1] Ennutsiak's rare *Umiaq Migrations* are large and ambitious creations; our example is the largest and most complex example we know of. [2]

In *Umiaq Migration with Kayaker* Ennutsiak illustrates the classic Nunavik shape and construction of the large communal boat (which can be clearly seen in two old photos reproduced in Marybelle Myers' book on Joe Talirunili, FCNQ, 1977). We should remember that Ennutsiak's community had the time to build and outfit a proper boat for their migration voyage, while the boat in Talirunili's adventure was jerry-built in an emergency. Ennutsiak's long, rectangular craft is powered by oars and a sail, and is fitted with a rudder – all carefully carved from ivory. What makes this version even more exceptional is the addition of the kayaker who paddles alongside the umiaq, and the fact that Ennutsiak has turned the scene into a maritime tableau; astonishingly, the umiaq (and its passengers), the kayaker, and the "ocean" are all carved from a single piece of stone.

Comparisons between this fine sculpture and Joe Talirunili's *Migration Boats* are inevitable. [3] Interestingly, Ennutsiak and Talirunili were almost exact contemporaries, and each adopted a carving style that could be described as rustic realism, with a folk-art sensibility of the highest order. Clearly, *Umiaq Migration with Kayaker* depicts a voyage that was more organized than Joe's, though not one without its own possible perils. Talirunili's *Migrations* typically depict a harrowing tale of adventure with his characteristic expressionism. Ennutsiak's *Umiaq Migration with Kayaker* describes what would have been an equally life-changing event for the young man. It's a masterpiece lovingly executed by one of Inuit art's great and well-loved elder artists.

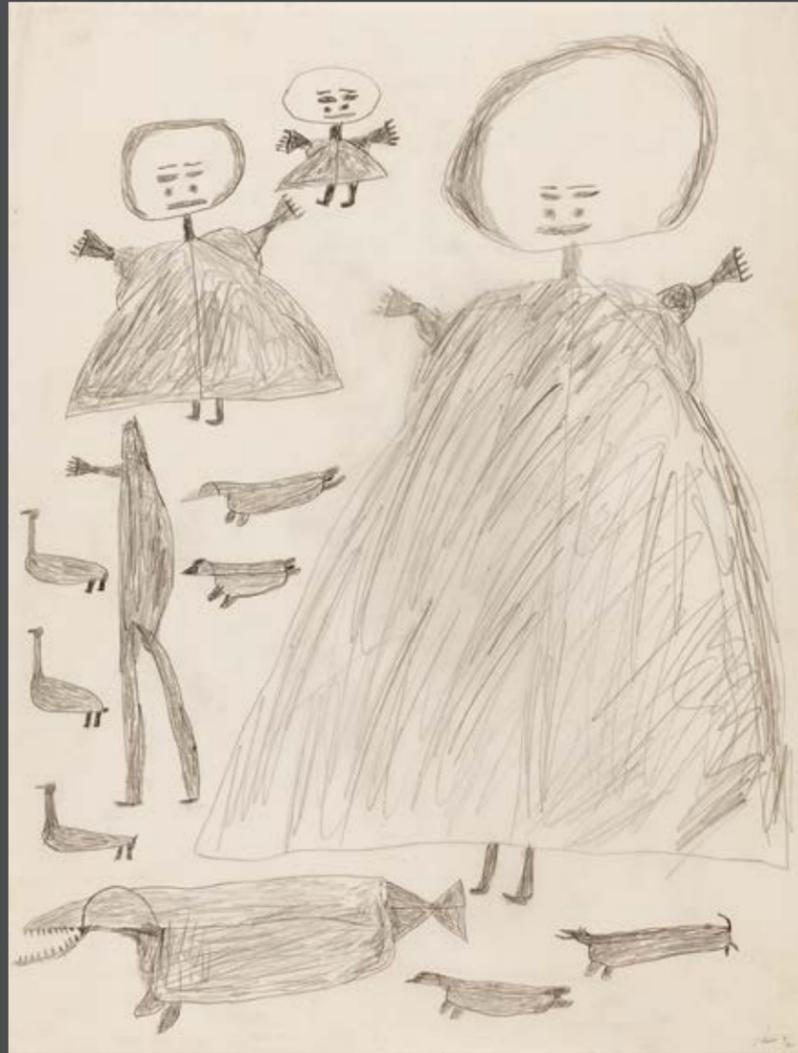
1. For fine examples see First Arts auctions 1 Dec 2020, Lot 15; 14 June 2022, Lot 8; 5 December 2022, Lots 77 and 134; and 12 June 2023, Lot 80.

2. See First Arts auctions 28 May 2019, Lot 40; and Waddington's 7 Nov. 2011, Lot 249.

3. See First Arts auctions 28 May 2019, Lot 18; 1 Dec. 2020, Lot 32; 5 Dec. 2022, Lot 103.



PARR



The art historian Marion E. Jackson curated the first exhibition of Parr's drawings in 1988. Her catalogue essay captures the spirit of this artist's works – especially his earliest drawings – beautifully: "...like ancient petroglyphs, they impose a kind of silence making analysis unusually pretentious. There is an arresting sense of completeness in each of his drawings, a balanced dialectic between simplification and complexity that becomes almost hypnotic to a sensitive viewer. With remarkable originality – for he had no models in prior art – Parr simplifies the visual reality of the hunter's experience to approach a more profound reality, the reality of the archetype." [1]

Parr was almost seventy when Terry Ryan encouraged him to begin drawing in the spring of 1961. This drawing, dated July 1961, is therefore one of the artist's early efforts. As is typical of Parr's first period, this drawing is a display rather than a narrative. Parr loved to fill the page with figures; they are orderly and do not overlap, although they vary greatly in size. The frontal human figures with their large heads, dot-and-dash facial features, and tent-like bodies contrast dramatically and amusingly with the almost stick-like man in profile. [2] Most notable among the animal figures is the large whale which, judging from its prominently domed forehead and teeth, is probably a beluga. This lively and incredibly charming drawing is a masterpiece of Parr's earliest experimental style.

1. Marion Jackson, *Parr: His Drawings*, (Halifax, Mount Saint Vincent University, 1988), p. 5. Catalogue no. 6 illustrates a very similar drawing to this one.

2. For an analysis of the four periods of Parr's drawing style see Ingo Hessel, "The Drawings of Parr: A Closer Look," *Inuit Art Quarterly* (Fall 1998, Vol. 3, No. 4), pp. 12-20.

53 PARR (1893-1969) m., KINNGAIT (CAPE DORSET), *Men with Geese, Dog, Seals, and Whale*, July 1961, graphite on wove cerlox bound paper, 24 x 18 in (61 x 45.7 cm), inscribed and dated by Terry Ryan: "Parr / 7/61".
ESTIMATE: \$6,000 / \$9,000

KENOJUAK ASHEVAK



For several decades, drawings in Kinngait served primarily as an image bank for the local print program. As the 1980s unfolded, a subtle crescendo of public appreciation began to emerge, propelled by group and solo exhibitions at select public and commercial galleries. By the 1990s, the once overlooked drawings had blossomed into coveted artifacts among discerning collectors. Within the Kinngait Studio's nurturing environment, artists found encouragement to experiment with various mediums and paper sizes to articulate their visions. Given her virtuosity and success in all other mediums, Kenojuak's swift ascendancy to prominence in large-scale drawings came as no surprise.

With her masterful use of coloured pencil and ink, Kenojuak's prowess in this new artistic landscape is brilliantly demonstrated by *Pyramid of Owls*. The faces of six smaller owls are layered below a large owl, from whose head emanate multicoloured flowers and leaves that envelope the entire group. The composition's pyramidal shape, complemented by pleasing vertical symmetry, imbues the avian scene with a sense of harmony and stability. Meticulous ink strokes define the downy plumage of the owls while the foliage is a riot of flat, free flowing colour. The benign eyes of the owls invite the viewer into their world. With their slightly open mouths, it is tempting for us to imagine a choir of owls in which the undulating foliage signifies the notes of happy, joyful music.

54 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., KINNGAIT (CAPE DORSET), *Pyramid of Owls*, c. 2003-04, coloured pencil and graphite on paper, 26 x 40 in (66 x 101.6 cm), signed: "P. ".
ESTIMATE: \$8,000 / \$12,000

LUCY TASSEOR TUTSWEETOK

In reviewing the literature on Lucy Tasseor, we feel that these thoughts seem particularly apt in describing how we feel about this sculpture, one of her greatest masterpieces.

"Something that remained consistent in Tasseor's work right to the end of her career was a feeling of monumentality. Many works, especially larger ones, seem quite literally to be 'monuments.' Her sculptures, both the great ones and the more ordinary carvings, have a truly monolithic quality. Whether miniature or fist-sized or relatively large, they speak not only of family and community but also of hardness and resilience, of stone-ness. Instead of a frontispiece, the 1982 WAG catalogue Eskimo Point/Arviat offers this remarkable little poem by Tasseor:

*My hands turn to stone
My feet turn to stone
I turn to stone
All of Me." [1]*

Mother and Two Children feels even more monumental than its already considerable size. The sculpture's almost awesome strength derives partly from the large scale of the quite clearly defined figures themselves – especially that of the mother – but also from the powerful treatment of the forms. As we move around the work it truly feels as if it has been hewn out of a mountain. The great majority of Tasseor's works depict multiple heads and faces; only some of her earliest works are what we would think of as truly figural; many late works show one or two individuals, but in very low relief. In *Mother and Two Children*, we feel the fortitude (and perhaps the frustration) of a mother who struggles to hold on to her rambunctious children. The solidity – the "stone-ness" – of the work is thus countered by the equally powerful forces of vitality and humanity. Although Tasseor's work is most often compared to Pangnark's, here we would suggest a closer affinity to the work of Elizabeth Nutaraaluk (Lot 69). A stupendous achievement.

1. Ingo Hessel, "I Turn to Stone" in *Lucy Tasseor: I Turn to Stone* (Toronto: Feheley Fine Arts, 2015), exhibition catalogue. Poem originally published in Bernadette Driscoll, *Eskimo Point/Arviat* (Winnipeg: Winnipeg Art Gallery), 1982.

55 LUCY TASSEOR TUTSWEETOK (1934-2012), ARVIAT (ESKIMO POINT), *Mother with Two Children*, 1980, stone, 12 x 9.5 x 7.25 in (30.5 x 24.1 x 18.4 cm), unsigned.

ESTIMATE: \$10,000 / \$15,000

Provenance: Isaacs/InnuIt Gallery, Toronto.

Exhibited: Isaacs/InnuIt Gallery, Toronto, *Arviat: Sculpture by Mark Alikaswa, George Arlook, Joy Hallauk, Elizabeth Nutaraaloo, Lucy Tasseor and others*, April 4 – May 13, 1998; this work was the invitation image.



THOMAS UGJUK

Thomas Ugjuk, the son of the renowned Rankin Inlet artist John Kavik, lived for decades in the region between Baker Lake and Cambridge Bay, before settling in Rankin Inlet in 1958 to work at the nickel mine, which closed in 1962. Ugjuk never became a full-time artist like his father but carved enough to help feed his family and buy hunting supplies, supplying his father with stone from the mine in the early years; he continued hunting well into his seventies. The elderly Kavik lived with Ugjuk until shortly before his death in 1993. *Family Moving Camp* is one of Ugjuk's larger works, probably carved in the same period as his *Life on the Land* (First Arts, 1 Dec. 2020, Lot 89).

The influence of Kavik's raw carving style as well as John Tiktak's later multiple face works is apparent in Ugjuk's sculptures. However, Ugjuk's sculptures tend to be both more realistic in style and more narrative in content. Carved in Ugjuk's signature blocky style, *Family Moving Camp* movingly captures the hard reality of Ugjuk's early traditional life inland, which involved much travelling with dogs in a constant search for game. "When I first arrived to live near the sea [in Rankin Inlet in 1958], I didn't have any idea that the sea could be a place for hunting... When I first started living down on the seashore, I was absolutely ignorant as to how to hunt from the sea." [1] The heaviness of this massive, rugged sculpture is lightened by the charmingly excited faces of the small family as they catch sight of game, or a familiar campsite, or possibly even friends and family. The boy at the front of the group is undoubtedly the young Ugjuk himself.

1. See "John Kavik's Son, Thomas Ugjuk, Speaks about his Father and Himself" in *Inuit Art Quarterly* (Vol. 8 No. 4. Winter 1993:26-30), p. 30.



56 THOMAS UGJUK (1921-D), KANGIQLINIQ (RANKIN INLET), *Family Moving Camp*, early 1970s, stone, 12 x 20.5 x 9.5 in (30.5 x 52.1 x 24.1 cm), signed: "UGJUK".

ESTIMATE: \$8,000 / \$12,000

ANNIE POOTOOGOOK



Annie Pootoogook identified this drawing as a portrait of her father, Eegyvuuluk Pootoogook. The brother of Kananginak, Eegyvuuluk was a hunter, sculptor, and master printmaker in the Kinngait Studios. Though not a large drawing, *Sculptor with Pipe* is nonetheless a monumental composition. The sleeves and buttons of the blue shirt that fill the upper part of the drawing lead directly to the focal point of the drawing, the large image of folded hands. One finger sports a band-aid, suggesting a life of hard work. The pipe and the lighter, adorned with the word "Kinngait" and an image of a walking polar bear, hint at a favourite pastime; the folded hands indicate that this is a quiet domestic moment. It is a surprisingly simple image for Pootoogook but one that was created with love, a visual ode to her beloved, strong, and yet gentle father.

57 ANNIE POOTOOGOOK (1969-2016), KINNGAIT (CAPE DORSET), *Sculptor with Pipe*, c. 2003-04, coloured pencil and ink on paper, 20 x 25.75 in (50.9 x 65.5 cm), signed: "ANNE POOTOOGOOK".

ESTIMATE: \$10,000 / \$15,000

Provenance: Fehleley Fine Arts, Toronto.

Exhibited and published: Fehleley Fine Arts, Toronto, *Unique Visions*, November 5-30, 2005; catalogue no. 32.

Exhibited and published: Annie Pootoogook, The Power Plant, Toronto, June 24 - September 4, 2006; curated by Nancy Campbell, catalogue ill. p. 26.

Exhibited and published: Nancy Campbell, *Annie Pootoogook*, Illingworth Kerr Gallery, Calgary, January 11 - March 28, 2007. Catalogue: (Calgary: Illingworth Kerr Gallery, Alberta College of Art + Design, 2007), p. 35.

Exhibited and published: Nancy Campbell, *Annie Pootoogook: Cutting Ice*, McMichael Canadian Art Collection, Kleinburg, Ontario, September 2, 2017 - February 11, 2018. Catalogue: (Fredericton, NB: Goose Lane Editions / Kleinburg: McMichael Canadian Art Collection, 2017), ill. p. 57.

Published: Nancy Campbell, "Curatorial Notes: Annie Pootoogook: Cutting Ice" in *Inuit Art Quarterly* (Vol. 31.2, Summer 2018:58-60), p. 60.



SHUVINAI ASHOONA

This drawing by Shuvina Ashoona contains an almost encyclopaedic summary of the artist's personal iconography. The floating worlds are part of a series created by Shuvina featuring multiple images of the Earth, or Earth-like worlds, inserted into her drawings. Some of these Earth images even include houses or human activity superimposed on their surfaces. Stars and references to the northern lights emphasize this universe of worlds celebrated by the artist over a period of years. The varied surfaces of skin tents or the remnants of traditional dwellings appear frequently in Shuvina's drawings (see Lot 13) and are found here as well. Finally, Shuvina's works often incorporate images of herself or other artists holding up their drawings to the viewer - and the artist has incorporated one of these here for good measure! In *Celestial Earths* Shuvina successfully arranges these disparate elements into a fully balanced composition that is pulled together by a harmonious palette that includes the multi-coloured raindrops covering the drawing's surface.

58 SHUVINAI ASHOONA (1961-) f., KINNGAIT (CAPE DORSET), *Celestial Earths*, c. 2011-12, coloured pencil on paper, 44.5 x 30 in (113 x 76.2 cm), signed: "SHUVINAI ASHOONA".

ESTIMATE: \$8,000 / \$12,000

Provenance: Fehleley Fine Arts, Toronto.

Exhibited and Published: Fehleley Fine Arts, Toronto, *Shuvina's World(s): Drawings by Shuvina Ashoona*, September 15 - October 10, 2012; catalogue p. 6.

JUDAS ULLULAQ



While Judas produced a wide variety of subjects in his too short career, some of his most spectacular works focus on figures of muskoxen or muskox hunting scenes. In interviews Ullulaq recounted how his grandfather would hunt for muskoxen before he ever owned a rifle. He would go right up in front of the muskox, often being lifted by its formidable horns before killing the animal with his spear. [1] The hunter-and-muskox motif was one that Judas would revisit often, but this wonderful composition of a muskox emerging from the top of a hunter's head is possibly unique. Perhaps this is Judas's way of showing the viewer what the hunter had on his mind as he planned his next hunt, but it's also possible that the artist, famous for his sense of humour and flair, has decided to "turn the tables" on the story of his grandfather's exploits. Wonderful!

1. From a 1997 interview with the artist in Darlene Coward Wight, *Art & Expression of the Netsilik* (Winnipeg Art Gallery, 2000), p. 160.

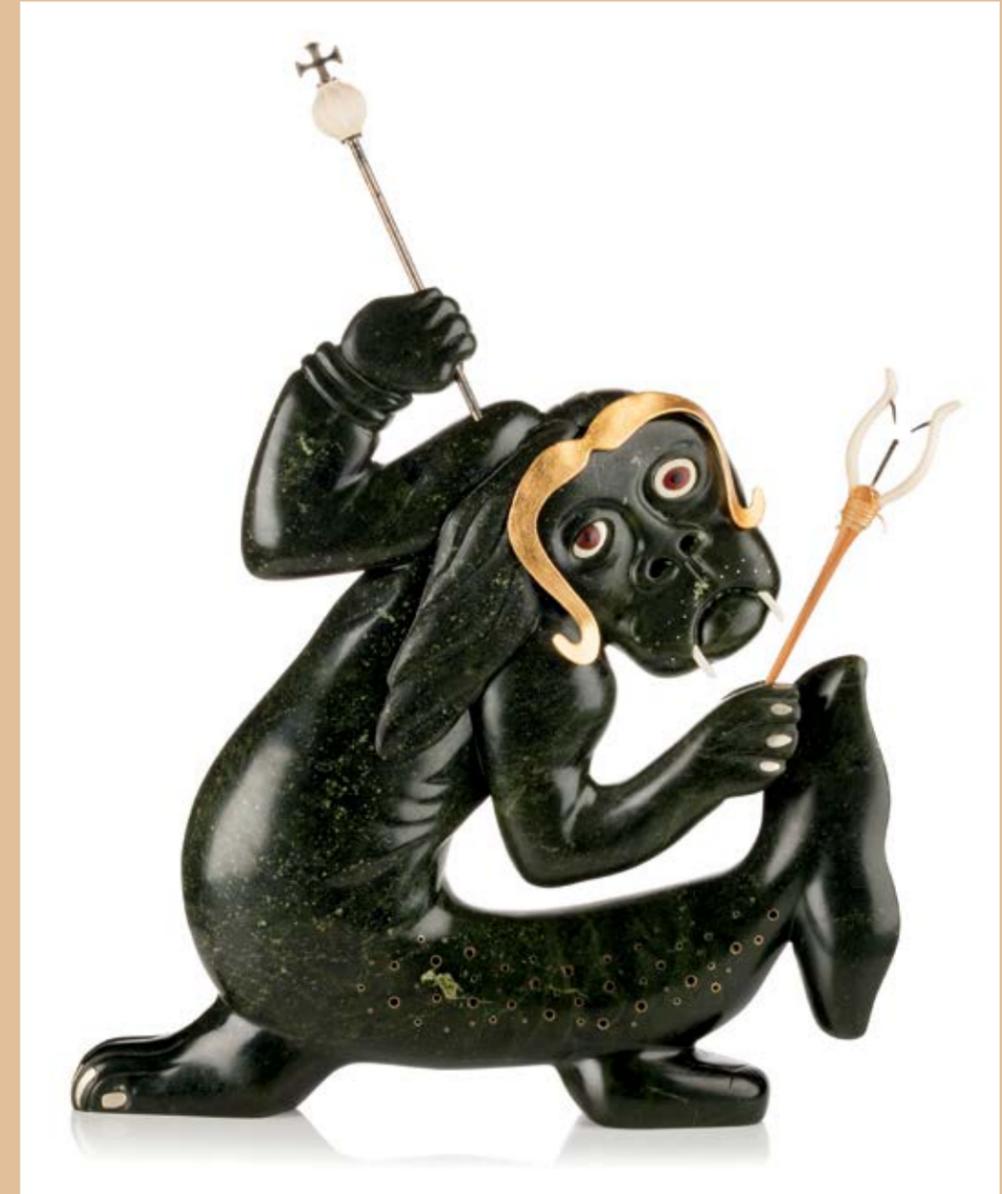
59 **JUDAS ULLULAQ** (1937-1999), UQSUGTUUQ (GJOA HAVEN), *Hunter Thinking of a Muskox*, early-mid 1990s, stone, muskox horn, and antler, 19.25 x 10.5 x 11.75 in (48.9 x 26.7 x 29.8 cm), apparently unsigned.

ESTIMATE: \$12,000 / \$18,000

MICHAEL MASSIE

Michael Massie's powerful sculpture, *Ties that Bind Us*, expresses his concerns regarding the teachings of Christianity which were imposed on the Inuit, countering their traditional animist beliefs. This spirit figure holds both a Christian sceptre and a kakivak, the traditional Inuit tool used for spearing fish. The inlaid eyes of this spirit figure, graced with a Sedna-like body and tail, and the transforming limbs and face of a shaman, gazes almost mournfully at the viewer. However, the serpentine shape of the sculpture, with its undulating silhouette is both elegant and seductive; this is characteristic of Massie's sculptures as, despite the import of a story or message, the sculptural form is always beautifully presented. [1] In this case, the meaning behind the sculpture is evident. The sceptre pierces the figure, implying the harmful influence of Christianity – and echoing images of shamans harpooning themselves during séances – while the kakivak represents the survival of centuries-old beliefs and practices.

1. See Massie's thoughtful commentaries on this work from the *Spirit Wrestler 50 @ 50* catalogue in our online listing.



60 **MICHAEL MASSIE, C.M., R.C.A.** (1962-), KIPPENS, NEWFOUNDLAND AND LABRADOR, *The Ties that Bind Us*, 2011, serpentine, antler, ebony, bloodwood, bone, sterling silver, witch-hazel, copper, sinew, brass, and gold leaf, 15.5 x 12.25 x 3.5 in (39.4 x 31.1 x 8.9 cm), measurements reflect dimensions with inset tools, signed and dated: "Massie 11"; titled: "'the ties / that bind / us'".

ESTIMATE: \$12,000 / \$18,000

Exhibited and Published: Spirit Wrestler Gallery, Vancouver, *50 @ 50: Celebration of Metal and Stone: Michael Massie*, Oct. 27-Nov. 9, 2012. Catalogue: front and back covers and no. 16.

OSUITOK IPEELEE



61 OSUITOK IPEELEE, R.C.A. (1922-2005) m., KINNGAIT (CAPE DORSET), *Shaman*, mid 1970s, stone, antler, and black inlay, 18 x 13.5 x 6.25 (45.7 x 34.3 x 15.9 cm), measurements reflect dimensions with insets, signed: "ᐅᓱᓴᓴ ᐱᓯᓴᓴ".

ESTIMATE: \$18,000 / \$28,000

Provenance: Collection of M.F. (Budd) Fehely, Toronto; Fehely Fine Arts, Toronto.

Exhibited and Published: Royal Canadian Academy of Arts, *Christopher Chapman / Osuitok Ipeelee Indigenous People: A New Partnership*, John B. Aird Gallery, Toronto, October 1993; catalogue: (Oakville, ON: Mosaic Press, 1993), cat. XIX, unpaginated.

Published: Jean Blodgett, "Osuitok Ipeelee" in Alma Houston ed., *Inuit Art: An Anthology*, (Winnipeg: Watson and Dwyer Publishing, 1988), p. 47.

One of Osuitok's ancestors, Ohotok, was considered to have been a great shaman, and in 1970 Osuitok told Dorothy Eber that as a young man he had known many men and women who were, or had been, shamans. [1] In conversation with Jean Blodgett, Osuitok also recalled that as a young man out hunting with his father, "he saw three seals turning into humans. 'I know it's not just a fairy-tale story that animals can turn half-people. I've actually seen it happen.'" He also shared that he had heard that his own father had been seen as an animal. [2]

These comments put quite an interesting perspective on this remarkable sculpture by the artist. Blodgett's description of *Shaman* (which, along with the illustration is on p. 47 of her article on Osuitok in Alma Houston's book) is quite extensive. She mentions the shaman's hands transforming into narwhal heads; his tusk-like teeth; the harpoon head jutting from the top of the shaman's head; and his facial markings that resemble women's tattoos but, according to Osuitok, are purely decorative.

The shaman's tusk-like teeth, the harpoon head, and the "tattoos" all speak to the supernatural powers of shamans, and this shaman in particular. Carved animal teeth were often used in shamanic performances; here they echo the actual tusks of the two narwhals. The harpoon head also visually echoes the animals' tusks – but more than this, it refers to the traditional weapon used to hunt narwhals and other marine mammals, as well as the shamanic feat of spearing oneself without injury. The facial markings, if not signs of female beauty, might then be seen as symbols of the shaman's power of transformation.

Interestingly but probably coincidentally, the overall look and even the construction of this sculpture also reminds us of the *inunnguaq*, a type of very human-like stone figure often mistakenly referred to as an inukshuk (the more general term for Inuit stone structures). Osuitok was a close friend and cultural informant to Norman Hallendy, who has written extensively on the subject. [3]

To our eyes, Osuitok's *Shaman* is not so much an image of shamanic transformation, but rather one of shamanic control. This shaman, outfitted with his tusks, harpoon, and facial markings, seems to be performing at a séance for an audience that includes us. It feels as he is summoning or conjuring up the animals; the two narwhal heads look almost like large hand puppets. The image is marvellously theatrical but also ruggedly powerful and offers us a rare glimpse into another aspect of Osuitok's brilliant mind.

1. See Dorothy Harley Eber, "Talking with the Artists" in Canadian Museum of Civilization, *In The Shadow Of The Sun: Perspectives On Contemporary Native Art* (Hull, QC: Canadian Museum of Civilization, 1993:425-442), p. 436.

2. Jean Blodgett, "Osuitok Ipeelee" in Alma Houston, ed., *Inuit Art: An Anthology* (Watson & Dwyer, 1988:42-55), p. 46.

3. See Norman Hallendy's books *Inuksuit: Silent Messengers of the Arctic* and *Tukiliit: The Stone People who Live in the Wind*, published by Douglas & McIntyre. See also his *An Intimate Wilderness*, published by Greystone Books.



VICTORIA MAMNGUQSUALUK



Kiviuk, the immortal wandering hero, is a story that continues to be passed down through oral tradition throughout the Arctic. While many artists have tackled the story in some form, none have done so quite like Victoria Mamnguqsualuk. She brought the hero to life in her work time and time again, and in a narrative form and style that was distinctively hers. As with many of her drawings and prints, the narrative in this work on cloth is not strictly linear; characters make repeat appearances in the somewhat bumpy chain of events, with the portrayal including some details and eliminating others. This work also has more mirrored asymmetry than we find in most of her imagery, the upper half featuring a man and woman confronting a remarkable animal-human hybrid composition. The two bears below watch separate scenes: one views the giant about to be slain by the work's hero Kiviuk, while the other watches a third bear being attacked by a hunter (possibly also Kiviuk). As in many of her textile works, Mamnguqsualuk has enriched the felt appliqué characters with gorgeous embroidery, giving them the subtle illusion of texture and depth; long chains of feather stitches made from variegated thread delineate clothing seams and hairlines. The undulating patterns of colours create a lovely feeling of otherworldliness in this fascinating scene, which is bordered by the trademark chorus of viewers with mouths agape in amazement.

62 VICTORIA MAMNGUQSUALUK (1930-2016), QAMANI'TUAQ (BAKER LAKE), *Scenes from the Legend of Kiviuk*, 2001, stroud, felt, embroidery floss, and cotton thread, 41.5 x 55.5 in (105.4 x 141 cm), signed: "LJL'Q". ESTIMATE: \$8,000 / \$12,000

63 LUKE ANGUHADLUQ (1895-1982), QAMANI'TUAQ (BAKER LAKE), *Caribou, Wolves, Figures, and Shaman*, 1978, coloured pencil drawing, 22.25 x 29.75 in (56.5 x 75.6 cm) signed: "L'Q" and with disc number.

ESTIMATE: \$3,000 / \$5,000

Provenance: Collection of Jack and Sheila Butler; Feheley Fine Arts, Toronto.

Exhibited and Published: Toronto, Feheley Fine Arts, *The Butler Collection: Early Baker Lake Drawings*, 1999, p. 75.

Distinguished by Anguhadluq's distinctive later drawing style with the generous swirls of vibrant colours in pencil crayon that the artist employed to realize his vision, this work presents an enigmatic scene that includes a hybrid caribou-shaman. Jean Blodgett notes that Anguhadluq sometimes portrayed hunters carrying parts of their catches, like caribou heads, in a way that makes them appear as if they have grown antlers, but she also acknowledges that other images clearly depict transformations. [1] This classic image surely presents the latter. It may be that the shaman is attempting to save the family's potential catch from the predations of two wolves.

1. Blodgett, *Tuu'luq / Anguhadluq*, WAG, 1976, unpaginated.



64 JESSIE OONARK, O.C., R.C.A (1906-1985), QAMANI'TUAQ (BAKER LAKE), *Muskox*, c. 1967, pencil crayon over ballpoint pen, and felt tip pen? drawing, 12.25 x 14.5 in (31.1 x 36.8 cm) sight, framed, signed: "J.O".

ESTIMATE: \$4,000 / \$6,000

Provenance: With Isaacs Inuit Gallery, their label, verso, inventory no. D407, as "c. 1965" and "drawing; Black ink, red & yellow marker".

Exhibited and Published: *Jessie Oonark: A Retrospective*, Winnipeg Art Gallery, Nov. 1986 - Feb. 1987 (Canadian tour 1987-1988); catalogue: Jean Blodgett and Marie Bouchard, (WAG, 1986), no. 32, p. 108, as "*Untitled*, c. 1969".

The origins of Oonark's drawing journey started in the late 1950s, but a significant chapter in her artistic career began in 1966, when Boris Kotelewetz came to Baker Lake to collaborate with Gabriel Gély on the printmaking program. Kotelewetz purchased drawings and gave Oonark a small, dedicated space in the craft shop. In this quieter setting, Oonark's art thrived across multiple media, allowing her to explore various subjects and materials.

In this remarkable rendering of a charging muskox, Oonark captures the lively spirit that is characteristic of her graphic work from this period. With gestural strokes in ink and pencil crayon, she both defines and animates the creature, imbuing the animal with extraordinary energy. Presented in isolation and stripped of any extraneous context, the muskox becomes a focal point of pure expression. Its splayed limbs and hybrid aerial-frontal perspective lend it an endearing, naïve (dare we say goofy?) charm, making the image not just a representation of the muskox, but a celebration of the animal's innate vitality. Fabulous.



JOE DAVID

For over 4000 years the Nuu-chah-nulth conducted annual whale hunts which involved a yearly cycle of rituals and spiritual and physical preparation that began immediately after the previous hunt. Guided by the chief and a female elder, the crew would enter a strict regimen of preparation, physical and spiritual training, diet, and cleansing that would culminate in the dangerous and arduous task of hunting a whale from a canoe. The Nuu-chah-nulth were the only Northwest Coast nation to hunt whales and all their coastal villages, with variations, had whaling rituals.

The best-known Nuu-chah-nulth whaler's shrine is the Yuquot. It is controversially held by the Museum of Natural History in New York and is the subject of the book *The Yuquot Whalers' Shrine* by Jonaitis and Inglis. [1] The shrine was constructed within a structure with carved figures, whales, human skulls, and other artifacts. Joe David's *Shrine Figure* is one of several works inspired by this famous whaler's shrine.

Joe David is among the most recognized contemporary master artists of the Northwest Coast. He has explored the full range of Nuu-chah-nulth objects with special interest in shamanic and spiritual pieces. David has travelled extensively to study and participate in world Indigenous cultural events including with the Maori in Aotearoa (New Zealand) and Sun Dance rituals in New Mexico – influences that affect his work as an artist. He is dedicated to cultural causes and especially to environmental causes and the protection of the land and water of the Northwest Coast.

Gary Wyatt

1. Aldona Jonaitis and Richard Inglis, *The Yuquot Whaler's Shrine* (Seattle: University of Washington Press, 1999).



65 JOE DAVID (1946-) NUU-CHAH-NULTH, *Shrine Figure*, 2011, carved cedar wood, acrylic paint, metal, and horse hair, 56 x 10 x 5.5 in (142.2 x 25.4 x 14 cm), measurements reflect height with base, without: 45 in (114.3 cm) signed and dated: "J. DAVID - 11". ESTIMATE: \$7,000 / \$10,000

Hazel Wilson was a contemporary button robe artist who expanded the visual language of classic robes with three dimensional forms and a wide variety of materials appliquéd and collaged into her complex designs. In the recent book *Glory and Exile: Haida History Robes of Jut-ke-Nay Hazel Wilson*, the authors emphasize her commitment to visual stories and the documentation of events mostly relating to the transformation of the Haida World including the environmental, political, and artistic changes that have occurred over recent history. [1]

Traditional button robes were based on the Hudson's Bay trade blankets made from melton cloth. They have a central appliquéd crest form with additional forms on the borders and are outlined with abalone shell buttons. The buttons were influenced by the high decorated coats worn by sailors. These robes were more accessible and affordable than the elaborate woven robes that were often reserved for nobility, therefore allowing many people to attend ceremonies wearing their crests. Modern robes are, of course, also made as fine art. Hazel Wilson chose to make deeply personal robes that told Haida stories and were also vibrant and detailed, and worthy of a feature wall.

The Golden Spruce was an anomaly tree with golden foliage that stood for hundreds of years on the banks of the Yakoun River on Haida Gwaii and held spiritual significance to the Haida. It was cut down as a political statement on over-logging in 1997. *Tree of Life* is an early example of the many robes Hazel Wilson created to celebrate this remarkable tree.

Gary Wyatt

1. Robert Kardosh, Robin Laurence, and Kūn Jaad Dana Simeon, *Glory and Exile: Haida History Robes of Jut-ke-Nay Hazel Wilson* (Vancouver: Figure 1 Publishing / Skidegate: Haida Gwaii Museum, 2022).



66 HAZEL WILSON (JUT-KE-NAY) (1941-2016), HAIDA, *Tree of Life*, c. 2000-01, melton cloth, felt, copper, beads, shell, buttons, fur, thread, waxed string, 53.5 x 62.75 in (135.9 x 159.4 cm), unsigned. ESTIMATE: \$8,000 / \$12,000 Provenance: Marion Scott Gallery, Vancouver.

The carved images seen in this pole are strong and well composed, though they may not be as smoothly finished as some others. The top figure looks like a bear, with four clawed feet and two status rings between its upright ears. Next comes what looks like a raven, its wings folded on each side, and the tail feathers pointing up from the bottom. On the bottom is a beaver, its forepaws grasping a stick held between the large incisor teeth, its cross-hatched tail turned up between the beaver's hind legs. The pole sits upon a non-original wooden base of unknown age, to which the pole is attached for support. It may be that the pole was once taller than now, and this section of three figures was saved from it. The bottom figure has no integral base, as most like this do, and instead a painted wooden base is fitted on the bottom.

Steven C. Brown

MODEL TOTEM POLE



67 UNIDENTIFIED HAIDA ARTIST, *Hollow Back Model Totem Pole*, c. 1885-90, argillite, 19.75 x 5.5 x 5.25 in (50.2 x 14 x 13.3 cm), with later added wood base / without: 19 x 4 x 3 in (48.3 x 10.2 x 7.6 cm). ESTIMATE: \$7,000 / \$10,000

LIGHTNING SERPENT DANCE MASK

Known as *Heya'tlik* in the Nuu-chah-nulth language, the beings these masks represent are powerful spirits that have influence over the affairs of humans. Performances of the lightning serpent are undertaken by 'twin' dancers wearing nearly identical masks made as a pair. Their movements are rhythmic and swift, stepping and turning in a half-crouch that is always moving, criss-crossing the floor of the dance house. The mask is worn at a distinct upward angle, turning from side to side as if searching, turning one way and then the other in non-stop movements.

This is a prestigious dance mask, owned and performed by high-ranking families that have held this long-standing privilege for generations. This example, made of split boards, is hand-smoothed and painted in typically Nuu-chah-nulth colors, the two boards fastened together to form a narrow V. The boards are smoothed down thin to lighten the mask and facilitate the dancer's movements. Within the mask, bundles of flexible fibers are tied in place. Once longer, these bundles have become shorter over time, their flexibility having lessened with age and wear.

Steven C. Brown



68 UNIDENTIFIED NUU-CHAH-NULTH ARTIST, *Lightning Serpent Dance Mask*, c. 1890, cedar wood and bark, acrylic paint, 8 x 24 x 7.5 in (20.3 x 61 x 19.1 cm), inscribed in an unknown hand: "J Tom". ESTIMATE: \$5,000 / \$8,000

ELIZABETH NUTARAALUK AULATJUT

Although Elizabeth Nutaraaluk, passionately devoted to her family, carved figures of mothers and children almost exclusively, *Mother and Two Children* is unusual in that it includes two children (or grandchildren) rather than the usual one. The evolution of the artist's carving style is evident when we compare this powerful sculpture to a similarly themed work dated 1974 (see First Arts, 12 June 2023, Lot 29). The works share a similar size and monumentality, but the present example shows Nutaraaluk's increasing tendency to follow the shape of the stone and to abstract or otherwise simplify the figures. Here is the rugged style she is best remembered for: a primal rawness that one could compare to the work of John Kavik from Rankin Inlet but perhaps more emotionally charged because of its content. Also highly distinctive are Nutaraaluk's trademark hatch marks defining braids and hands.

Originally from the inland Ahiarmiut (Caribou Inuit) camp at Kitigaq (Ennadai Lake), Nutaraaluk's family was forcibly relocated several times in the 1950s and finally settled in Arviat in the early 1960s. One of the first in the community to take up carving, Nutaraaluk became one of Arviat's most important sculptors, working until weakness and blindness ended her career in the early 1990s.



69 ELIZABETH NUTARAALUK AULATJUT (1914-1998), ARVIAT (ESKIMO POINT), *Mother and Two Children*, early 1980s, stone, 9.5 x 9.5 x 8 in (24.1 x 24.1 x 20.3 cm), unsigned.
ESTIMATE: \$8,000 / \$12,000

PITSEOLAK NIVIAQSI

A supreme talent both in sculpture and graphic arts, Pitseolak Niviaqsi had an eye for exquisite and precise detail and a knack for creating beautiful movement in his work. Though static in pose, this *Mother Playing with Two Children* is a wonderfully cheerful and lively composition; the two children push and climb to get a better view of what's ahead, grasping their mother's head. The mother, strong in stance and with a gentle smile, holds one small hand and one braid aloft, either in play or in an effort to keep it away from clutching fingers! Carefully carved in a vibrant green stone, this work has a charming and subtle interplay of positive and negative space around the many limbs of the figures. Another superb addition to Pitseolak's small sculptural oeuvre.



70 PITSEOLAK NIVIAQSI R.C.A. (1947-2015) m, KINNGAIT (CAPE DORSET), *Mother Playing with Two Children*, c. 2000, stone, 19 x 17.5 x 7.25 in (48.3 x 44.5 x 18.4 cm), signed: "ᐱᐅᐅᐅ / ᐅᐅᐅᐅ".
ESTIMATE: \$10,000 / \$15,000

LUKE ANOWTALIK

This large yet sensitively rendered work is dominated by the large caribou head and climbing human figure at the top, and also features three faces, another dynamic human figure and a dog below. The small number of subjects suggests that this image likely depicts a single Caribou Inuit family – presumably Anowtalik's own – sustained or perhaps watched over by the most important animal in their lives. The graceful verticality of the composition lends this lovely sculpture an almost totemic quality.

The importance of caribou to Anowtalik's Ahiarmiut clan (originally from the inland area surrounding Ennadai Lake) is an important aspect of Anowtalik's art. The animals appear frequently in his sculptures and in his late-career drawings, and of course provide the raw material for his whimsical antler works. Family was Anowtalik's favoured subject matter, an inclination he shared with his artist-wife Mary Ayaq (Akjar) and his mother-in-law Elizabeth Nutaraaluk (see Lot 69). For an important similar composition by Anowtalik see First Arts, 1 December 2020, Lot 128.



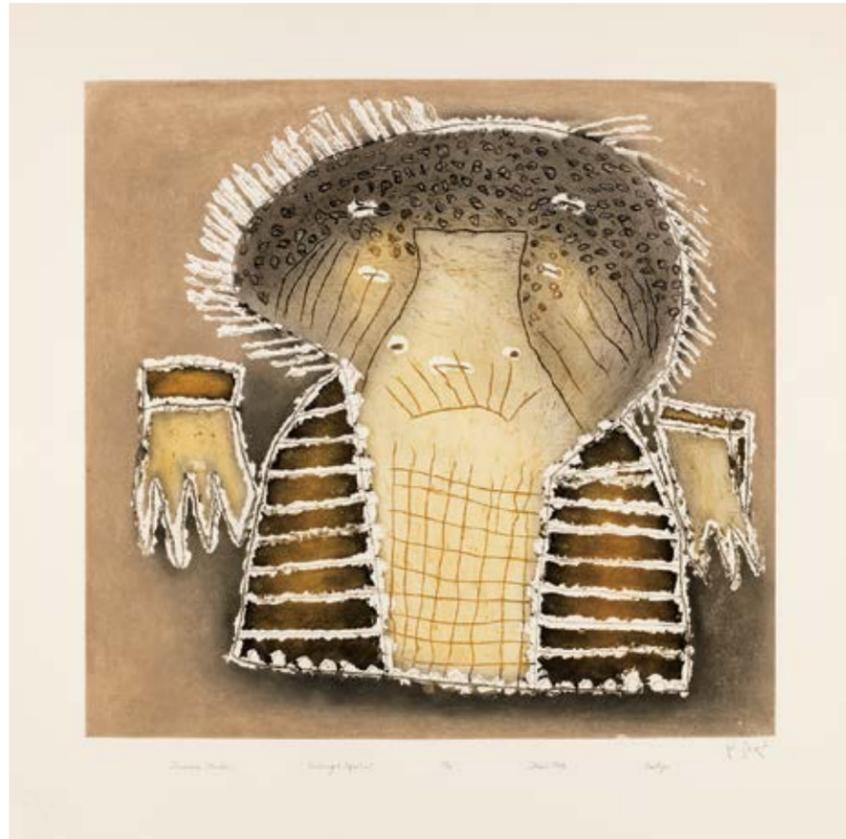
71 LUKE ANOWTALIK (1932-2006), ARVIAT (ESKIMO POINT), *Caribou and the People*, mid-late 1990s, stone and antler, 27.25 x 11 x 9 in (69.2 x 27.9 x 22.9 cm), measurements reflect dimensions with inset antlers, without: 15.75 x 11 x 7.5 in (40 x 27.9 x 19.1 cm), unsigned.
ESTIMATE: \$7,000 / \$10,000
Exhibited and Published: Inuit Gallery of Vancouver, *Horizons* [Inuit Gallery 20th Anniversary exhibition], October 1999; catalogue no. 40.



72 MOSES NAGYUGALIK (1910-1996), QAMANI'TUAQ (BAKER LAKE), *Head of a Man Wearing Snow Goggles*, 1968, stone, antler, and waxed twine, 8 x 4 x 7 in (20.3 x 10.2 x 17.8 cm), signed: "ᓄᓄᓄᓄ".
ESTIMATE: \$5,000 / \$8,000
Provenance: A Canadian Private Collection; Spirit Wrestler Gallery, Vancouver.
Exhibited and Published: Spirit Wrestler Gallery, Vancouver, *Keewatin 2000*, 2000; catalogue B 14.
Published: George Swinton, *Sculpture of the Inuit* (Toronto: McClelland & Stewart, 1972/92), fig. 104, p. 76.
Apart from his being the father of graphic artist Phillipa Iksirac, not much is known about Moses Nagyualik other than that he was an occasional printmaker and sculptor. Outside of an antler acrobat illustrated in the landmark travelling exhibition *Sculpture/Inuit*, this striking sculpture is the only other known reproduced work by the artist. George Swinton clearly thought highly enough of this magnificent work to award it a full-page illustration in his seminal 1972 book *Sculpture of the Inuit*. We assume it to be a self-portrait of the artist given the bold pencil signature on the snow goggles. This is perhaps the Inuit art world's equivalent of a "one hit wonder," but what a wonder it is!



73 BARNABUS ARNASUNGAAQ (1924-2017) QAMANI'TUAQ (BAKER LAKE), *Muskox*, 1984, stone, 3.5 x 9 x 4 in (8.9 x 22.9 x 10.2 cm), signed and dated: "ᓄᓄᓄᓄ / 1984".
ESTIMATE: \$2,500 / \$3,500
While some artists have avoided being known for one particular subject or style, others, whether by design or by default, have become renowned for one subject above all others. Despite having produced numerous stellar sculptures representing Inuit hunters and mothers with children, the Barnabus name has become synonymous with his portrayals of muskoxen.
In the spring and summer when there are tourists, they come to my house and ask me to make a sculpture. When I ask what they want, they always ask me to make musk ox. [1]
Having produced his signature muskoxen for almost 50 years, Barnabus somehow managed to avoid them being formulaic. This wonderful example features an unusually smooth and well finished body devoid of either finely chiseled or hastily slashed guard hairs. This beauty is as lovely to the hand as it is to the eye!
1. Artist quote in Susan Gustavison, *Northern Rock: Contemporary Inuit Stone Sculpture* (McMichael Canadian Collection, 1999), p. 109.



74 SHEOJUK ETIDLOOIE (1932-1999) f., KINNGAIT (CAPE DORSET), **PRINTMAKER: STUDIO PM**, Montreal, *Shaman's Hands*, 1998 #24, etching and aquatint print, plate: 23.5 x 24.75 in (59.7 x 62.9 cm), / sheet: 32.25 x 31.5 in (81.9 x 80 cm), 41/50.

ESTIMATE: \$2,500 / \$3,500

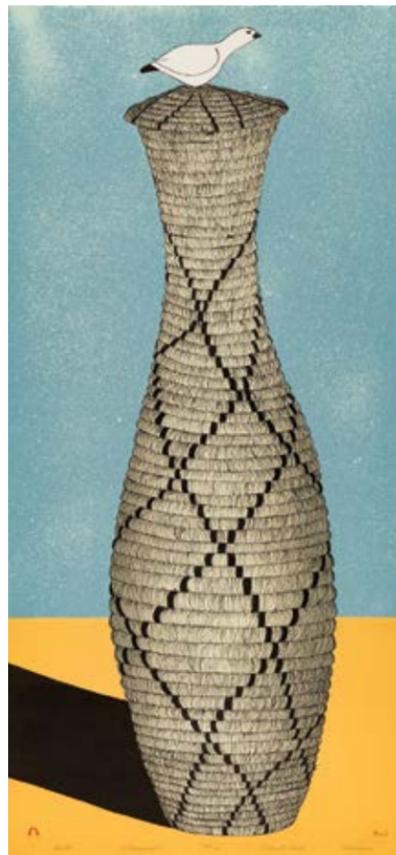
Late in life, Sheojuk Etidlooie enjoyed a short but brilliant art career. Her work immediately stood out as being fresh and unique. As one of twelve prints in the 1998 annual collection, *Shaman's Hands* fits within Sheojuk's tendency to combine the loosely naturalistic with the outright fantastical. The shaman's abbreviated facial features peer out from under a massive hood (which eerily echoes his face); his disembodied hands float like gloves; his bare-chested body is legless. Both his face and chest appear strangely wrinkled or scarred. It's a remarkable image, simultaneously spooky and hilarious, with a shaman who appears at once ancient and infantile. This work, masterfully printed by Studio PM, resembles another print from the collection, *Shaman's Trance* (1998 #25); we would love to have observed Sheojuk working through these ideas during her drawing sessions at the Kinngait studio.



76 LUKE ANGUHADLUQ (1895-1982), **PRINTMAKER: THOMAS IKSIQAQ** (1941-1991), QAMANI'TUAQ (BAKER LAKE), *Fishing Camp*, 1970 (1971 #28), stonecut and stencil print, 12 x 19 in (30.5 x 48.3 cm), 6/50.

ESTIMATE: \$1,500 / \$2,500

In *Fishing Camp*, Luke Anguhadluq recreates a favourite summer activity from his former life in the Back River area, capturing the communal spirit and gender roles inherent in the traditional Utkuhikhalingmiut way of fishing. Men stand poised with *nigshiit*, gaffs they will use to rake the shoals of yellow and black fish in the *haputiit* (weir) at the top. Awaiting their cue, they look towards the camp leader, whom Anguhadluq portrays as noticeably larger, emphasizing his central role. Women with children in their amautiit stand by with their ulus ready to clean the impending catch. To the right, figures assemble skin tents that are spontaneously inked in bright red and blue, which adds a captivating extra burst of colour to the image. The entire scene radiates with the palpable excitement that would have coursed through the participants of these communal fishing endeavors.



75 ARNAQU ASHEVAK (1956-2009) m., **PRINTMAKER: NIVIAKSIE QUVI-ANAQTULIAQ** (1970-) m., KINNGAIT (CAPE DORSET), *Ivik (Basket)*, 2004 #1, lithograph print, 35 x 16 in (88.9 x 40.6 cm), 43/50.

ESTIMATE: \$1,500 / \$2,500

As an occasional contributor to Cape Dorset print collections, the brilliantly talented sculptor and graphic artist Arnaqu Ashevak (the adopted son of Kenojuak and Johnniebo) ensured that his offerings had impact every time. With *Ivik (Grass Basket)*, the subject is inspired by a basket made by an artist he met during his Banff Centre residency in 1991. Arnaqu's image is beautifully translated into a lithograph filling a tall sheet of paper, giving more room to show off the woven texture of the grass and the wonderful three-dimensionality of the object. The black steps of the cross-hatched pattern gently swoop around the basket with just the right amount of unevenness that can be seen in something made by hand or a natural material. The addition of the bird and the dark shadow lends a monumentality to the basket, giving the image an air of surreality that reminds us of the works of the Italian painter Giorgio de Chirico.



77 ISACI ETIDLOIE (1972-2014), KINNGAIT (CAPE DORSET), *Spirit Drummer*, 2002, stone and antler, 11.5 x 5.5 x 5.5 in (29.2 x 14 x 14 cm), signed: "ΔΙΡ / ΔΝΔΔ".

ESTIMATE: \$3,000 / \$5,000

Exhibited: Feheley Fine Arts, Toronto, *The Unexpected*, May – June 2002.

Published: This work was featured on the front cover of the *Inuit Art Quarterly*, Vol. 17, No. 3, Fall 2002.

Isaci Etidloie is easily considered a modern Cape Dorset master for his work in stone. Inspired from a very young age by a very artistic family, much of his earlier work depicted "regular" themes of daily life: hunters, women cooking or sewing, and drum dancers. This important work by the artist illustrates his exploration of the supernatural. The drum has transformed into the bearded face of what is likely a spirit. The head of the drummer himself is almost doubled to illustrate its ecstatic or frenzied movement as he chants to the beat of the drum. The sculpture reminds us of Manasie Akpaliapik's great two-headed whale bone *Drum Dancer* of 1989 (see First Arts, 13 July 2021, Lot 7).

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