

First Arts

INUIT & FIRST NATIONS ART

From the Collection of John & Joyce Price

Volume I

December 8, 2025





INUIT & FIRST NATIONS ART AUCTION

Monday 8 December 2025 at 7:00 PM ET

Previews and Sale to be held at A.H. Wilken’s Auctions & Appraisals, 1 William Morgan Drive, Toronto

PREVIEWS

Friday, December 5	12 PM - 5 PM
Saturday, December 6	10 AM - 5 PM
Sunday, December 7	10 AM - 5 PM
Monday, December 8	10 AM - 6 PM

or by *appointment*

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First Arts

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VOLUME ONE

Lots 1-81

Director's Note

Big changes shape this year's offering, though they arrive with a sense of continuity as well.

While additional works will emerge in seasons to come, this first volume marks the formal conclusion of our dedicated presentation of the John and Joyce Price Collection. It has been an honour to steward these works, which not only reflects the discerning vision of their collectors but also affirms the lasting vitality of Indigenous artistic traditions.

Ingo's well-earned retirement marks another shift. His scholarship and decades of dedication, however, have left a meaningful imprint, both on the shape of the market, and more importantly, on the understanding of the art itself.

In times of transition, the presence of community is felt all the more. Each catalogue is regarded not only for the works it contains but for what it suggests about the path ahead. I place my confidence in the art itself, trusting that the works will speak clearly enough for themselves. Additionally, our foundation, too, remains steady, with Mark and Pat continuing to share their decades of insight so that deep knowledge endures as new voices emerge.

Nadine

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Acknowledgements

We owe our gratitude to our consignors and to you, our collectors. It is your curiosity and your willingness to see value and meaning in these works that gives purpose to our efforts. Without that spark of interest on your end, our work would be without consequence. With it, this becomes a shared commitment that inspires us to keep going.

Our sincere thanks go to our own team, Ashley Cook, Christopher W. Smith, and Miles Wheeler, the staff at A.H. Wilken's for their support, and to our consultants and colleagues who assisted in cataloguing these lots, among them Gary Wyatt, Sandra Barz, and Michael Massie.

Finally, we extend our thanks to Dieter Hessel and to the late Colleen Clancey, whose designs we have honoured in these catalogue.

Nadine, Mark, and Pat

- 1 OVILOO TUNNILLIE**, *Diving Sedna*, mid 1990s, stone, 10.25 x 3.75 x 2.5 in (26 x 9.5 x 6.3 cm), signed, "ᐅᐱᐱ / ᐅᐱᐱ".
CAD 1,200 – CAD 1,800

Defined by an elegant verticality, this work by Oviloo Tunnillie is remarkable in how it renders the sea goddess as a distinctly female form. Tunnillie often revisited the female figure, bringing a precise sense of proportion, presence, and contour to her work. In this sculpture, those same qualities shape her portrayal of Sedna, presenting the sea goddess as a woman with both physicality and agency.

Beyond this intellectual appeal, *Diving Sedna* is just plainly gorgeous. Here, the figure's form tapers fluidly from the broad, split tail at the top to the narrower torso below. A subtle curvature suggests motion, as though she is caught mid-dive, while the streamlined silhouette is heightened by the high polish Oviloo has given the stone.



- 2 KENOJUAK ASHEVAK, C.C., R.C.A.**, *Gull*, c. 1960, stone, 3.25 x 2.5 x 3 in (8.3 x 6.3 x 7.6 cm), unsigned.
CAD 1,000 – CAD 1,500

This charming rendition of a gull, executed in the exquisite mottled green Kinngait (Cape Dorset) stone often used in sculptures from the 1960s, is a rarity from artist Kenojuak Ashevak. This piece likely would have been made before she became better known as a graphic artist. The minute details and its tiny stature suggests this might have been an early experimental work made during the "fledgling" days of the co-op studios, when many artists were enticed by the possibility of earning money through artmaking. While graphics later became Kenojuak's forte, charming early works like this one, which fits quite delightfully in the palm of one's hand, remind us of how artistic styles evolve, grow, and innovate over time.



- 3 YVONNE KANAYUQ ARNAKYUINAK**, *Mother with Two Children*, c. mid-late 1970s, stone, 4.5 x 2 x 4 in (11.4 x 5.1 x 10.2 cm), signed and inscribed with artist's disc number, "ᐅᐱᐱ / E2-241".
CAD 2,500 – CAD 3,500

As in Yvonne Kanayuk's most celebrated works, this small sculpture presents an intimate scene of a mother with her children. The figures are shaped in rounded, voluminous forms that press closely together, leaving little negative space and reinforcing their sense of shared physical and emotional connection. The faces, as in the strongest examples of her work, are rendered with remarkable care. Full, softly rounded cheeks lend warmth and approachability, while fine incised lines define the eyes and mouths with precision. Subtle modelling allows these features to catch and reflect the light, shaping each expression with care. How extraordinary that such a remarkable presence can be contained within a work of such restrained scale.

- 4 LUKE ANOWTALIK**, *Man and Dog*, mid-late 1980s, stone, 5.5 x 6 x 2.5 in (14 x 15.2 x 6.3 cm), unsigned; inscribed with registration number, "2167-2".
CAD 1,000 – CAD 1,500

True to Luke Anowtalik's style, the work is defined by smooth, continuous forms that merge into a cohesive whole and convey an intimate presence. The man and dog emerge from the stone as if always meant to be joined, their bodies nestled together in a composition that feels emotionally complete. The dog is nearly fused into the man, its snout pressed gently to his face in a gesture that reads as both affection and recognition. The carving is minimally and deliberately limited, another hallmark of Anowtalik's approach, allowing the emotional register to arise from form rather than detail. The absence of any real surface embellishment invites the viewer to *feel* rather than scrutinize.



5 **PUDLO PUDLAT**, *Eskimo Woman with Ulu*, 1961 #16, (Dorset Series), Printmaker: **ELIYAH POOTOOGOOK** (1943-) Kinngait (Cape Dorset), stencil, 19.75 x 15.75 (50.2 x 40 cm), 10/50, framed.
CAD 2,500 – CAD 3,500

Thanks to the McMichael's *Iningat Ilagiit* (ᐃᓂᐱᓴᓴ ᐃᓕᓴᓴ), we can readily compare Pudlo's drawing for *Eskimo Woman with Ulu* with its printed form [1]. Printer Eliyah Pootoogook remains faithful to Pudlo's playful proportions – comically tiny limbs, wide eyes, and an oversized ulu – while transforming the work through stencil printing. In place of Pudlo's delicate pencil shading, Pootoogook employs a subtly toned stencil that, in this impression, layers a rich plum hue below black to produce a bold, velvety, high-contrast image.

Eskimo Woman with Ulu belongs to the Dorset Series, a group of roughly seventy prints also known as the *Dorset Collection*, *Northern Collection*, or *Northern Releases*. Unlike the annual Cape Dorset print collections circulated through southern galleries, these works were sold locally to visitors through the West Baffin Eskimo Co-op.

1. See Object No. CD.24.27, <https://iningatilagiit.ca/artwork/drawing-for-print-eskimo-woman-with-ulu/>

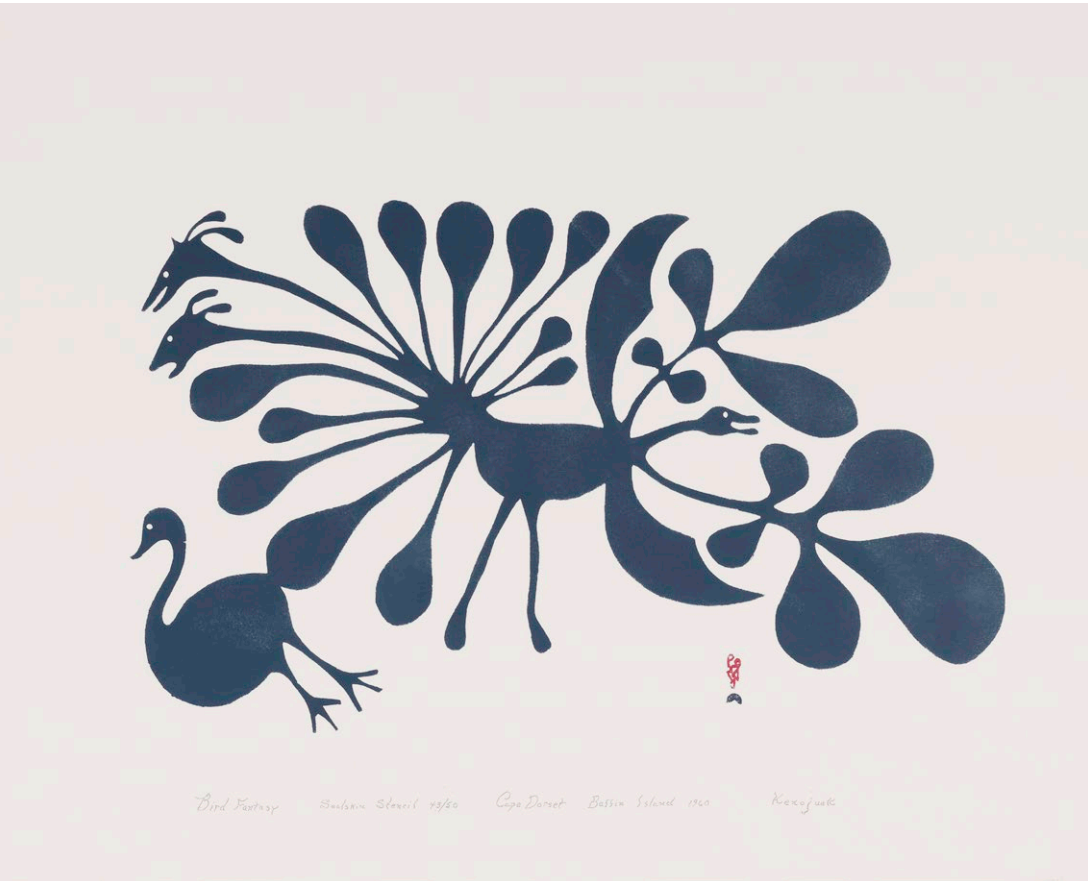


6 **NIVIAQSI (NIVIAKSIK)**, *Char Fisherman (Fishermen)*, 1959 (Dorset Series), Printmaker: **IYOLA KINGWATSIK** (1933-2000) Kinngait (Cape Dorset), stencil, 12 x 24 in (30.5 x 61 cm), 33/50, framed.
CAD 4,000 – CAD 6,000

Rendered in a saturated, classic 1950s Kinngait blue, *Char Fishermen* by the famed Niviaqsi unfolds with a left-to-right rhythm that feels both narrative and lyrical. The composition moves laterally, with three hunters spaced evenly across the page, each linked to the next by the visual tether of their *kakivak* (fish spear) or the fish they carry. The repetition of their forms, similar yet not identical, creates a sense of forward motion, as if capturing sequential moments in a larger story unfolding just beyond the frame.

Niviaqsi's artistic career was brief. His life ended unexpectedly during a 1959 hunting trip. Yet even in that short time, his work left a strong impression. In reviews of the inaugural Kinngait print exhibition, *La Revue Populaire* called the artist, "the philosopher and perhaps the greatest of all these groups of artists" [1].

1. The original French,« Niviaksiak, le philosophe et peut-être le plus grand de tous ces groupes d'artistes... », in *La Revue Populaire*, 1 May 1960.



7 **KENOJUAK ASHEVAK, C.C., R.C.A.**, *Bird Fantasy*, 1960 #15, Printmaker: **IYOLA KINGWATSIK** (1933-2000) Kinngait (Cape Dorset), sealskin stencil, 19.5 x 24 in (49.5 x 61 cm), 43/50
CAD 8,000 – CAD 12,000

Provenance: Feheley Fine Arts, Toronto; Acquired from the above by John and Joyce Price, Seattle.

As a ten-year follow-up to the 1961 article *Graphic Workshops: Printmakers of the Arctic: The West Baffin Eskimo Co-operative*, published in *Artist's Proof* by the Pratt Institute, the editors returned to the source; to James A. Houston, whose collaboration with Inuit artists helped launch the tradition of Inuit printmaking. The original article had captured a moment of emergence: a fledgling print program in Kinngait. Now, a decade later, the publication invited Houston to look back and reflect not simply on the development of a studio but on the unfolding of a movement.

Interestingly, Houston did not select *The Enchanted Owl*, the obvious choice given its prominence and early acclaim, as the image to represent a decade of Kenojuak's printmaking in Cape Dorset, though he does note it by name (p. 93). Instead, *Bird Fantasy* is the work he chose to reproduce (p. 95). In his reflection, Houston writes, *Kenojuak begins her image with a bird as the central core. Then slowly with her skillful left hand stretches the wings and tail plumage until it flattens and turns into an undersea growth of seaweeds and spirits and other birds endlessly flooding space with a brilliant pattern of light and dark.*

Houston's comments are astute, capturing with precision the way *Bird Fantasy* marries technical control with imaginative expansion. Kenojuak's image unfolds in a single, undulating breath of deep blue. This classic, early Dorset blue ink soars across the page like a singular note struck with clarity. There is no shading, no hesitation. Just the fearless assertion of form.

As Houston notes, one bird unfurls into many, their beaks and wings extending outward like the blossoming tips of a great organic fan. Each form is linked in visual rhythm, expanding out like ripples or tendrils. Like so much of Kenojuak's work, it invites the viewer to linger in the space between imagination and instinct, where simplicity is a form of sophistication and restraint becomes a kind of generosity. Beautiful.

Kiakshuk established his artistic reputation through a sensitive rendering of daily life, his works carrying with them a depth of observation and memory. This sentiment finds expression in this sculpture with particular clarity. Carved from the deep mottled green stone favoured by Kinngait artists of the early 1960s, *Kneeling Woman with Quillq* (Kudlik) captures a fleeting moment and anchors it in permanence.

Here, the woman settles low to the ground, her compact body carrying a sense of weight and balance. She holds a *quillq* (oil lamp) in two mittened hands and seemingly presents it outward, as if the viewer is invited to consider the eventual warmth and light the lamp will provide.

Every aspect of the work reveals Kiakshuk's commitment to describing this figure. The woman's hair is parted at the centre and drawn back into a neat bun positioned at the rear centre of her head. Her face appears youthful and alert. Her mouth slightly parted as if releasing a soft breath while she settles into position. At the back, the pointed tip of her *amautiq* hood descends into the centre of her spine, aligning neatly with her bun and the division at her waist.



8 KIAKSHUK, *Kneeling Woman with Quillq* (Kudlik), c. 1960-63, stone, 7.25 x 4.75 x 3 in (18.4 x 12.1 x 7.6 cm), inscribed by Terry Ryan, "KIAKSHUK".
CAD 3,000 – CAD 5,000

Provenance: Ex. Coll. Terry Ryan, Kinngait / Toronto; His sale, Feheley Fine Arts, Toronto; Acquired from the above by John and Joyce Price, Seattle, 1998

Exhibited and Published: Feheley Fine Arts, *The Ryan Collection*, (Toronto: Feheley Fine Arts, 1998), no cat. no, p. 8

9 TAYARAQ TUNNILLIE, *Bird Man and and Young*, late 1960s / early 1970s, stone, 12 x 15.5 x 5 in (30.5 x 39.4 x 12.7 cm)
signed, "ᑕᓄᓄ ᑕᓄᓄ".

CAD 2,000 – CAD 3,000

Provenance: Klamer Family Collection; Their Sale, Waddington's, 18 April 2005, Lot 125; Acquired from the above by John and Joyce Price, Seattle.

Tayaraq Tunnillie was born in a traditional camp near Kinngait and began carving in the 1960s, drawing inspiration from Inuit stories, spirituality, and the transformative realm between human and animal. At first glance, this sculpture recalls the elegant avian compositions of her husband, Qavaroak (1928-1993), but a closer look reveals that it resists any simple reading as a bird and chick.

The larger bird figure spreads expansive wings, yet its body is unmistakably human. A muscular chest thrusts forward above legs bent at the knees in a steady, weight-bearing stance, the feet ending in taloned toes. One of its hands reaches upward to the wing's tip while the other pulls across to grip its own beak shut. Beside it stands a smaller, more modest bird, its compact form providing compositional contrast and scale. This contrast heightens the monumental presence of the hybrid man-bird and offers a point of recognition: by reading the smaller figure as clearly birdlike, the unusualness of the larger becomes all the more pronounced. In this ambiguity, the viewer is left to wonder whether the subject is a spirit bird or a shaman in the process of transformation.



10 TUDLIK, *Owl*, c. 1960-61, stone, 2.5 x 2 x 2 in (6.3 x 5.1 x 5.1 cm), unsigned.

CAD 1,500 – CAD 2,500

Provenance: Ex. Coll. Terry Ryan, Kinngait / Toronto, acquired 1961; Feheley Fine Arts, Toronto; Acquired from the above by John and Joyce Price, Seattle.

Originally from Kimmirut, Tudlik moved to Kinngait in the early 1950s and was among the first to carve there at James Houston's invitation. His work quickly gained southern recognition. Tudlik began by carving various animals but gradually focused on birds, with a particular emphasis on owls.

This is an especially compelling example, carved from a richly hued green stone with a soft matte finish, it balances endearing eccentricity with a remarkable sculptural presence, which is all the more impressive given its modest scale. The bird's rounded wings taper smoothly at its back and sides, while stout legs provide a grounded stance. The wide-set, concentric eyes and slight beak lend it an endearing presence: charming, alert, and full of personality.





12 KELLYPALIK QIMIRPIK, *After the Bath*, 2000s, stone, 17.75 x 8.5 x 7 in (45.1 x 21.6 x 17.8 cm), signed, "K. QIMIRPIK".
CAD 3,000 – CAD 5,000

After the Bath is a well-established motif in art history. It is one that invites reflection on intimacy, vulnerability, and the quiet rituals of everyday life. Artists such as Praxiteles, Paul Peel, Pierre-Auguste Renoir, and Edgar Degas all engaged with the subject in their time. In this tradition, and with a vision unmistakably his own, Kellypalik takes up the theme, offering a sculptural interpretation rooted in strength and presence.

In his rendering, the woman's arms are dramatically lifted, both hands grasping thick, stylized strands of hair that cascade outward in textured, rhythmic tussles. Their exaggerated volume and outward flow introduce a dynamic counterpoint to the grounded solidity of her rather columnar form. Her breasts are sensitively modelled, adding a further note of intimacy and care. Her left foot emerges from beneath the hem of her long skirt, subtly animating the figure with a sense of forward movement and weight. This gentle stride is mirrored in the drape of her garments, which cling and fold in response to her motion. The skirt curves around her legs with a lived-in ease, while a belted sash gathers the fabric at her waist, lending structure to the flowing lines of the composition.

Kellypalik's meditation on the theme is one in which his subject is entirely self-possessed. She is neither coquettish nor demure, but is fully at ease in her body.



13 DAVID IKUTAAQ, *Two Muskoxen, Side by Side*, 1971, stone, 8 x 15 x 8.5 in (20.3 x 38.1 x 21.6 cm), signed, "ΔbC".
CAD 5,000 – CAD 8,000

Provenance: Marion Scott Gallery, Vancouver; Acquired from the above by John and Joyce Price, Seattle, c. 1995

Exhibited and Published: Norman Zepp and Robert Kardosh, *Inspiration: Four Decades of Sculpture by Canadian Inuit*, (Vancouver: Marion Scott Gallery, 1996. cat. 48, p. 72.

Living near Aberdeen Lake, David Ikutaaq would have known muskoxen as more than just as symbols of the Arctic. He would have seen them in motion and understood both their power and their vulnerability. Here, in *Two Muskoxen, Side by Side*, Ikutaaq translates this knowledge into stone. The pair are set head-to-toe and pressed flank-to-flank, their bodies fused into a single compact block.

Their locked stance can be read in two ways. It may hint at the beginnings of the archetypal defensive huddle, when muskoxen gather into a living wall to protect against predators. It may also capture a different kind of closeness, the act of scenting, through which muskoxen recognize one another, strengthen bonds, and signal reproductive cues.

In either case, the work is lovely and stands as a quintessential example of Qamani'tuaq carving, where artists often favoured solidity and weight. Minimal voids interrupt the mass and the limbs are reduced to sturdy supports so that the eye is carried instead to the dense fur and the broad, emphatic horn bosses. Gorgeous.





The present work is a clear departure from the slender-legged caribou and finely poised birds for which Osuitok is well known. This divergence is part of the power of *Sheltering Muskox*. This work is not a study in delicacy but in density. It is a creature rendered with remarkable mass and physicality and the sculpture carries its weight with conviction, with Osuitok illustrating not just the form of the animal, but its force, its groundedness, its sheer *presence*.

Carved from the newly discovered stone deposit at Markham Bay, over time, the stone has oxidized into a rich, burnished brown, a patina that mirrors the animal's thick, dark coat, aligning the form in both material richness and natural realism.

The animal is depicted with its legs tucked fully beneath its body, the form drawn inward into a compact, almost spherical mass. The head turns in toward the body, nestled along the side in a gesture that suggests further shelter, a protective instinct against the cold. This stylized depiction reflects the way muskoxen lie down in a nestled pose to conserve heat, especially during blizzards or while resting in groups. Though the actual posture is less compact than the sculpture suggests, the essence is accurate in capturing the animal's strategy of endurance and insulation in extreme weather.

The coat is carved in broad, sculpted swells that seem to move across the body in rhythmic, directional waves. These carved ridges do more than suggest the thickness of the animal's hair. They evoke motion, as if the icy wind were perpetually sweeping through its long outer coat. Osuitok's brilliance lies in his command of surface and texture. The body of this muskox is covered in thousands of fine incisions, each mark contributing to the depiction of its warm wool coat. This intricate scoring is not mechanical or repetitive but highly responsive, varying in direction, length, and depth to mirror the natural flow of hair across the animal's form.

Osuitok leaves the body largely unpolished. In contrast, the face is brought to a high polish that is smooth and radiant when caught by the light. This gleaming surface becomes the emotional and visual anchor of the work and it is disarmingly tender. The opposition between the two treatments is a masterclass by the artist. It heightens our awareness of dualities: form and detail, protection and vulnerability.



14 OSUITOK IPEELEE, R.C.A., *Sheltering Muskox*, early-mid 1970s, stone, 11 x 13 x 6.5 (27.9 x 33 x 16.5 cm), signed, "ᐅᐱᐃᐃ ᐃᐱᐅ".
CAD 15,000 – CAD 25,000



15 JESSIE OONARK, O.C., *Tattooed Faces*, 1960 #61, Printmaker: **LUKTA QIATSUK** (1928-2004) Kinngait (Cape Dorset), stonecut, 20.75 x 12.25 in (52.7 x 31.1 cm), 22/50, framed
CAD 6,000 – CAD 9,000

Widowed and newly settled in Baker Lake, Jessie Oonark worked first for the Hudson's Bay Company and later as a church custodian. There she told teacher Bernard Mullen that, given proper materials, she could produce art beyond his students' efforts. Her confidence was soon affirmed when Edith Dodds recognized her talent and forwarded several drawings to Kinngait, where three were translated into stonecut prints in the 1960 and 1961 Cape Dorset catalogues, including the present *Tattooed Faces*. This print offered an early glimpse of the extraordinary artistic career that lay ahead for Oonark and already pointed toward the subjects that would define her practice.

Here, seven women appear, each adorned with *tunniit* (facial tattoos) traced across their cheeks, foreheads, and chins. No two designs are the same; Oonark lingers over each woman's differences, lavishing care on their individuality. In such a careful act of differentiation, we see the beginnings of the sustained focus on feminine presence that would define so much of her later work.

Tattooing was a widespread practice among Inuit women for thousands of years before the first Europeans set foot in the Arctic. By the nineteenth century, however, the influence of colonial authority, missionary efforts, and imperial control had brought many pre-contact traditions, including tattooing, into decline. The marks that once covered women's skin began to disappear, yet the practice itself never fully vanished. Jessie Oonark chose to honour it in her art, returning to it again and again throughout her career. Reflecting on her memories, she once said, "I remember when some of the women would have tattoos [...] They looked very pretty" [1].

1. Sandra Dyck, ed., *Sanattiaqsimajut*, 2009, p. 111



16 NICHOLAS IKKUTI, *Inverted Face within Concentric Curved Bands*, 1970s, stone, 10.75 x 13 x 4.25 in (27.3 x 33 x 10.8 cm), inscribed with registration number [?], "5491", signed, "ΔδΓ".
CAD 2,000 – CAD 3,000

Provenance: Marion Scott Gallery, Vancouver, as *Shaman*; Acquired from the above by John and Joyce Price, Seattle.

Although Nicholas Ikkuti's work is held in several major public collections, including the National Museum of the American Indian (cat. no. 26/234) and the National Gallery of Canada (accession nos. 36361 and 36360), very little has been written about the artist.

Our research uncovered only a handful of textual references to his art and practice. Among the most thoughtful is an observation by Norman Zepp in *The Williamson Collection of Inuit Sculpture* – a publication that features an Ikkuti carving on its cover – where Zepp writes, "Nicholas Ikkuti's [work] intrigues and challenges the viewer [...]. The intricacy and, yet, formality of these works result in unforgettable images as stimulating to the mind as they are pleasing to the eye" (1987, p. 15).

Likewise, Robert Kardosh, discussing a work by the artist in Zepp's collection, writes in *Vision and Form* (2003) that Ikkuti "occupies a position somewhere between the two opposing tendencies of realism and abstraction" (p. 68).

We can think of no more fitting quotations for the present work by the artist. In *Inverted Face within Concentric Curved Bands*, the composition offers a striking negotiation between realism and abstraction. At its centre, an upside-down face is hollowed out to evoke a human presence with the eyes, nose, and mouth rendered as voids. Radiating outward are a series of curved bands, their rhythm and symmetry organized in a way that reiterates the interplay of negative and positive space, with void being as essential as sculpted material to articulate form.

As Zepp observed, this work, too, "intrigues and challenges" the viewer, resisting any easy interpretation of its meaning. Is this the return of a radiant, anthropomorphized summer sun, its warm rays made into careful arcs? Or is this an *angakkuq* (shaman) mid-incantation, the bands emanating from his mouth like sound made solid, a sculptural depiction of breath and syllable? Perhaps they are lines of motion, charting the sweep of the trance as it takes hold of the shaman. Or maybe we are witnessing the northern lights, given form as they ripple and shimmer across the sky around a figure.

This sense of ambiguity is not incidental but central to the work's impact. As Zepp noted, the result is unforgettable and "as stimulating to the mind" as it is "pleasing to the eye." *Inverted Face within Concentric Curved Bands* offers no resolution on what it is illustrating, nor does it seek one; it simply invites us to stay with it and reflect.



17 JOHN KAVIK, *Mother and Child*, c. 1970s, stone, 11.5 x 10 x 6 in (29.2 x 25.4 x 15.2 cm), signed, "bΔ".
CAD 12,000 – CAD 18,000

John Kavik was born near Gjoa Haven in 1897 and spent much of his life in the interior country between Baker Lake and Cambridge Bay. In the late 1950s, starvation forced his relocation. He arrived first in Baker Lake and then, in 1958, in Rankin Inlet. Too frail for the physical demands of the nickel mine, Kavik turned to carving in 1960. What began as a necessity became a lifelong pursuit, and remarkably, he continued to create art well into his nineties.

In *Mother and Child*, made when the artist was in his 70s, mass and tenderness are fused within a single form. The mother's body is carved as a compact block, her torso leaning slightly forward so that the whole figure seems to press into the space around it. Her ample hood extends from the nape of her neck in a voluminous arc, from which a child, eyes round and mouth parted, just presses into view. The rest of the mother's form is defined by decisive cuts that establish the features, then softened through careful modelling to suggest the swell of short limbs and the rounded forms of her body within her amautiq.

Kavik's style is often described as "brutal" or "raw," and *Mother and Child* demonstrates why such terms persist, revealing how his work unsettles the conventions of the Western canon. In this work, limbs, torso, and head merge into one continuous bulk so as to prioritize weight and presence of the mother over delicacy or refinement. Kavik's tool marks, cuts, and other irregular textures in the stone remain visible as if to insist on the hand of the maker. What emerges is a sculpture that renders the human form with profound solidity and a stark immediacy. Lovely.





18 KENOJUAK ASHEVAK, C.C., R.C.A., *Self Portrait of the Artist with her Dog*, c. 1980s, stone, 8.5 x 7.5 x 7.5 in (21.6 x 19.1 x 19.1 cm), signed and inscribed, "ᑭᑎᑭᑭᑭ / ᑭᑎᑭᑭᑭ (Kinngait)".
CAD 4,000 – CAD 6,000

Few bonds are as enduring or as tender as those between people and their dogs. It is a bond that often transcends language and circumstance, built on trust, routine, and the kind of wordless understanding that forms only over time. This sculpture is Kenojuak Ashevak's own reflection on that bond. This self-portrait conveys the deep connection between the artist and her husky.

Here, in *Self Portrait of the Artist with her Dog*, Kenojuak presents us with a rather ordinary moment to consider its depth. Carved from a dense, pale stone, she and her dog pause in a restful moment that feels both natural and deeply personal. The figures are compressed into a rounded composition that suggests containment. The small pup rests its head on her shoulder, and her arms curve around it with practiced familiarity. Their bodies are so entwined they almost read as a single form.

The speckled surface of the stone enhances the texture of the husky's coat, and while the stone is known to be difficult to carve, Kenojuak may have chosen it intentionally, understanding its weight and character would bring something essential to the subject.

That this sculpture found its way into the collection of her dear friend John is fitting. She referred to him as her "grandson in the south," a title that speaks to their closeness. To own this work was not only to care for it but to hold a fragment of the artist's inner life, rendered in stone with affection and grace.



19 KENOJUAK ASHEVAK, C.C., R.C.A., *Untitled (Owl and Birds)*, 14 May 2010, coloured pencil over graphite on heavy wove Canson JA watermarked paper, 19.75 x 25.75 in (50.2 x 65.4 cm), signed, "ᑭᑎᑭᑭᑭ".
CAD 2,500 – CAD 3,500

Untitled (Owl and Birds) is a quintessential Kenojuak image bursting with life and incredible colour sensibility. Especially lovely is the opalescent hue of the plumage, made by combining pink and purple coloured pencil marks. The work is also executed with near-perfect symmetry yet made unique due to the slight variations inherent in drawings, versus the perfection of prints.

Like many of Kenojuak's most sought after graphics, a gorgeous bouquet of florals and leaves bursts outward from the central owl. Yet what remains different from most of her work is the notably smaller presence of warm colours like red and yellow. Instead, purple and magenta tones dominate this beautiful piece, as the artist indicates a tendency toward a cool palette here—even the green exhibits cooler undertones.



20 KENOJUAK ASHEVAK, C.C., R.C.A., *Untitled (Raven with Spread Wings)*, 2000-01, coloured pencil over graphite on heavy wove Canson JA watermarked paper, 20 x 26 in (50.8 x 66 cm), signed, "ᑭᑎᑭᑭᑭ".
CAD 3,000 – CAD 5,000

In this predominately black ink drawing, Kenojuak depicts the raven using her signature technique of creating an image using dense, interlocking lines. Her penwork on the body of the raven is exquisitely detailed, evoking the texture of a bird's feathered body. While the raven itself is devoid of colour, Kenojuak finds a way to incorporate elements of her signature style into the subject. The raven raises its wings to reveal what may be a red undercoat, depicted in red coloured pencil, adding a dazzling element of contrast to an otherwise monochromatic piece. Especially delightful are the thin wavy lines defined by negative space in the wings—a unique design element against the sharp straight lines of the flexed wings.



- 21 JOE DAVID**, *Whalers Moon*, c. 2004, cedar wood, cedar bark, and acrylic paint, 36 x 36 in (91.4 x 91.4 cm), with custom made French cleat mount by the artist, titled and signed to the bottom French cleat, "WHALERS MOON J. DAVID".
CAD 7,000 – CAD 10,000

Provenance: Stonington Gallery, Seattle, WA; Acquired from the above by John and Joyce Price, Seattle, November 2004

This large-scale mask, titled *Whaler's Moon* (2004), is composed of a central humanoid Moon face with a large corona featuring two painted pairs of Whales and Thunderbirds encircling it. The dynamic corona, which spins 360 degrees and is wrapped in cedar bark rope, adds a dramatic flourish to the piece that harkens back to 19th century mask-making and the theatrical engineering of masks used in feast dancing [1]. The Thunderbird and Whale being depicted together is a classic Nuu-chah-nulth image and they are both rendered in customary Nuu-chah-nulth two-dimensional style. While the subject matter and design of the corona are deeply embedded in Nuu-chah-nulth culture, the Moon mask itself reflects more Northern elements in the execution of the face, highlighting David's ability to blend multiple influences and showcasing his broad artistic skillset that spans across regions.

One of the most accomplished Northwest Coast carvers, David played a major role in revitalizing customary Nuu-chah-nulth art. He was part of the cohort of artists, including Bill Reid (Haida), Robert Davidson (Haida), Nathan Jackson (Tlingit), and Jack Hudson (Tsimshian), who studied historic objects with Bill Holm in the 1960s to reconstruct 19th-century styles. As a result of these relationships and his lifelong commitment to study old works, David is a master in the visual lexicon of several Northwest Coast First Nations. Always exploring new media and techniques, David's work often takes on political or humorous topics as he incorporates subjects from pop culture and current events into his pieces.

1. See lot 42, this sale.

Christopher W. Smith



- 22 ISABEL RORICK**, *Rain Hat*, 1990s, spruce root and cedar bark, 8.25 x 15.75 x 15.75 (21 x 40 x 40 cm), with artist's signature three skip stitch pattern concentric circles.
CAD 6,000 – CAD 9,000

This beautifully woven spruce root hat features double stitch rings on the top half of the hat and a spider web pattern covering the bottom half of the hat and the brim. The uniformity and tightness of the weave are a testament to Isabel Rorick's incredible skills as a weaver and artist.

Spruce root hat weaving is also a marvelous Indigenous technology, as the roots will swell when contacted by water and become waterproof for the wearer. Fine hats such as this one have long been seen in Northwest Coast communities as a symbol of status and wealth for their owners, and collectors and community members alike continue to seek out fine work by artists such as Rorick today.

Christopher W. Smith



- 23 REG DAVIDSON (SKIL KAAT'LASS)**, *Eagle Spirit Mask*, 1997, cedar wood, hammered cedar bark, waxed string, operculum shells, and leather, 10.5 x 12 x 14 in (26.7 x 30.5 x 35.6 cm), signed and dated, "Reg 97"; inscribed with a rendering of a smiling face by the artist.
CAD 4,000 – CAD 6,000

Reg Davidson is a Haida master carver who is the great-grandson of renowned Haida artist Charles Edenshaw (1839-1920) and the younger brother of Robert Davidson, under whom Reg apprenticed early in his career.

This mask is a classic example of Reg Davidson's carving and painting style. It is a striking, visually arresting mask that depicts an Eagle Spirit. The mask is rendered with a strong profile and a sharply hooked beak, flared nostrils, and a mouthful of operculum teeth. The *Eagle Spirit Mask* is painted in a bold, but characteristically minimalist, style in red and black. The mostly red field of paint is only interrupted by a single black trigon on the forehead, the black eyebrows, white eyes, and black outlines inside the v-cuts of the nostrils. The *Eagle Spirit Mask* is framed by red cedar bark rope and bundles of hammered cedar bark.

Christopher W. Smith



Among Tiktak's solitary figures, this work stands apart for its posture. Whereas most of his single subjects are rendered in an upright stance, here the body bends forward at the waist, arms extended as though reaching outward. The gesture carries the suggestion of an adult lowering themselves to greet or comfort a child, introducing a rare note of interaction into this otherwise self-contained single figure.

The face reinforces this impression of engagement. Although the overall form is rugged, the features are beautifully refined: the cheeks rise to narrow the eyes and the mouth turns upward in an unambiguous smile. Such expressiveness demonstrates Tiktak's capacity to convey warmth without abandoning the solidity of his sculptural idiom.

Structurally, the figure remains anchored in the formal strategies that distinguish Tiktak's later work. The legs are defined not through incision but through a single void, a device that constitutes one of his most original inventions. This opening clarifies the division of the limbs while drawing the surrounding space into the body of the sculpture. The approach has often invited comparison with Henry Moore, yet in Tiktak's hands the void serves a distinct purpose. It gives rhythm to the body, balancing solidity with openness.

- 24 JOHN TIKTAK, R.C.A.,** *Standing Figure with Enveloping Arms*, early-mid 1970s, stone, 9 x 2.75 x 4.75 in (22.9 x 7 x 12.1 cm), signed, "JC".

CAD 7,000 – CAD 10,000

Provenance: Ex. Coll. Jay Jones, Seattle; Gift of the above to John and Joyce Price, Seattle.



- 25 THOMAS UGJUK,** *Standing Woman and Standing Man*, mid-1970s, each stone, the man: 12.25 x 6.25 x 5.75 in (31.1 x 15.9 x 14.6 cm) / the woman: 12.25 x 7.25 x 7.5 in (31.1 x 18.4 x 19.1 cm), each unsigned.

CAD 2,500 – CAD 3,500

Thomas Ugjuk, son of the celebrated Rankin Inlet artist John Kavik (see Lot 17), spent much of his early life 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. Unlike his father, Ugjuk did not become a full-time artist but carving remained an important part of his life. It allowed him to support his family and purchase essential hunting supplies. Ugjuk continued to hunt well into his seventies. Living with his son until shortly before his passing in 1993, Kavik left a direct imprint on Ugjuk, whose sculptures reflect the raw, expressive style of his father and continue a deeply personal and familial approach to art-making.

Carved in Ugjuk's signature block-like style, both figures here convey an imposing sense of mass and directness. Their broad shoulders, thick limbs, and weighty, grounded feet establish a sculptural language rooted in solidity and presence. The male figure leans forward slightly, a subtle gesture that counterbalances the weight of the animal hitched to his back. The female figure, by contrast, is visually defined by her oversized *amautiq* hood, which tilts the balance of the composition. This asymmetry introduces a sense of visual tension, drawing the eye and disrupting the otherwise stable geometry of the form.



26 PAUTA SAILA, R.C.A., *Roaring Polar Bear*, 1980s, stone and antler, 28 x 24.5 x 8.25 in (71.1 x 62.2 x 21 cm), signed, "◁▷C 5ΔC".
CAD 60,000 – CAD 90,000

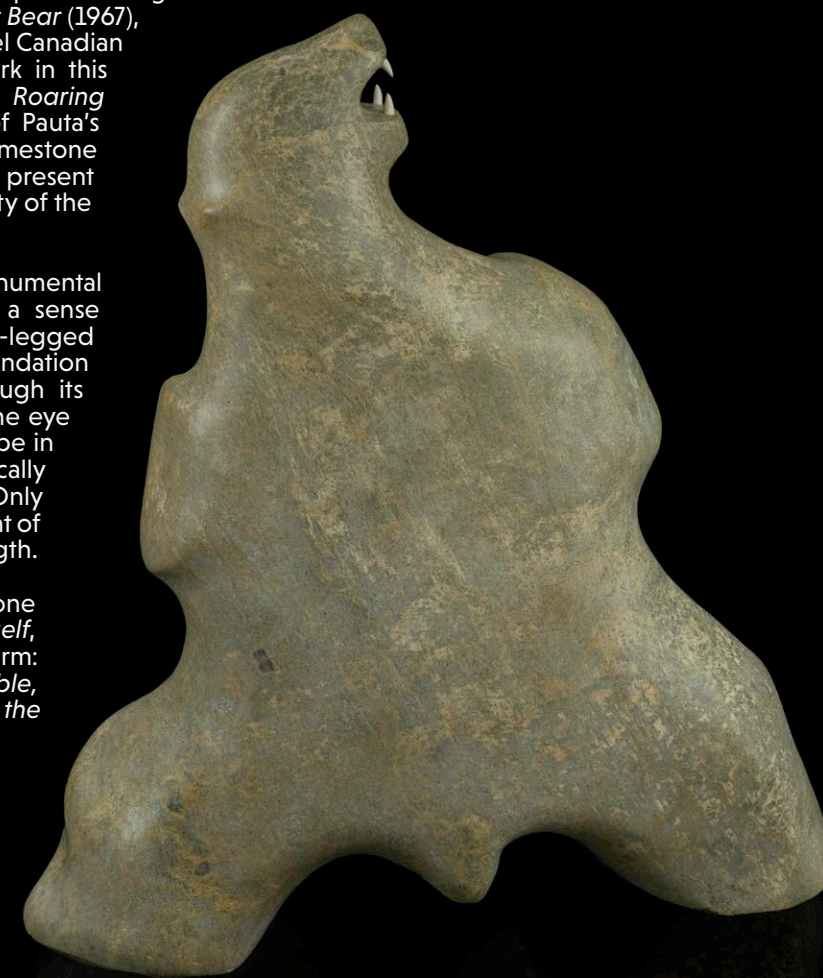
Pauta and polar bears are inextricably linked in Inuit art, bound together in a way that is both personal and mythic. In Cape Dorset, there is a well-known story of the elderly Pauta offering food to a polar bear that had wandered into town. "I like to carve what I feel, not merely what I see," Pauta reflected in an interview with George Swinton. "It is the feeling that goes along with whatever one is doing [...] I think and feel that the bear has a spirit to be put into the carving"[1].

This *Roaring Polar Bear* embodies that spirit fully. While Pauta became widely known for his "Dancing Bears," those paradoxical creations where a fearsome predator becomes almost buoyant in its play, he also carved bears of an entirely different but no less majestic order. The latter type are works of solemn power, where the animal stands rooted and resolute, exuding its authority. The present sculpture belongs to this rarer tradition, with the limestone *Polar Bear* (1967), gifted by the City of Toronto to the McMichael Canadian Art Collection, standing as another key work in this distinct tradition. Significantly, the present *Roaring Polar Bear* is the largest known example of Pauta's polar bears, surpassed in scale only by the limestone *Polar Bear*. Like its limestone counterpart, the present *Roaring Polar Bear* conveys the solemn dignity of the entire species.

This formidable creature radiates monumental strength, its balance and poise conveying a sense of raw, elemental power. The bear's wide-legged stance anchors it firmly to the earth, a foundation of primal energy that surges upward through its torso. The upward taper of its body draws the eye naturally toward the raised head, mouth agape in an ecstatic, defiant roar that one can practically hear. There is no hesitation in this posture. Only unyielding presence, and the sculptural weight of a creature caught in the full release of its strength.

Invariably, when standing before this work, one is reminded of Walt Whitman's *Song of Myself*, lines that seem to echo in the bear's roaring form: *I too am not a bit tamed, I too am untranslatable, I sound my barbaric yawp over the roofs of the world.*

1. Driscoll, *Uumajut*, (Winnipeg Art Gallery, 1985), p. 46.





27 LUKE IKSIKTAARYUK, *Shaman with Belt and Head Ornament (Snow Goggles?)*, early 1970s, antler, hide, and metal pins, 9.25 x 2.75 x 2.75 in (23.5 x 7 x 7 cm), unsigned.

CAD 4,000 – CAD 6,000

In the early years of Qamani'tuaq's art production, suitable carving stone was in short supply, prompting many artists to experiment with alternative materials such as antler (see Lot 76). While most eventually moved on, a few continued to work in the medium throughout their careers, and fewer still achieved the technical refinement and expressive clarity of Luke Iksiktaaryuk. *Shaman with Belt and Head Ornament (Snow Goggles?)* exemplifies the artists's understanding of the material: his handling of antler is not only deft, but deliberate, revealing a sculptural vocabulary rooted in restraint and precision.

In this work, Iksiktaaryuk presents two potent markers of shamanic identity: the talismanic belt and a head or face ornament, each rendered with the same elegant economy that defines his distinctive approach. While there is no shortage of works by the artist that feature shamanic belts, we are not aware of another example that includes a head or face ornament. Its presence here, then, feels deliberate. It is an exception that draws attention to itself and invites further consideration.

The head or face ornament in this work closely resembles snow goggles, a comparison that invites reflection rather than certainty. As Jean Blodgett notes, belts and headbands formed part of the shaman's visual vocabulary, setting him apart from the everyday clothing of his peers and marking moments of ritual or spiritual significance. Belts appear often in the anthropological and material records, typically used to suspend charms, carved figures, animal bones, and other implements of ceremony. Headbands, by contrast, are mentioned far less frequently. Yet both are understood as outward signs of the shaman's distinct role and status within the community (*Blodgett, The Coming and Going of the Shaman*, 1978, p. 155).

Seen in light of these observations, the present sculpture stands out not only for its material and technical skill but for its specificity.



28 BARNABUS ARNASUNGAAQ, *Muskox*, mid-late 1980s, stone, 10.75 x 20 x 7.75 in (27.3 x 50.8 x 19.7 cm), unsigned.
CAD 8,000 – CAD 12,000

Barnabus Arnasungaaq began carving in 1959, working first in caribou antler and horn before turning to stone the following year, when it became more widely available. His earliest muskox figures date to at least 1964, and while his subject matter remained varied throughout his extraordinarily long career, it is this animal that became most closely associated with his name. By the mid-1970s, collectors had taken special interest in his ability to convey both the weight and calm presence of the muskox with remarkable economy of form.

Created when the artist was in his 60s, this large example — measuring 20 inches in length — demonstrates not only his physical stamina, but also his meticulous technique, with hundreds of coarse guard hairs painstakingly incised into the surface. The result is a work that holds its ground through sheer mass and compositional restraint, and invites a kind of physical admiration; one almost cannot help but give his prominent shoulder hump a little rub when passing by.

29 MICHAEL MASSIE, C.M., R.C.A., *It's Irrelevant*, 19 December 2006, limestone, bone, ebony, padauk, mahogany, birch, enamel, sinew, 13.75 x 13.5 x 5 in (34.9 x 34.2 x 12 cm), signed and dated, "MASSIE 06 / DEC 19"; titled "'IT'S IRRELEVANT'".

CAD 4,000 – CAD 6,000

Provenance: Spirit Wrestler Gallery, Vancouver; Acquired from the above by John and Joyce Price, Seattle.

Exhibited and Published, Vancouver, Spirit Wrestler Gallery, *50 @ 50: Celebration of Metal and Stone: Michael Massie*, Oct. 27-Nov. 9, 2012, cat. no. 1, unpaginated.

While attending a sculpture workshop in Nain, Nunatsiavut, an elder Inuit sculptor suggested to Michael Massie that he should not use power tools as people in the south only considered Inuit sculptures made with traditional hand tools to be authentic. Massie, surprised by this opinion, instead opting for an embrace of technology to spur his own artistic innovation. For him, what is important is the work itself and the story behind it. True to the title, how it was made is irrelevant! In fact, this detailed and realistic portrayal of a sculptor holding a pick axe and an electric grinder would have been both difficult and more time-consuming without such tools. Tools aside, the unique mixing of mediums here including limestone, various woods, enamel, sinew, and more, has resulted in a fascinating sculpture - a stunning visual display of Massie's innovation as an artist, made possible (and more efficient) with power tools.



30 MICHAEL MASSIE, C.M., R.C.A., *Bounce (Teapot #28)*, 2000s, sterling silver with spiral finish, oak, and beach pebble, 5.25 x 10.5 x 2.5 in (13.3 x 26.7 x 6.3 cm), signed with artist's flying bird stamp.

CAD 6,000 – CAD 9,000

Michael Massie's 28th teapot, entitled *Bounce*, appears as a striking piece of modern art at first glance, until you see it - a pebble, collected from the beach, perfectly placed atop this teapot functioning as a handle for the lid. Curves, simulating chopping water, make up the entire sculpture, starting from the beautiful oak handle all the way to the tip of the teapot's spout pointed upward. The pebble appears almost unattached to the sculpture itself, perhaps ready at any point to roll down the curved hump of the sterling silver body and off the tip of the spout. The piece is, in fact, inspired by Massie's childhood memories of skipping rocks on the water; the form of this sculpture makes it as dynamic as the title suggests.



Dated 2000, this work marks an early and ambitious engagement by Preston Singletary with one of the foundational stories of the Tlingit people of Southeastern Alaska. The epic of Raven stealing and releasing the daylight is widely known across Tlingit communities, yet each telling carries the distinct cadence of its village and storyteller. At its core, the narrative follows Raven, a shapeshifter and trickster, who transforms himself to infiltrate the home of a powerful man who hoards the Sun, Moon, and Stars. Through cunning persuasion, Raven gains access to the celestial treasures, releasing Starlight, then Moonlight, and, at last, the Sun. As he escapes through the smoke hole with the Sun in his beak, his feathers are blackened by soot but the world is forever changed.

This is not merely a story about light entering the world. It is a meditation on transformation, on the consequences of desire and ingenuity, and on the responsibilities we carry when we alter the course of things. Glass, with its capacity to capture, bend, and release light, becomes a powerful vessel for the retelling of this particular story.

At fifteen, Preston Singletary met Dante Marioni, son of the celebrated glass artist Paul Marioni, a chance encounter that led to his first job at Seattle's

Glass Eye Studio. There, Singletary honed his skills in functional glasswork, laying the technical foundation for a career that would eventually transcend utility. In 1984, his artistic path shifted at Pilchuck Glass School, a crucible of experimentation and exchange, where he encountered artists like Anthony Jojola and David Svenson.

Over the following decades, Singletary trained with masters such as Benjamin Moore and emerged as a central figure in the Pacific Northwest glass movement. His work, grounded in technical mastery, was further enriched by meaningful exchanges with Indigenous artists working in the Seattle area, including Joe David, Ed Archie NoiseCat, Marvin Oliver, and Shdal'éiw Walter Porter. Their influence encouraged a deeper exploration of his Tlingit heritage and affirmed the power of cultural knowledge and engagement as an artistic foundation.



31 PRESTON SINGLETARY, *Raven Steals the Sun*, 2000, handblown and sand carved glass, gold leaf, 16 x 4.5 x 3.5 in (40.6 x 11.4 x 8.9 cm), signed and dated, "Preston Singletary 00".

CAD 12,000 – CAD 18,000

In this striking work, Oviloo honours the artistic legacy of her husband's grandmother, Ikayukta Tunnillie (1911-1980). Here, in one of only three known sculptures where Oviloo chose to depict Ikayukta, the elder artist is shown seated, holding out her drawing of an owl. Her mouth is slightly open, as if caught mid-conversation, ready to share not only the image but also the story that accompanies it.

In a 1997 interview, Oviloo reflected warmly on her relationship with Ikayukta, with whom she had lived during the elder artist's later years. "I really liked my husband's grandmother [...] I think of the advice Ikayukta used to give me and I can still use the advice today," she recalled [1]. Though the details of that guidance are not recorded, her words underscore the depth of respect and affection she felt, as well as the lasting influence of Ikayukta's counsel.

Ikayukta's role as a stabilizing presence for Oviloo and her family finds a parallel in the composition of this work itself, where the broad flare of her legs forms a solid base that grounds the figure while allowing the rest of the carving to carry a sense of expression. The torso is gently tilted back, creating an interplay between repose and alertness, and directs the viewer's attention to the face.

32 OVILOO TUNNILLIE, R.C.A., *Ikayukta Tunnillie Holding Her Drawing of an Owl*, c. 2008, stone, 14.5 x 13.5 x 10 in (36.8 x 34.3 x 25.4 cm) signed, "ᐅᐃᐅ ᐅᐃᐅ"

CAD 9,000 – CAD 12,000

Exhibited and Published: Darlene Wight, *Oviloo Tunnillie: A Woman's Story in Stone*, (Winnipeg, MB: Winnipeg Art Gallery, 2016), exh. cat., cat. no. 48, reproduced p. 69.

Published: Darlene Coward Wight, *Oviloo Tunnillie: Life & Work*, E-publication, 2019, reproduced p. 13.

The flat plane of Ikayukta's "sheet" contrasts against the rounded modeling of her body, setting up a striking contrast that guides the eye to the "drawn" bird. This sheet is not simply an object she holds but an extension of her, a place where the figure and the act of image-making merge into one sculptural idea.

That same balance of form carries through the treatment of the stone itself, its surface handled and polished beautifully by Oviloo. Smooth planes across the garment invite light to glide evenly, while the long, unbroken fall of hair down the back introduces a sumptuous visual contrast. Taken as a whole, this masterful work affirms Ikayukta's presence not just in memory but in form. It is a reminder of the influence that continued to shape Oviloo's life and artistic practice, as well as the deep admiration and affection she held for her grandmother-in-law.

1. Adrienne Clarkson Presents, "Women's Work: Inuit Women Artists," season 8, episode 19, aired 12 Nov 1997, on the Canadian Broadcasting Corporation, 41:00.





33 MARION TUU'LUQ, R.C.A., *Untitled Work on Cloth (Community Gathering with Strength Game at Centre)*, mid-1970s, melton cloth, felt, embroidery floss, and cotton thread, 25 x 29.5 in (63.5 x 74.9 cm), signed, "ᑕᑭ"
CAD 15,000 – CAD 25,000

Provenance: Spirit Wrestler Gallery, Vancouver, BC; Acquired by the above by John and Joyce Price, Seattle.

Exhibited and Published : Spirit Wrestler Gallery, *Keewatin 2000*, (Vancouver: Spirit Wrestler Gallery, 2000), BA 4, unpaginated.

In this vibrant textile by Marion Tuu'luq, communal life takes centre stage. Figures cluster, interact, and compete, capturing not only a moment of play but the everyday bonds of togetherness and shared tradition.

At the work's centre, two figures engage in *nusuura*, a traditional Inuit pulling game of strength and will. The players are seated face-to-face, each gripping the *aksalak*, a short loop or strap held between their hands, which is central to the game. The players brace their feet and lean back, straining against one another in a contest of willpower, grip, and stamina.

Surrounding the players are other members of the community, their forms and postures varied. Many move about, while others sit or crouch, creating a dynamic rhythm across the scene. This shifting orientation guides the eye in multiple directions, lending the work a pulsating energy despite its flat structure.

The stitch work for all the figures is confident and deliberate. Blanket stitches outline each one, securely attaching them to the backing while also giving them definition. Details such as facial features, hair, mittens, boots, and hems are rendered with small linear embroidery stitches. The clothing of the figures is cut from felt and hand-stitched onto the background in alternating tones, each with stitched embellishments in complementary hues: ivory with red and deep purple; burgundy with white and red; fuchsia pink with purple and white; and the lone figure in purple with white.

The deep green ground is densely patterned with alternating rows of herringbone embroidery in white and pink variegated thread, while an alternating yellow and pink crossed whipstitch edging frames the composition and enriches its surface texture.





- 34 **VICTORIA MAMNGUQSUALUK**, *Untitled Work on Cloth (Episodes from the Legend of Kiviuk)*, mid-1970s, wool stroud, felt, embroidery floss, and cotton thread, 56 x 58 in (142.2 x 147.3 cm), signed, "LJ'45".
CAD 5,000 – CAD 8,000

We have spoken before about Victoria Mamnguqsualuk's life-long exploration and depiction of the legend of Kiviuk, whether it be through drawings, prints, or textiles. Her carefully designed works bring life and movement to the wanderer of the Arctic, despite the very static nature of the mediums, and this work is no exception. Presented in her almost trademarked series of vignettes, Kiviuk is repeated across the green stroud with a menagerie of shape-shifting creatures and beings. Between the battle of wills are the battles of claws, teeth, and knives, punctuated by squawking birds and roaring bears. Mamnguqsualuk's precise stitching to clothing seams and feathers lend an almost comic book-like feel to the scene, as outlines and textures are highlighted against contrasting coloured felt. While not linear in narrative, the viewer is invited to dive into the story and pick it up at any point, and Mamnguqsualuk has ensured that there is action at every turn.

- 35 **JANET NUNGNİK**, *Rainbows of Memories*, 2004, wool duffel, wool felt, embroidery floss, and beads, 35 x 34 in (88.9 x 86.4 cm), unsigned.
CAD 3,000 – CAD 5,000

Provenance: Marion Scott Gallery, Vancouver; Acquired from the above by John and Joyce Price, Seattle, April 2019.

Exhibited: Vancouver, Marion Scott Gallery, *Janet Nungnik: The Eagle's Shadow*, 30 March - 4 May 2019, cat. no. 13; Kleinberg, Ontario, McMichael Canadian Art Collection, *Janet Nugnik: Revelations*, 8 June 2019 - 5 January 2020, cat no. unknown.

When talking about Northern textile work, a phrase that even we are guilty of using is that a work is 'lush with details,' usually referring to an abundance of stitchwork, appliqué, and content within a single work. Despite the sentiment's overuse, we will be the first to argue that Janet Nungnik's work is deserving of the phrase in its *truest* sense. Often based on memories and stories from her life, and eschewing traditional ideas of perspective and narrative, Nungnik's wallhangings are densely populated with landscapes, figures, objects, and emotions. In *Rainbow of Memories*, a figure has shed their clothes to enjoy a (presumably) cold dip in the water, with water and stitches covering most of their body. While butterflies float around their clothes, another figure flies above them as well as the titular rainbow that spans the work, all of which has been accented with beads, colour, and metallic thread. The entire work is layers of handwork upon layers of a story, something that can easily be dove into.



36 NIVIAQSI (NIVIAKSIK), *Seated Woman*, 1954-55, stone, 8 x 5.75 x 5.75 in (20.3 x 14.6 x 14.6 cm), unsigned.
CAD 4,000 – CAD 6,000

Provenance: Ex. Coll. Right and Honourable Charles Vincent Massey; Waddington's, 4 Nov 2002, Lot 279; Acquired from the above by John and Joyce Price, Seattle.

Although Niviaqsi (Niviaksiak or Niviaxie) began carving in 1951, likely encouraged by James Houston, his sculptural output was limited [1]. Only a small number of his works can be firmly documented, and even fewer have been published. Among these rare examples is *Man with Bird* in the collection of the Art Gallery of York University (A1971.072) [2].

When Cynthia Waye Cook wrote about *Man with Bird* for *Eskimo Carvings and Prints from the Collection of York University*, she described the artist's ability to "manifest the inner feeling of [his] figures through their understated, almost geometrically pure forms." She continues, "the dull glow of the smoothly finished surface, the gentle curves of the undifferentiated masses, and the fullness of volume all contribute to the feeling of gentleness and stasis that permeates this work." Her description applies not only to that single sculpture but resonates with the present *Kneeling Woman*, where the same visual vocabulary of form conveys a comparable stillness.

The stylistic consistency across these two works is particularly clear in the faces. In both *Man with Bird* and *Kneeling Woman*, the eyes are shallowly incised almond-shaped ovals, cut with confidence and set high on the face. The mouths are broad and are marked by a single continuous groove. The noses take the form of straight, softly triangular ridges extending directly from the brow. Each of these decisions reflects an economy of detail that prioritizes planar clarity.

Beyond the faces, the figures share a sculptural language of compactness that can also be compared to the known work by the artist, *Child with Ball*, which is illustrated in Darlene Coward Wight's *Early Masters* [3]. In all three works, the limbs are conceived of as rounded, tubular forms that fold gently into bodies conceived of as compact, almost architectural silhouettes. Rather than reaching outward, the figures seem to draw themselves inward, compressed into squat, self-contained forms. Their surfaces are smoothly abraded to an almost satin-like polish, which suppresses tool marks and heightens the senses of softness and fullness.

To catalogue the formal aspects of *Kneeling Woman* is one task, but it does not fully explain why the work *feels* so arresting. As with the strongest of Niviaqsi's sculptural works, the force of *Kneeling Woman* comes not from grandeur but from intimacy. This woman does not impress through scale. Instead, in the artist's restrained visual language, she draws the viewer inward, asking for close and careful looking.

1. This stands in contrast to the many attributions the artist has received in the art trade over the years.
2. This work is illustrated in *Eskimo Carvings and Prints from the Collection of York University*, Art Gallery of York University, exh. cat., 1971, no. 115 and in Cynthia Waye Cook, *Inuit Sculpture In the Collection of the Art Gallery of York University* (North York, ON: Art Gallery of York University, 1988), cat. 6, p. 15.
3. Darlene Coward Wight, *Early Masters: Inuit Sculpture 1949-1955*, (Winnipeg: Winnipeg Art Gallery, 2006), p. 170, G-95-15.



37 MARK TUNGILIK, *Bear*, late 1970s, stone, 5.5 x 9.75 x 3.75 in (14 x 24.8 x 9.5 cm), signed and inscribed, "L. ᑕᑦᑕ / ᐅᐅᐅ [Naujaat (Repulse Bay)]".
CAD 2,500 – CAD 3,500

In our Spring 2025 auction we presented a wonderful caribou by Tungilik (Lot 79), noting that its architecture recalled the artist's iconic muskoxen, though with longer legs, an elongated neck, and a lighter build. How delightful, then, to now offer an ursine variant of that same architecture. This bear, with its shortened legs and neck, has instead been given a prodigious amount of *chonk*. Though he appears more endearing than fearsome, it is worth remembering that the polar bear remains an apex predator at the top of the Arctic food chain. And yet still, the cuteness persists!

38 Possibly PUDLAT POOTOOGOOK, *Kneeling Mother with Child in Amaut*, c. early-mid 1950s, stone and pigment, 6.25 x 4 x 3.5 in (15.9 x 10.2 x 8.9cm), unsigned.
CAD 2,000 – CAD 3,000

Provenance: Waddington's, 18 April 2008, Lot 236, as "Niviaxie" and "c. 1949"; Acquired from the above by John and Joyce Price.

As noted in lot 36, early works from Kinngait are often misattributed to Niviaqsi, and the compact, cylindrical arrangement of the bodies here might invite the same. Yet, to our eye, the evidence points instead to Pudlat Pootoogook, whose output was remarkably limited: four prints in the 1964/65 release and just three known carvings, two of which offer compelling comparisons to this mother and child.

The first comparison is a seated mother and child in *Canadian Guild of Crafts Quebec* (1980, cat. 73). There, as in the present carving, the two figures are pressed into a compact and unified form, their bodies sharing mass rather than emphasizing separation. Breasts appear as shallow ovals raised just enough to register against the chest plane, and the hands, conceived of as mittened extensions, cling directly to the torso with weight but with deliberately little articulation. Faces in both works are circular planes pared to essentials: a vertical nose ridge and a small cut for the mouth, given slight modeling to suggest lips. A second comparison is *Houston's Portrait* of 1954, reproduced in *Celebrating Inuit Art, 1948–1970* (1999, p. 118). In both carvings, the sockets of the eyes are carefully hollowed and filled to mark the whites and pupils, a treatment that introduces striking presence and depth to otherwise schematic faces.

Ultimately, however, questions of attribution, while important, should not obscure the quality of the work itself. This *Kneeling Mother and Child* stands as a refined example of early carvings from Kinngait/Dorset and reminds us of the significance carried by works that survive in such small numbers.





- 39 **KENOJUAK ASHEVAK, C.C., R.C.A.,** *Complex of Birds*, 1960 #17, Printmaker: **EEGYVUDLUK POOTOOGOOK** (1931-1999) Kinngait (Cape Dorset), stonecut, 23 x 25.5 in (58.4 x 64.8 cm) [1], 47/50
CAD 10,000 – CAD 15,000

In her landmark 1985 book on the artist, Jean Blodgett observed that "in Kenojuak's graphics, subject and form often develop simultaneously" [2]. Kenojuak herself described her approach in similarly intuitive terms: "I may start off at one end of a form not even knowing what the entirety of the form is going to be; just drawing as I am thinking, thinking as I am drawing ... I try to make things which satisfy my eye, which satisfy my sense of form and colour" [3]. Her drawings, in other words, were not translations of preexisting ideas but visual improvisations, emerging gradually, shaped by instinct and refined until they achieved balance and harmony.

This process-oriented way of working had been noticed years earlier by James Houston, who identified a direct formal continuity between Kenojuak's compositions and the appliquéd garments he had encountered in the North:

Kenojuak's images retain the connecting patterns found in the original skin appliqués. In her work there is often an elaborate web that forms an over-all design. The extended wings and

hands and legs grow into each other. One realizes that not only the figures but [also] the spaces between the figures have been consciously or unconsciously calculated. One must try to compose such a design to fully appreciate its complexity [4].

As Houston notes, the source of that continuity lay in Kenojuak's own experience making such designs. As a young woman in South Baffin, she created skin appliqué herself, working alongside other women in her community to stitch elaborate motifs onto clothing and bags. These motifs often featured symmetrical, interconnected forms and a flowing repetition that balanced precision with creativity. This early training fostered an instinct for composition in which individual elements were never isolated but always part of a larger, interdependent whole.

This sensibility is vividly present in *Complex of Birds*. The elements within the image seem to unfurl from one another, their forms linked by a rhythmic visual logic. Wings and limbs extend, blend, and mirror each other in a way that suggests not only formal intent but also a kind of structural choreography. The result is an image that feels both composed and unbounded, rooted in tradition yet unmistakably her own. Rather than illustrating a specific subject, the work reads as a sustained exploration of balance, motion, and beauty.

1. In the early years at Kinngait, stonecuts were often printed on whatever paper was available, with ideas of uniformity and standardization only taking hold in the early 1960s. It is, therefore, possible that this particular example was later trimmed.
2. Blodgett, *Kenojuak*, 1985, p. 21-22.
3. Ibid.
4. Houston, *Eskimo Prints*, 1971, p. 93.

- 40 **PARR, Blue Geese Feeding**, 1961 #39, Printmaker: **IYOLA KINGWATSIK** (1933-2000) Kinngait (Cape Dorset), sealskin stencil, 30 x 25 in (76.2 x 63.5 cm), 41/50, framed, sight
CAD 7,000 – CAD 10,000

A striking shift from the heavily incised stonecuts that channel the raw energy of Parr's graphite drawings, *Blue Geese Feeding* occupies a unique place in the artist's oeuvre. Among the first four prints drawn from his early work, it is the only one executed not as a stonecut but as a stencil. This change in technique alters the tone entirely. Gone are the jagged marks and carved textures that echo Parr's vigorous linework. In their place, we find something more ethereal: a procession of geese rendered as radiant silhouettes, their forms simplified and luminous, shimmering in blue. Master printmaker Iyola Kingwatsiak brought Parr's vision to life using the stencil method, allowing the birds to hover between figuration and abstraction. They drift across the surface with the hypnotic unreality of a dream.





41 OSUITOK IPEELEE, R.C.A., *Mother with Child, Holding an Owl*, c. 1970s, stone, 14.75 x 13 x 8 in (37.5 x 33 x 20.3 cm), signed, "ᐅᓯᓴᓴ"; inscribed and signed, "CAPE DORSET / OSHAWEETOK".
CAD 12,000 – CAD 18,000

We have written elsewhere (and at length) about Osuitok's deep engagement with the subject of women. These figures have often been described as emblematic of the communitarian ethos within Inuit life and, for Osuitok, they offered not only cultural resonance but artistic inspiration. His portrayals of women recur throughout his oeuvre with notable range and sensitivity. As Jean Blodgett observed in her essay in *Inuit Art: An Anthology* (1988), "He [Osuitok] pays tribute to the Inuit woman's ability to fish, sew and care for children, and he frankly admires their physical form" [1].

Osuitok is equally celebrated for his gently offbeat depictions of owls, a subject that seems to have delighted him as much as it has generations of viewers. In her essay, Blodgett quotes the artist's own reflection on his recurring themes: "...in different years mostly birds or mostly humans, and so on" [2].

In *Mother with Child, Holding an Owl*, Osuitok brings together two of his most beloved subjects with grace and a hint of levity, producing a composition that feels tender, self-assured, and intriguing in its unexpected intimacy.

The carving is a testament to Osuitok's refinement and his inventiveness. The young woman's face, round and serene, meets the viewer's gaze directly, while delicate facial tattoos hint at her larger story. From the voluminous hood of her *amautiq*, a bright-eyed child peeks out, cheeks full and charming. The owl, resting calmly in her arms, seems less like a captured animal than a companion. Etched with soft lines to indicate its delicate plumage, the bird stares back at us with a sort of knowing look, entirely at ease.

What might have been a straightforward portrayal of maternal care is, in Osuitok's hands, transformed into something more enigmatic and poetic: a portrait not just of kinship but of harmony between human and animal, seriousness and play.

1. Blodgett, "Osuitok Ipeelee", *Inuit Art: An Anthology*, 1988, p. 46

2. Ibid., p. 45





This elaborate Nuu-chah-nulth dance mask, from the West Coast of Vancouver Island, features several articulated mechanisms that roll the eyes up and down, open and close the jaw, and spin the crown on the top of the mask. Dating between the 1890s to, perhaps, 1910, this mask is a good example of the ingenious and theatrical technologies developed by Northwest Coast artists to be used in the potlatch cycle in the 19th century. The presence of the crown and the spade-like shape of its design elements may indicate that this mask represents an undersea being or the Chief of the Undersea World.

This mask is carved in red cedar and painted in bright commercially made paints, including a white base coat with blue, red, yellow, and green accents and formline details. The white undercoat was an innovation that likely originated with the Kwakwaka'wakw, in order to increase contrast between the colours in their designs and enhance the mask's impact when danced by the firelight in a longhouse.

The almond shape of the eyes and mechanisms behind the eye and jaw movement on this mask are very similar to a mask in the collection of the Ye Olde Curiosity Shop in Seattle, Washington, that is identified as the work of the Makah artist Young Doctor (1851-1934) from around the same time. For two other similar examples in the collection of the Museum of Anthropology at UBC, see MOA catalogue numbers 3172/1 and A1962.



42 UNIDENTIFIED NUU-CHAH-NULTH ARTIST, *Dance Mask with Moving Jaw, Eyes, and Crown*, c. 1890-1910, wood, cord, pressed pulp fibre board, and pigment, 20.25 x 11.5 x 13.5 in (51.4 x 29.2 x 34.3 cm), unsigned.
CAD 3,000 – CAD 5,000

43 JOHN LIVINGSTON, *Painted Sea Bear*
Copper, 2007, copper and paint, 33.5 x 22.75 x 1 in (85.1 x 57.8 x 2.5 cm), signed and dated, "John Livingston /07".
CAD 4,000 – CAD 6,000

John Livingston was a non-Indigenous carver closely associated with the Hunt family of Kwakwaka'wakw carvers. Formally adopted into the family in 2017, he is remembered by Indigenous artists as a skilled and respectful teacher [1]. According to his MOA biography, he learned from Henry and Tony Hunt in the 1970s and worked on major commissions with leading carvers including Calvin Hunt, Don Yeomans, and Robert Davidson. In 1969, Livingston and Tony Hunt opened Arts of the Raven, a major force in Northwest Coast art for over 20 years [2]. Livingston was also a noted restorer and collector, with much of his silver jewelry and spoon collection now at the MOA.

Although Northwest Coast communities may differ in their interpretations of the distinctive shield shape and "t-bar" component of a Copper (including that the form may represent a human body), all agree that Coppers stand for wealth and prestige for those who possess them. This large, handmade Copper depicts a Sea Bear painted in black formline. The head of the Sea Bear is framed under the mouth by a pair of fins, with its formidable claws filling the bottom half of the composition. The metallurgical work of this piece is phenomenal and closely mirrors the execution of historic examples.



1. John Livingston Obituary. Times Colonist. 22 March 2019. <https://www.timescolonist.com/local-news/obituary-john-livingston-artist-whose-work-is-all-around-us-4671061>. Accessed 21 August 2025.
2. John Livingston Biography. Museum of Anthropology at UBC MOA CAT. <https://collection-online.moa.ubc.ca/search/person?person=1764&tab=biography>. Accessed 21 August 2025.

Christopher W. Smith



44 LATCHOLASSIE AKESUK, *Owl Offering a Greeting*, early-mid 1960s, stone, 6.5 x 8.5 x 3 in (16.5 x 21.6 x 7.6 cm), unsigned.
CAD 5,000 – CAD 8,000

Ex. Coll. Terry Ryan, Kinngait / Toronto; Feheley Fine Arts, Toronto; Acquired from the above by John and Joyce Price, Seattle.

Latcholassie Akesuk is widely recognized for his imaginative owl carvings, often imbued with human-like gestures and personalities. His works are cherished for their humour and charm and are admired for the way they balance abstraction with warmth. These distinctive owls have found a place in many of the most respected public art collections across North America [1].

In the 1985 catalogue for *Uumajut: Animal Imagery in Inuit Art* at the Winnipeg Art Gallery, Bernadette Driscoll describes that, in the carvings of Latcholassie, a soulfulness is present. She continues and suggests that his animal works embody *inua*, the animating presence or spirit that resides within living beings (p. 43). His works, however, are not mystical in the theatrical sense but they speak to something essential. Something *felt*.

This work carries that felt presence with ease. Here, the little fellow greets the viewer with a raised wing that reads unmistakably as a wave. The blocky, sculpted knees – a hallmark of the artist's style – serve as stout, functional legs but also evoke the image of a man sitting comfortably on the ground, at ease and firmly rooted. The broad, symmetrical form and rounded contours give the owl weight but also a buoyant charm. This welcoming bird is irresistible and delightful. A charming embodiment of Latch's gift for turning stone into something that feels joyful and alive.

1. To name only a handful: National Gallery of Canada, the Art Gallery of Ontario, the Montreal Museum of Fine Arts, the Winnipeg Art Gallery (Qaumajuq), the University of Michigan Museum of Art, the Museum of Anthropology at the University of British Columbia, and the Denno's Museum Center.

45 KOWISA ARLOOKTOO, *Helicopter*, 1994, stone, wood, and baleen, 8 x 19 x 4.25 in (20.3 x 48.3 x 10.8 cm), unsigned.
CAD 1,200 – CAD 1,800

Provenance: Ex. Coll. Norman Zepp & Judith Varga Collection, Saskatoon; Their sale, Marion Scott Gallery, Vancouver, BC; Acquired from the above by John and Joyce Price, c. 2003.

Exhibited & Published: Vancouver, Marion Scott Gallery, *Vision and Form: The Norman Zepp - Judith Varga Collection of Inuit Art*, 2003, cat. 69.



Striking in its economy of detail, *Helicopter* relies on smooth, sculptural volumes that allow the silhouette to carry the visual impact. This simplicity is heightened by subtle accents, propellers and an elongated nose antenna, that anchor the work in a fusion of contemporary imagery and traditional materials.

We cannot help but draw a comparison to Pudlo Pudlat's earlier and now celebrated depictions of airplanes and helicopters. Like Pudlo, Kowisa Arlooktoo's work challenges any fixed notion of what Inuit art "should" depict. The helicopter, far from being an imported oddity, is now part of the lived environment, part of what Jean Blodgett called the North's "cultural equipment" (*Grasp Tight the Old Ways*, 1983, p. 136).

46 ETIRAYAQYUAQ PEE, *Head of a Swimming Caribou Calf*, c. late 1950/early 1960s, stone, 4.5 x 6.5 x 3.5 in (11.4 x 16.5 x 8.9 cm), signed, "ᐃᑎᑎᑦᑦ".
CAD 1,200 – CAD 1,800

Little has been written about Etirayaqyuaq Pee, and for decades his name hovered at the margins of Inuit art history, mentioned rarely, if at all. Which is unfortunate, because this work is rather beautiful. The caribou calf's gentle eyes, the downward tilt of its ears, the finely carved snout, all details that speak to a hand both observant and assured. There's restraint in the form but also a surprising tenderness, a sense that the artist was not just replicating an animal, but *remembering* it.

If it weren't clearly signed, we might have guessed Kiugak, or even Osuitok as the artist. And that guess, wrong as it would be, raises a harder question: how many works like this have been misattributed, absorbed into the legacy of better-known names? This isn't just a beautiful carving. It's a reminder of how easy it is to overlook someone remarkable, and how thrilling it is when we finally don't.



47 UNIDENTIFIED INUIT ARTIST, QAMANI'TUAQ (BAKER LAKE), *Beaded Collar*, late 1960s, wool stroud, cotton trim, cotton thread, glass beads, waxed string, and plastic buttons, overall, when unclasped: 17.5 x 15 in (44.5 x 38.1 cm) unsigned.

CAD 2,500 – CAD 3,500

Provenance: Acquired by a Private Collection, Canada while working as a nurse in Baker Lake, c. 1968-9; Feheley Fine Arts, Toronto; Acquired from the above by John and Joyce Price, Seattle.

In *Baker Lake, N.W.T., 1870–1970*, Sheila Butler noted that many women in Qamani'tuaq began creating intricately worked collars (p. 159). This example, with its layered geometric motifs set against vivid stroud, reflects the flourishing moment when Baker Lake artists transformed new materials into bold expressions of local design. While we would love to attribute this unsigned example to a renowned artist, and its palette even recalls early Oonark, the truth is that many women were producing extraordinary work in the 1960s and early 1970s. The design echoes the ornamental borders of Qamani'tuaq textiles, enhancing and enclosing the central image, just as this collar enhances the beauty of the face it frames.



48 MARION TUU'LUQ, R.C.A., *Beaded Collar*, 1969, stroud, glass beads, cotton thread, waxed string, and antler, 17.5 x 15.25 in (44.5 x 38.7 cm), measurements reflect dimensions without fringe.

CAD 10,000 – CAD 15,000

Provenance: Ex. Coll. Jack and Sheila Butler, London, Ont; Feheley Fine Arts, Toronto; Acquired from the above by John and Joyce Price, Seattle.

Exhibited and Published: Marie Routledge and Marie Bouchard, *Marion Tuu'luq*, exh. cat., (Ottawa: National Gallery of Canada, 2002) cat. 2, p. 51.

Marion Tuu'luq lived a traditional lifestyle until settling in Baker Lake in 1961. She began experimenting with commercial textiles in 1966 but it was the arrival of Jack and Sheila Butler in 1969 that gave her sustained encouragement. The pair provided patterns for collars along with glass beads and thread, and Tuu'luq responded with dazzling creations.

The present remarkable collar, featured in the National Gallery of Canada's 2002 retrospective and catalogue, demonstrates her bold command of colour and symmetry and anticipates the monumental textile works that followed in her artistic career. At its centre, a human face emerges within the beaded geometry, a striking focal point and an early signal of the face motif that would later dominate her works on cloth.

From a technical standpoint, this collar is extraordinary as an early foray into her fabric work. Its design relies on off-loom beadwork, the beads strung and stitched onto a supporting structure rather than sewn onto the collar's cloth. The fringe is strung as individual strands that are then precisely applied to the collar, eschewing the ease of a premade beaded trim. The semicircular shape is achieved through meticulous adjustments in bead counts along each row, carefully controlling the curvature. Precision in both counting and tension ensures the surface remains evenly arched to the gentle curve of the work. In every respect, this *Beaded Collar* stands as a stunning a *tour-de-force* by the artist.



This remarkable *amautiq* was created by Ooloosie Ashevak, daughter-in-law of Kenojuak and Johnniebo Ashevak. The imagery adorning it – drawn from Kenojuak's prints, including *Audacious Owl* (1993, #16), *Rabbit Eating Seaweed* (1959, #8), and a detail of a woman's hooded face from a 1970s or 1980s print [1] – represents the only artistic homage produced with Kenojuak's permission.

The work was commissioned by John Price, a close friend of the artist. Kenojuak had gathered a large collection of beads, though by then beadwork had become too difficult for her hands. Ooloosie agreed to make the parka using Kenojuak's beads, incorporating a central panel that featured images by her mother-in-law.

The amautiq follows the traditional form, with its long tail and baby-carrying pouch at the back, and a densely beaded front panel. As seen in examples offered in our past auctions, such garments were often adorned with exquisite embroidery or beadwork. Here, the fineness of the sewing, the density of the beads, and the subtle play of colours are nothing short of breathtaking.

1. There are several prints from which this face may be derived including, *Child with Owls* (two prints, same title, 1973/1974 nos. 53 and 54), *The Owl and I* (1975 #3), *Owls and Foliage* (1976/1977 #34), *Young Girls Thoughts of Birds*, 1974 #52, *Protective Birds* (1985), and others)

49 OOLOOSIE ASHEVAK, *Beaded Amautiq, Homage to Kenojuak*, c. 2006/07, wool stroud, polyester fabric, glass and plastic beads, cotton and polyester trims, leather or hide, fur, 2 pence coins, and cotton thread, overall: 68 x 26 in (172.7 x 66 cm) unsigned.

CAD 12,000 – CAD 18,000

Provenance: Commissioned by John and Joyce Price, Seattle; Waddington's, Toronto, 23 April 2007, Lot 66; as "*Dorset Amauti*"*. Acquired from the above by John and Joyce Price.

*It is our understanding that the work was initially commissioned by the Prices and later came to auction through Waddington's, where John and Joyce acquired it.





50 PAUL QUVIQ MALLIKI, *Caribou Caught a Scent*, 2004, stone and antler, 13.25 x 13 x 6.5 in (33.7 x 33 x 16.5 cm), measurements reflect dimensions with inset antlers signed, "PAUL / MALLIKI / ᑭᓄᓐ / 2004".
CAD 15,000 — CAD 25,000

Provenance: Fehelley Fine Arts, Toronto; Acquired from the above by John and Joyce Price, Seattle.

Paul Malliki is widely regarded as one of the foremost living Inuit wildlife artists. Born at an outpost camp and later relocating with his family to Igloolik and then Nauyasat (Repulse Bay), his life has been shaped by both movement and close observation. He began carving as a child, and by his early teens was already selling his work, which were rendered with a precision that belied his young age.

Raised on the land, Malliki has spent his life hunting and observing. Caribou, polar bears, and other northern animals have long been his subjects, valued not only as sustenance but as sources of study. His carvings reflect this lifelong attention, capturing not just accuracy but distilled moments of movement and mood.

The composition of the present work reveals a thoughtful balance between solidity and motion. The stone is evenly worked, allowing the form to emerge with clarity and intent. The animal's posture is carefully constructed: its head raised, the snout tapering in a way that draws the viewer's eye forward, neck angled just enough to suggest tension without strain. The lifted foreleg introduces a sense of momentum, while the spacing between the limbs opens the figure to light and air, giving it room to move visually, if not physically. Striking, too, are the large, sculpted antlers, their broad, arching forms echoing the lift of the animal's gaze. The sculpture moves beyond anatomical fidelity, it exquisitely captures the momentary grace of an animal aware, poised, and in motion.





51 MATIUSIE IYAITUK, *Mother and Child*, 31 March 1988, stone, antler, and black inlay, 11.25 x 18.25 x 7.5 in (28.6 x 46.4 x 19.1 cm), titled and signed, "MOTHER AND CHILD / ᐃᑦᑎᑦᑕᑦᑕᑦ"; dated, "3-31-88".
CAD 5,000 – CAD 8,000

Although he first experimented with carving at just fourteen, Mattiusi did not take up the practice in a sustained way until nearly two decades later. For years, his energies were directed elsewhere, including steady employment as a police officer, and carving remained only an occasional pursuit. It was not until his thirties that circumstance and opportunity aligned. With the support of a Canada Council grant, he was able to step away from the security of his job and commit himself fully to the discipline of sculpture, a turning point that marked the true beginning of his artistic career.

In his artist's statement for his 2000 solo show at Spirit Wrestler Gallery, the artist explained, "When you look at my sculpture, you don't understand all of it. For this reason, you have the freedom to dream. Everyone has opinions about art so I just put titles for each piece and leave the rest for dreams."

This invitation to dream finds a striking example in the present work, where meaning shifts dramatically depending on the viewer's angle of approach. From most angles, the work presents as an abstract horizontal form, at once sinuous and angular. Viewed head-on, however, a large planar surface emerges. Two faces are inset within it, one large and incised, the other smaller and cherubic, the pair are encircled by a drilled dot motif that transforms the plane into the hood of a mother's *amautiq*. What seemed abstract suddenly resolves into a mother and child in a prone position, their forms encapsulated and protected by the warmth of the traditional women's garment.



52 JOSIAH NUILAALIK, *Caribou Shaman on the Run*, mid-1990s, stone and antler, 6.5 x 9.25 x 3.5 in (16.5 x 23.5 x 8.9 cm), signed, "ᐃᑦᑎᑦᑕᑦᑕᑦ".
CAD 3,500 – CAD 5,000

Josiah Nuilaalik, the eldest son of Jessie Oonark, was adopted by his paternal grandmother but grew up alongside the rest of his family. He married Ruth Qaulluaryuk in 1948, and food shortages later prompted a move to Baker Lake in the late 1950s.

Rejecting the robust minimalism of the Baker Lake style, Nuilaalik developed a personal approach that is almost baroque by comparison. Though he claimed no direct shamanic knowledge, his works often explore transformation and Inuit spirituality. *Caribou Shaman on the Run* exemplifies this, seamlessly blending human and animal forms. The pose here suggests a shaman mid-gallop in caribou form, caught in a fevered run from unseen pursuers. For all its intensity, however, the work also carries a playful edge. The figure's pronounced underbite, marked by two protruding antler teeth, introduces a note of caricature, while the tail flicks upward with almost comic exaggeration. The result is both striking and delightfully eccentric.

53 SAMUEL NAHAULAITUQ, *Yelping Grizzly Bear*, mid-1980s, stone and antler, 9.25 x 11 x 4.5 in (23.5 x 27.9 x 11.4 cm), signed, "ᐃᑦᑎᑦᑕᑦᑕᑦ".
CAD 1,200 – CAD 1,800

Nahaulaituq began carving in the late 1960s, though it was not until his move to Taloyoak (Spence Bay) in 1972 that he pursued it as a livelihood. His earliest works were carved in whale bone, but he soon turned his attention to stone, and through the 1980s and 1990s he emerged as one of Taloyoak's leading artists, earning several solo exhibitions. His career was shaped in the shadow of Karoo Ashevak's early brilliance and Charlie Ugyuk's marketplace prominence, yet his own body of work is distinguished by both consistency and excellence.

In Inuit art, depictions of the polar bear (*Ursus maritimus*) are far more common, owing to both their numbers and their cultural importance. The grizzly bear (*Ursus arctos horribilis*), by contrast, occupies a narrower range, but it has long roamed parts of the Kitikmeot region, including the area around Taloyoak. Nahaulaituq's rendering of the animal captures this formidable presence. For all its endearing, comical expression, his grizzly remains an undeniably powerful creature.





This textile by Elizabeth Nutaraaluk builds its strength through repetition and balance. Figures are placed in measured rows across a brilliant red ground of wool duffle, the colour radiating a steady intensity that holds the entire composition together. The upper register presents three women in green *amautiit*, with the middle three in orange. Beadwork follows the trim of their coats in a dotted line that catches light and adds small flashes of texture. Each woman is cut with an open mouth, marking her as an *aya* singer. Drummers often appear in Inuit art but singers far less so. Their inclusion here is significant as it gives presence to a dimension of performance that is often overlooked, acknowledging the essential role of song within Inuit musical practice. At the bottom, two green drummers sit in profile, facing one another in a poised exchange.

The strong chins and sculptural profiles of the women and drummers alike recall the carvings of Nutaraaluk, where form is pared down but presence remains undeniable.

- 54 **ELIZABETH NUTARAALUK AULATJUT**, *Untitled Work on Cloth (Drum Dance with Aya Singers)*, c. 1988, wool duffle, felt, embroidery floss, beads, and cotton thread, 39.75 x 17.25 in (101 x 43.8 cm), unsigned.
CAD 3,500 – CAD 5,000

Provenance: Ex. Coll. Norman Zepp & Judith Varga Collection, Saskatoon; Their sale, Marion Scott Gallery, Vancouver, BC; Acquired from the above by John and Joyce Price, c. 2003.

Exhibited and Published: Vancouver, Marion Scott Gallery, *Vision and Form: The Norman Zepp - Judith Varga Collection of Inuit Art*, 2003, cat. 44, p. 62.



- 55 **ANNIE PIKLAK TAIPANAK**, *Untitled Work on Cloth (Gathering of Twenty-Four Horned Spirits with Embroidered Collars)*, 1990s, wool duffle, felt, embroidery floss and cotton thread, 24 x 33 in (61 x 83.8 cm), signed, "Aσ".
CAD 1,200 – CAD 1,800

Provenance: Ex. Coll. Norman Zepp & Judith Varga Collection, Saskatoon; Their sale, Marion Scott Gallery, Vancouver, BC; Acquired from the above by John and Joyce Price, c. 2003.

Exhibited and Published: Vancouver, Marion Scott Gallery, *Vision and Form: The Norman Zepp - Judith Varga Collection of Inuit Art*, 2003, cat. 39, p. 56.

Annie Piklak Taipanak's name usually conjures visions of densely stitched scenes that are heavy with layers of thread. In the early days of her textile work however (perhaps in an effort to not immediately follow in the footsteps of her mother, Elizabeth Angrnaqquaq) Annie had a more reserved use of thread, but her pieces were no less impactful for it. In this work we are treated to her trademarked repetition of form, as spirit after spirit is carefully placed and mirrored across the work. Annie's use of variegated thread on their collars has been carefully applied to continue the mirroring, creating little punches of colours and lightness amongst the red. The spirit's expressions are subtly varied, each with an open mouth and wide eyes that suggest a chorus of unheard voices. The effect is one of presence, as though the work meets the viewer's gaze as intently as it is observed.



CHERYL SAMUEL, *Kete Remembered (Feast Dish)*, c. 2006, yellow cedar, thigh-spun warp: New Zealand merino wool with cedar-bark core, plaited yellow-cedar strips, New Zealand abalone shell buttons, glass beads, brass beads, 6 x 18.5 x 18.5 in (15.2 x 47 x 47 cm), signed with artist's initials, "C.S.", contained within the artist's raven's foot marking.

CAD 12,000 – CAD 18,000

Provenance: Spirit Wrestler Gallery, Vancouver, B.C.; Acquired from the above by John & Joyce Price, Seattle, WA.

Exhibited and Published: Gary Wyatt & Nigel Reading, *Manawa: Pacific Heartbeat : A Celebration of Contemporary Maori & Northwest Coast Art*, (Seattle, WA: University of Washington Press / Vancouver, BC: Douglas & McIntyre / Auckland, NI: Reed Books, 2006), no. 58, unpaginated.

Cheryl Samuel is a multi-media artist with specialties in fabric, weaving, and wood turning. She was born in Hawaii and her birthplace is referenced in the present *Kete Remembered*, with the small island of Oahu represented by abalone inlay in the bottom of the bowl. Her career as a weaver began with studying the Polynesian weaving techniques before travelling and settling in the Pacific Northwest Coast where she discovered the complex weaving techniques of Ravenstail and Naxiin or Chilkat – two of the most intricate and complex weaving traditions in world art. Ravenstail and Naxiin/Chilkat robes and aprons were historically symbols of high status, often gifted to guest chiefs. Each robe, a testament to the skill of master weavers, demanded over a year of dedicated craftsmanship to complete.

Samuel is also a skilled wood turner which she often blends with weaving and inlays. She created unique challenges such as injecting the roots of trees with dyes and allowing them to grow for twenty years or more before cutting the tree and turning bowls with patterns formed by the dye.

The *kete* is a small purse or shoulder bag which carried personal items of the owner and was associated with their knowledge – family and cultural histories, all earned over a lifetime. It was commonly woven with flax with various grasses added for colour and pattern.

Gary Wyatt

Cheryl Samuel's seminal 1987 publication *The Raven's Tail* is recognized as an essential resource, meticulously documenting the techniques, patterns, and history of this complex art form. To begin her exploration, Samuel travelled extensively, visiting museum archives in Canada, the United States, and Europe, including institutions in Leningrad (now St. Petersburg), Copenhagen, and London. Her commitment to uncovering Ravenstail weaving was remarkable, especially given that at the time of her research, only a few examples were known to exist, and some of those were only fragments. By physically examining these robes and consulting archival images and paintings, she undertook a careful process of reconstruction, reviving a tradition that had nearly vanished.

Samuel's pursuit of Ravenstail weaving, known as Yéil Koowú in Tlingit language, combined rigorous scholarship with deep collaboration. Like Bill Holm's work with artists such as Bill Reid to illuminate Northwest Coast art, Samuel sought to bridge her research with the lived knowledge of Indigenous weavers. Her work began with partial and often mislabeled robes in museum collections, supported by historical sketches and visual records. These remnants told the story of a weaving tradition that predates the more widely known *Tlingit Naaxein* (*Naxiin* in Haida) or Chilkat robes but had disappeared from practice. Through hands-on experimentation and persistent inquiry, Samuel helped bring its intricate forms back into view.

Samuel's contributions, while rooted in academic study, have also had tangible impacts, helping to revive interest in a practice that might have otherwise remained dormant. Her work not only documented the techniques and designs of Ravenstail weaving but also provided a roadmap for its revival as a living, evolving practice. Her decision to reconstruct Chief K'alyaan's robe in collaboration with Indigenous weavers Delores Churchill and Ernestine Glessing is a testament to this dual focus. It demonstrates both her technical expertise as a weaver and her commitment to creating a tactile, visual connection to the past, one that bridges historical scholarship with contemporary cultural reclamation.

57 CLARISSA RIZAL (HUDSON), *The River Robe*, c. 2015, melton wool, antique fishing lures, and mother of pearl buttons, 47 x 56 in (119.4 x 142.2 cm), unsigned.
CAD 4,000 – CAD 6,000

Provenance: Stonington Gallery, Seattle, WA; Acquired from the above by John and Joyce Price, Seattle, January 2016.

Exhibted: Seattle, WA, Stonington Gallery, *Resurgence: Rivers of the Pacific Northwest – A Group Exhibit*, 3 Dec 2015 - 6 Jan 2016, cat. no. unknown.

This beautiful button blanket captures the movement and excitement of a salmon run in the Southeastern Alaskan summer. In a play on customary form, Clarissa Rizal has illustrated a winding river, thick with salmon rendered in negative space and alluding to formline elements. The river is outlined in mother of pearl buttons and in a fun, contemporary twist, the border features mother of pearl buttons arranged in a pattern reminiscent of waves or a cast fishing line with six antique fishing lures on each side. The light rattling of the antique fishing lures create a percussive aspect when the blanket is danced and add to the rich narrative that Rizal has created with this regalia.

Christopher W. Smith





A cliché we use frequently here in the office is that it does feel a bit like Christmas as we unpack shipments of artworks. The genuine thrill and excitement of seeing the art emerge from bubblewrap and foam has yet to wane for us, especially for artists like Pitseolak Niviaqsi. As a braid here, and a face there began to come out of the box, this work elicited the same glee of discovery as do most Christmas mornings.

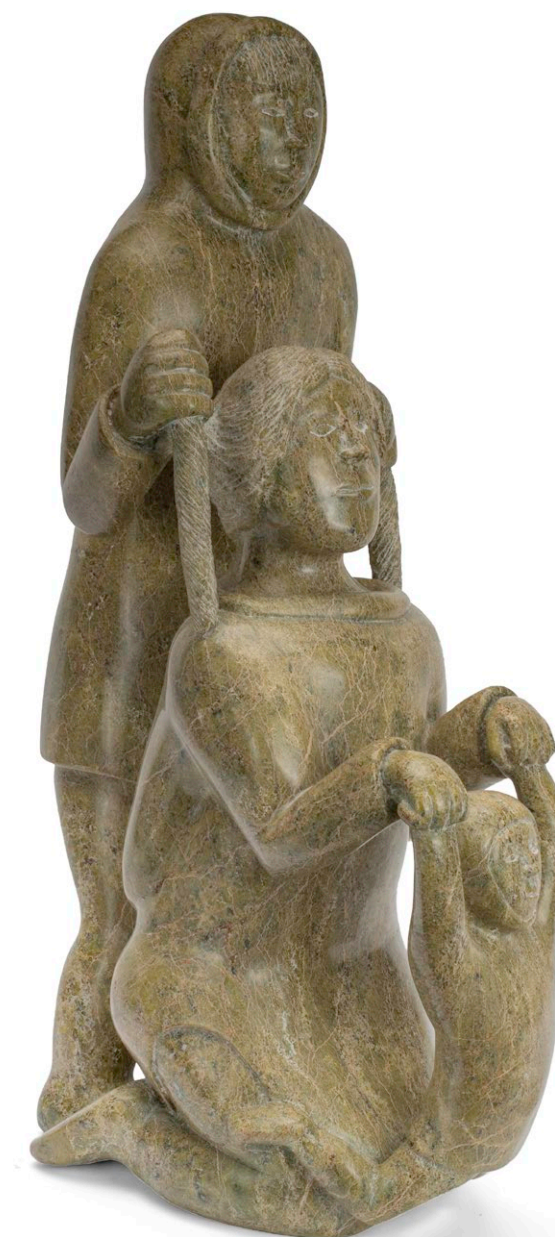
We have been fortunate to have been the stewards of some of the select few of Niviaqsi's carved works, including several from the Prices' collection in recent sales [1]. His sculptural output truly highlighted his particular eye for form and detail in stone, despite his skills as a master printer monopolizing his artistic creations, and this work is no exception. *A Chain of Care* shows a beautiful mix of positive and negative space, as well as the impossibly slender features carved in stone that help define any carving by Niviaqsi. As the child in front flops against their mother's grasp (a feeling we can only imagine brings a knowing nod from parents everywhere), her braids are being carefully pulled out of her hood and away from grabbing hands.

There is a tenderness throughout the work that is one of Niviaqsi's specialties, a softness that contradicts the hard stone that is portraying it.

Niviaqsi had a lifelong penchant for using his own wife, Sita, and their children as the subject matter of his artworks, and as with other works, we can't help but wonder if they are here again in this work, smiling out into the world.

1. See First Arts, 4 December 2023, Lot 70; 12 June 2023, Lot 131; 5 December 2022, Lot 29 for some fine examples.

58 PITSEOLAK NIVIAQSI, *A Chain of Care: Man Holding Woman's Braids, Woman Holding Child's Hands*, c. 2000s, stone, 20.5 x 12 x 6.5 in (52.1 x 30.5 x 16.5 cm), unsigned.
CAD 10,000 – CAD 15,000





There is a familiar saying about how many years it takes to become an overnight success, and this sentiment can be applied to Judas Ullulaq. For many years he carved in relative obscurity, until the early 1980s when he emerged as one of the foremost sculptors from Taloyoak (then Spence Bay) before later relocating to Uqsuqtuuq (then Gjoa Haven).

Over time Ullulaq developed a style that was unmistakably his own. His figures are instantly recognizable, with distorted faces, wide staring eyes, open mouths, and exaggerated gestures that fill them with emotional intensity. His subjects ranged from the familiar activities of hunting to scenes that explore the spiritual and supernatural, always enlivened by his sharp humour.

The present *Happy Hunter with Harpoon* embodies this balance. The stance is upright, the shoulders squared, and the arms proportioned like those of a person. The hands are carefully articulated with fingers that grip both harpoon and line, a gesture rooted in the labour of the hunt. Yet the feet belong to another world, broad and rounded, with short claws that call to mind the paws of a bear.

The face carries the same ambiguity. Deep-set antler inlays animate the eyes, slightly misaligned to comic effect. The mouth gapes wide in a grin, revealing two sparse rows of uneven teeth. Taken as a whole, the figure teeters between man and bear, its force residing in the blend of mystery and humour that defines Ullulaq's greatest works.

59 JUDAS ULLULAQ, *Happy Hunter with Harpoon*, early 1990s, stone, antler, muskox horn, and waxed string, 17 x 11.5 x 6.25 in (43.2 x 29.2 x 15.9 cm), signed, "ᐃᐸᐸᐸ".

CAD 5,000 – CAD 8,000

Provenance: Ex. Coll. Jay Jones, Seattle; Gift of the above to John and Joyce Price, Seattle.



Now well recognized for a career in film and television both in front of and behind the camera, Natar Ungalaaq has enjoyed a varied artistic life. Starting from a very young age, Ungalaaq's carvings have a distinctive feel and emotion to them, both by way of the subject's portrayal of action, and his use of added materials to the stone. In its use of mixed media, this Drum Dancer recalls *Sedna with a Hairbrush*, one of the artist's most celebrated compositions. That sculpture, now in the permanent collection of the National Gallery of Canada, was also chosen for the cover of the Fall 1993 issue of *Inuit Art Quarterly*.

Here, with knees bent and ready, and arms poised with beater and drum, this dancer has lifted her face to the sky, peaking out from her headdress, and is ready to begin her song. The fur will catch and flutter in the breeze as the drum sways, resonating out its sound with each beat. Far from the static nature of the stone, Ungalaaq's figures have attitude and presence, and are merely caught in a moment of stillness before continuing on.

60 NATAR UNGALAAQ, *Drum Dancer*, 2009, stone, antler, and furs, 14.5 x 8.5 x 10.25 in (36.8 x 21.6 x 26 cm), measurements reflect dimensions with inset drum and beater, signed, "NATAR U"; dated, "2009."

CAD 2,500 – CAD 3,500

- 61 LUCY TASSEOR TUTSWEETOK**, *Matriarch and Family Group*, 1990s, stone, 22 x 12 x 10.5 in (55.9 x 30.5 x 26.7 cm), unsigned.
CAD 6,000 – CAD 9,000

During the 1980s and early 1990s, Tasseor focused primarily on small and medium-sized carvings. In time, she and her husband Richard Tutsweetok began travelling across the land to source their own stone. They gathered both smooth, rounded fieldstones and more angular rocks, many of which were too hard for traditional hand tools. This shift led Tasseor to adopt electric grinders, expanding both her materials and her scale.

In this work, a large gathering of figures is arranged in a loosely pyramidal formation, with a prominent figure, undoubtedly the matriarch, placed at the top. Her placement suggests reverence and seniority, and she serves as a visual anchor from which the cascading faces of her kin descend. The effect is monumental and gorgeous.



- 63 LUKE ANGUHADLUQ**, Printmaker: **SIMON TOOKOOME** (1934-2010), Qamani'tuaq (Baker Lake), *Musk-Ox Eating Grass*, stonecut and stencil, 25 x 37 in (63.5 x 94 cm), framed, 29/50
CAD 1,000 – CAD 1,500

One of Luke Anguhadluq's most remarkable innovations is his use of mixed perspective, and *Musk-Ox Eating Grass* is a powerful example. The artist rotates the animal's head ninety degrees, allowing us to admire its sweeping horns from above, as if we are briefly granted a bird's-eye view. Even the groundline follows this visual logic, tilted upward so we can watch the muskox graze.

Printmaker Simon Tookoome translates Anguhadluq's energetic drawing into stonecut with remarkable fidelity [1]. The muskox's textured body is built from an intricate mesh of crosshatching, forming a dense, sculptural mass that anchors the composition. Around it, arcs of golden orange and yellow land lend rhythm, while the luminous yellow horns curl with graphic exuberance.



1. See Anguhadluq's original drawing in Driscoll, *Uumajut*, 1985, cat. 12, p. 55.

- 62 MARY AYAQ ANOWTALIK**, *Two Mothers at Rest Within the Igloo*, 1974, stone, 9 x 5.5 x 3.5 in (22.9 x 14 x 8.9 cm), dated and signed, "1974 / Δ".
CAD 800 – CAD 1,200

The present work offers a compelling glimpse of interior space, a perspective not frequently explored in Inuit sculpture. Here, two seated women, cradling infants in their arms, are nestled against the igloo's inner wall, which is indicated by Ayaq with incised lines to represent the blockwork of packed snow. On the reverse, the igloo's exterior is also rendered, transforming the work into a fully dimensional study of enclosure. All together, the composition is rather intimate, placing protection — of child, of mother, of home — at its visual and emotional core.

- 64 JESSIE OONARK**, *Three Women*, 1967, felt tip over graphite, 22.25 x 30.75 in (56.5 x 78.1 cm), framed, unsigned; given to the artist and dated, "Oonark - Baker Lake - 1967".
CAD 3,500 – CAD 5,000

Jessie Oonark began drawing in 1958 or 59, soon after relocating to Qamani'tuaq, when she remarked to the local schoolteacher that she could surely draw better than his students. A sketchbook of her early drawings was sent to Kinngait, resulting in three "Una" images produced as stonecuts in the 1960 and 1961 Cape Dorset print collections (see Lot 15). Though Qamani'tuaq experimented with printmaking in 1965-66 (see lot 72), the program only took hold in 1970 with Oonark's *Woman* featured on the catalogue cover. *Three Women* may have been produced soon after the experimental series ended.



Oonark's skill as a seamstress is evident in her magnificent textile compositions, and her knowledge and love of clothing design became an important aspect of her prints and drawings. The present drawing of *Three Women*, drawn a few years before the aforementioned *Woman*, features a striking central figure flanked by two smaller figures in profile. The central figure bears prominent *tunniit* (facial tattoos), unlike the flanking figures, leading one to wonder if the image depicts a mother and daughters.



65 GLORIA INUGAQ PUTUMIRAQTUQ, *Untitled Work on Cloth (Scores of Birds Taking Flight, Ptarmigan, Caribou, Inuksuit, Seals, and Polar Bears)*, 2000s, wool stroud, felt, embroidery floss, and cotton thread, 55 x 59 in (139.7 x 149.9 cm), signed, "Δ ο U".
CAD 4,000 – CAD 6,000

Provenance: Feheley Fine Arts, Toronto; Acquired from the above by John and Joyce Price, Seattle.

Drawing on the influence of her mother, Winnie Taty, many of Gloria Inugaq Putumiraqtuq's works focus on life on the land and the wildlife that is inseparable from the tundra. Using a wool duffel base with felt appliques and colourful decorative stitch work, this work shows that the north is far from empty; row upon row of birds fly and swim in formation to fill the upper half of the work, while many a caribou meander below them. Polar bears and seals anchor the bottom of the work, their fur and spots carefully stitched to give them life and texture. All of these creatures mill about the minimalist presence of humans in this work: two rock cairns that stand sentry in the centre of the composition. The scene could almost be a poster for the bounty that can be found in the north, and how we humans play a small part in it.



66 NANCY KANGERYUAQ SEVOGA, *Untitled Work on Cloth (Tide and Tundra)*, c. late 1990s, wool stroud, felt, embroidery floss, and cotton thread, 35 x 56.5 in (88.9 x 143.5 cm signed, "Q' r' U".
CAD 3,000 – CAD 5,000

While many artists treat the broad flat surface of wool and duffel as a space to move beyond linear narrative and defined scenes, Nancy Kangeryuaq Sevoqa takes a different approach. In this work, her stitching forms a distinct vignette, offering a postcard-like glimpse of a specific time and place. Here in *Untitled Work on Cloth (Tide and Tundra)*, we are treated to the expanse from the water that is her home, Qamani'tuaq, with its curved and craggy shoreline butting up against the rows of small houses against the shoreline. The townsfolk go about their day, both in town and along the coast, while the further bodies of water and low, rolling hills to the north of the town frame in the houses. As the water laps at the shore, you can almost feel the peace that radiates from this place, both in rock and in wool.



- 67 UNIDENTIFIED KALAALLIT (GREENLANDIC) ARTIST, Probably TUNU (EAST GREENLAND), *Model Umiak Laden with Cargo and Figures*, c. 1860, hide, wood, hair, thread, fur, fabric, thread, and stone, 4 x 20 x 5.5 in (10.2 x 50.8 x 14 cm)**
CAD 1,200 – CAD 1,800

Provenance: Isaacs Inuit Gallery, Toronto; Collection of John and Joyce Price, Seattle.

Exhibited and Published: Toronto, Isaacs Inuit Gallery, *Early Art and Artifacts of the Inuit: Siberia, Alaska, Canada, Greenland*, March 1999, cat. no. 1, illustrated, unpaginated. A copy of this catalogue accompanies this lot.

This style of model has been produced in Greenland since at least the mid-nineteenth century, a miniature of the *umiak*, a vessel that once shaped daily life across the North American Arctic. More than a means of travel, the umiak served as a lifeline for over a thousand years, ferrying families, supplies, and entire seasonal camps across vast stretches of water. Ranging from five to ten metres in length, the largest umiaks could carry as many as thirty people along with all their possessions. This particular model reflects that function, with small pots and other miniature objects arranged on board to suggest the cargo of a migrating household. These boats were used not only for relocation but also for the communal hunting of large sea mammals. The figures inside the craft are dressed in finely detailed garments made of fabric and skin.

- 68 HELEN SETON, *Hooper Bay Basket with Butterflies*, c. 1990, wove natural and dyed grass, 3.5 x 2.75 x 2.75 in (8.9 x 7 x 7 cm), with label, in graphite, in an unknown hand "H SETON / \$525".**

CAD 300 – CAD 500

Hooper Bay baskets are known for their intricate weaving, tight-fitting knob-top lids, and distinctive, urn-like shape. This fine example, by Cup'ik master weaver Helen Seton, features purple and orange butterflies set over a ground of naturally coloured grasses. The brightness of the normally truant purple and orange dyes is unusual on a basket in a private collection and is a testament to the excellent care that has been taken with it. Seton's work can also be found in the collection of the Smithsonian National Museum of the American Indian (catalogue number 25/7063).

Christopher W. Smith



- 69 PATSY RUDOLPH, *Miniature Basket with Chunusix (Wild Geraniums)*, c. 1980s, twined raffia and embroidered silk yarn, 2.75 x 2 x 2 in (7 x 5.1 x 5.1 cm), unsigned.**

CAD 600 – CAD 900

This finely coiled lidded basket by Patsy Rudolph features a cylindrical form and flared lid. Woven into its surface are *chunusix* (wild geraniums), their purple blossoms and green trailing stems animating the natural fibre ground with delicate, rhythmic movement.

Rudolph's miniature baskets are prized for their tight weaving and floral imagery, with examples in the Smithsonian and Seattle Art Museum. A similar work appeared in the Burke Museum's 2001 exhibition, *Entwined with Life: Native American Basketry*.

Christopher W. Smith

- 70 UNIDENTIFIED NUU-CHAH-NULTH ARTIST, *Lidded Pictorial Basket with Avian Forms and Whaling Scenes*, c. 1980s, natural grasses, dyes, and cedar bark, 5.25 x 5.5 x 5.5 in (13.3 x 14 x 14 cm), unsigned.**
CAD 500 – CAD 800

A finely woven, lidded Nuu-chah-nulth basket featuring geometric patterning alongside a veritable menagerie of images, including whaling crews, whales, sailing canoes, schools of fish, ducks, bald eagles, eagles with serpents, and terns in a variety of colours. The shape of the peaked, knob-top lid is almost reminiscent of a historic whaling hat rendered in miniature scale. Nuu-chah-nulth baskets have long been staples of the Northwest Coast art market, with the most sought-after pieces featuring brightly dyed and complex pictorial storytelling, such as on this example.

Christopher W. Smith



71 KANANGINAK POOTOOGOOK, *Running Caribou (Caribou)*, 1958 (Experimental Collection 1957-58), stonecut, 6 x 8 in (15.2 x 20.3 cm), an unnumbered, uninscribed proof [?], aside from the numbered edition of 30.
CAD 3,500 – CAD 5,000

Provenance: Feheley Fine Arts, Toronto; Acquired from the above by John and Joyce Price, Seattle.

Exhibited and Published: Feheley Fine Arts, *Cross-Currents: Cape Dorset in the 1960s*, (Toronto: Feheley Fine Arts, 2001), cat. no. 6, unpaginated.

The origins of printmaking in Kinngait have taken on a nearly mythical quality, often traced to the story of the Player's cigarette pack and the ivory-and-ink images it inspired. While Houston expressed interest as early as 1955 in starting printmaking in the North, experimentation began in 1957 with the linoleum tiles sent to Houston's home. By the spring of 1958, a first collection of prints was complete, thirteen of which were placed for sale at the Hudson's Bay Company.

Sandra Barz notes that the experimental collection produced numerous variations and, indeed, *Running Caribou* exists in at least two states. The present version shows Kananginak's caribou in rhythmic stride, silhouetted against the luminous circle of a pale moon or sun and the expanse of a clear blue sky. Another version is nearly identical but adds a horizon line, leaving the lower quadrant uninked.



72 MARTHA NOONLIK (APTANIK), *Three Musk-Ox*, 1965 (Baker Lake, Experimental Collection #47), linocut, 17 x 24.5 in (43.2 x 62.2 cm), a proof.
CAD 700 – CAD 1,000

Printmaking in Qamani'tuaq took a circuitous root, to say the least. Gabriel Gély experimented with graphics in 1963/64, and in '65 Roderick McCarthy oversaw promising stonecut proofs before illness forced his departure. When Robert Paterson arrived later that year, most of the stoneblocks had been destroyed, and he turned, instead, to linocut. From this initiative, according to our findings and based on the outstanding documentation compiled by Sandra Barz, fifty-eight linocut prints were produced in 1965. *Three Musk-Ox* represents Martha Noonlik's only contribution.



Interestingly, just two years before the release of this print, Noonlik figured prominently in a case involving Matthew Koonungnak, who was charged under the Northwest Territories Game Ordinance for unlawfully hunting a muskox. When a bull wandered near the camp, Noonlik, as a camp elder, warned it could be dangerous and instructed Koonungnak to kill it. His actions, taken on her advice, became the basis of his defense, which Judge Sissons upheld. The ruling underscored how Inuit knowledge and authority could shape legal outcomes, and cases like this helped frame later discussions around Indigenous rights, subsistence hunting, and the intersection of customary practice with imposed legislation.

73 NICK SIKKUARK, *Untitled (Surreal Landscape)*, 2004, coloured pencil on black wove paper, 12 x 18 in (30.5 x 45.7 cm), signed and dated, "Nick Sikkuark 2004".
CAD 1,200 – CAD 1,800

This untitled work exemplifies Nick Sikkuark's remarkable freedom as a draughtsman. Though fully versed in Western pictorial traditions, the drawings that emerged from his hand exist entirely within his own imaginative realm.

While Sikkuark is perhaps best known for his transformation images, in which shamans and other figures shift from one form to another, this drawing reveals that his vision could just as powerfully unfold without the figure.



The composition pulses with the romance of complementary colours. A sunset glows like a low ember pressed to the horizon, its warmth filtering through clouds into a dusk-drenched sky. Vertical forms descend before this radiant backdrop, dripping from a dense veil of snow. Pale and luminous, touched with blue and green, the suspended ceiling brims with cold light, while its distant edges catch the last golden flare before fading into icy stillness. From this atmosphere, icicles emerge like stalactites, their downward motion a delicate counterpoint to the broad horizontal band of sunset. Their tips taper into droplets that ripple into a blackened pool, untouched by light.

74 PUDLO PUDLAT, Printmaker: ELIYAH POOTOOGOOK (1943-) Kinngait (Cape Dorset) *Animal Whalers II*, 1961 #28 (1994 #15), stonecut, 20 x 18.75 in (50.8 x 47.6 cm), framed, 36/40
CAD 3,500 – CAD 5,000

Although it was created in 1961, *Animal Whalers II* was not released until 2002. Along with forty-five other previously unreleased prints from Cape Dorset, it was featured in the 1994 McMichael Canadian Art Collection exhibition *Cape Dorset Revisited*, accompanied by Susan Gustavison's publication *Arctic Expressions: Inuit Art and the Canadian Eskimo Arts Council, 1961-1989* (cat. 28). In the catalogue, Gustavison notes Terry Ryan's recollection that achieving a clean and consistent registration of the blue background required considerable trial and error. The effort was well worth it. In this edition, the blue background rises and swells like a field of waves, dazzling and kinetic. The untouched paper breaks through the ink like small whitecaps, animating the surface with a sense of motion. The animal boatmen packed closely together in the vessel as it is gently by the rhythm of the sea.



75 ROMEO EEKERKIK, *Labours of the North: Three Inuit Presenting Their Works*, 1976, antler, ink, and pigment, 8.5 x 8.25 x 5 in (21.6 x 21 x 12.7cm), inscribed and dated, "ᐅᑕᑲᐅ ᐱᐱ ᐅᑕᑕᑕ / ᐱᐱ / 1976".
CAD 1,800 – CAD 2,800



Romeo Eekerkik was one of the few artists to consistently explore the expressive potential of antler through both carving and surface pigmentation. In the present work, he employs graphite to bring out delicate figural incisions and uses an ochre to stain geometric motifs and clothing details, transforming the pale antler into a richly articulated narrative surface. Eekerkik's distinctive approach set him apart from his peers, blending technical innovation with a playful, illustrative sensibility that makes his works instantly recognizable.

Labours of the North: Three Inuit Presenting Their Works is a brilliant and captivating reflection on the continuity and adaptation of livelihood practices in the Canadian Arctic, honouring both ancestral skills and evolving forms of work. Two men hold out prepared skins, their surfaces thoughtfully pigmented by Eekerkik. Beside them, a woman, her child tucked safely into the hood of her *amautiq*, offers a delicately made textile. Along its edges, the fine embroidery is indicated by punctuated chinks in the antler, highlighted with glints of graphite. We might wonder whether this woman is the artist's wife, Martha Ikiperiak Eekerkik. Whether or not this is the case, the work as a whole renders labour visible and beautiful.

76 MATHEW AQIGAAQ and WILLIAM or MAGDALENE UKPATIKU, *Necklace with Sculpted Male Face and Hook Clasp*, c. 1969 to early 1970s, the pendant: antler, red and black pigment, 2 x 1 x 0.75 in (5.1 x 2.5 x 1.9 cm), signed, "ᑕᐅᐅ"; the clasp, antler, caribou sinew, red and black pigments, length, overall: 10.5 in (26.7 cm) signed, "ᐅᑕᑕᑕ".
CAD 1,800 – CAD 2,800

Provenance: Ex. Coll. Jack Butler; Feheley Fine Arts, Toronto; Collection of John and Joyce Price, Seattle, WA.

Exhibited and Published: *Crafts from Arctic Canada*, exh. cat., (Ottawa: Canadian Eskimo Arts Council, 1974), cat. no. 256, reproduced p. 27, as "bone pendant / sinew cord / man's head".

Before stone became the dominant medium in Baker Lake, artists carved what they had, most often antler and bone. Jack Butler, then working in the community, encouraged this early spirit of experimentation. Rare today, these antler works offer a glimpse into a moment of artistic becoming: resourceful, adaptive, and alive with possibility.



77 VICTORIA MAMNGUQSUALUK, *Attack*, 1969 (1970 #5), Printmaker: **SUSAN TOOLOOKTOOK** (1951-) Qamani'tuaq (Baker Lake), stencil, 17 x 23 in (43.2 x 58.4 cm), 9/24
CAD 800 – CAD 1,200

Victoria Mamnguqsualuk was born in Garry Lake and moved to Baker Lake in 1963. Like many of her siblings, she followed the path of her mother, artist Jessie Oonark.

When Sheila and Jack Butler arrived, they helped establish the Sanavik Co-operative and formalize the printmaking program. *Attack*, printed and editioned in 1969, was among Mamnguqsualuk's eight contributions to the inaugural 1970 Baker Lake print collection. Starker and more sparsely populated than her later works, it is nonetheless visually striking and masterfully stencilled by Susan Toolooktook. The print bears the short-lived caribou head chop mark together with the unusual handwritten co-op inscription from the first release.





78 THOMASSIE KUDLUK, *Figure Making a Skin Tent*, 1986, stone and black and brown polish, 3.5 x 5.5 x 2.25 in (8.9 x 14 x 5.7 cm), unsigned; inscribed with registration number [?] "8-0809"; inscribed in an unknown hand, "EH"

CAD 600 – CAD 900

Provenance: Ex. Coll. Norman Zepp & Judith Varga Collection, Saskatoon; Their sale, Marion Scott Gallery, Vancouver, BC; Acquired from the above by John and Joyce Price, c. 2003.

Exhibited and Published: Robert Kardosh, *Vision and Form: The Norman Zepp - Judith Varga Collection of Inuit Art*, (Vancouver, BC: Marion Scott Gallery, 2003), cat. 5, reproduced p. 23.

Thomassie Kudluk, a first-generation artist, documented the transition of Inuit life from semi-nomadic existence to settled communities influenced by the South. Though Inuit art is not generally classified as "Outsider Art," Kudluk positioned himself very much on the margins. He employed a folky simplicity that borders on crudeness, always deliberately, to merge traditional themes with scenes of modern life. In this sculpture, he depicts an Inuk erecting a tent, staining the surface with brown and black pigment to emulate animal hide. Like Tiktak and Kavik, Kudluk demands an acquired taste and rewards those who acquire it!



79 JOE TALIRUNILI, *Caribou*, c. 1970, stone and antler, 6 x 7.5 x 2 in (15.2 x 19.1 x 5.1 cm), signed, "JOE".

CAD 1,500 – CAD 2,500

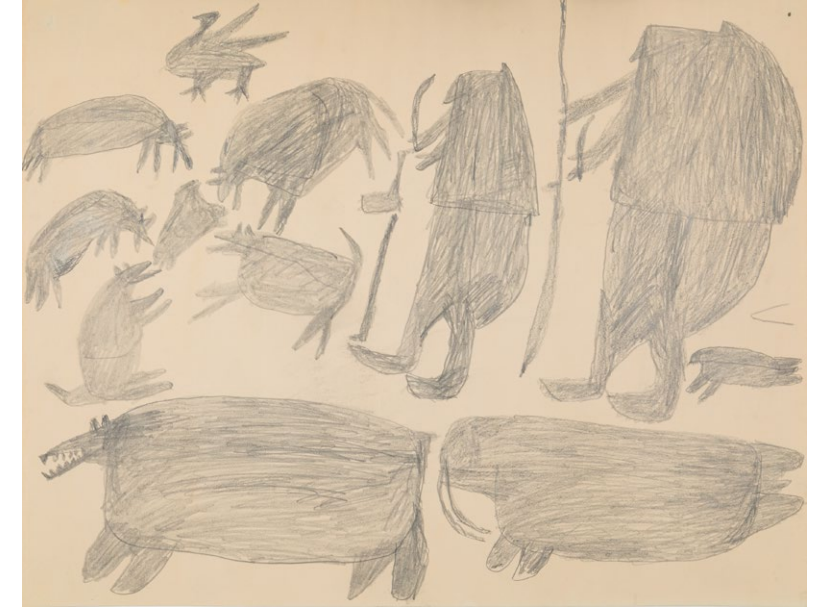
Provenance: Private collection, Montreal; Galerie Elca London, Montreal; Acquired from the above by John and Joyce Price, c. 2005.

A hunting injury in his youth left Joe Talirunili with a damaged arm, a limitation that made finely detailed carving a constant challenge. His sculptures bear the imprint of this struggle: negative space is rare, and animals with fragile, slender limbs such as caribou seldom appear in his body of work. This *Standing Caribou* is, therefore, striking not only for the delicacy of its subject but also for the inventiveness with which Talirunili addressed the stone's vulnerabilities. The rear legs reveal his resourceful repair techniques, a reminder of both material fragility and artistic ingenuity. Far from detracting from the work, such interventions contribute to its character.

80 PARR, *Untitled (Men with Spears, their Dogs Encircling a Seal Pup, with a Goose, a Walrus, and a Polar Bear)*, c. 1965-67, graphite on wove paper, 20 x 26 in (50.8 x 66 cm), signed, "<".

CAD 3,500 – CAD 5,000

In 1961, an accident ended Parr's career as a hunter. He was sixty-eight when Terry Ryan encouraged him to begin drawing, an unlikely turn that opened into an astonishing late career. Though it lasted only a few years, he produced nearly two thousand works, first in pencil and later in felt-tip marker and coloured pencil. His works generally feature scenes from the hunt and serve as a visual record of a rapidly vanishing way of life. In this drawing, two men, perhaps father and son, pursue a seal, their faithful dogs forming a tight circle around a pup cut off from its mother. Above, a goose takes flight, while at the base of the image a massive polar bear and walrus anchor the composition. All together they testify to Parr's understanding of the deep interconnection between Inuit life and the animals of air, land, and sea.



81 SHUVINAI ASHOONA, *Untitled (Southern visitors and Family in Traditional Clothing)*, September 2019, coloured pencil and graphite on paper, 36.5 x 50.5 in (92.7 x 128.3 cm), signed, dated and inscribed, "ᐱᐱᐱᐱ / ᐱᐱᐱᐱ / 2019 / ᐱᐱᐱᐱ (September)".

CAD 5,000 – CAD 8,000

The theme of visitors photographing Inuit in traditional clothing recurs throughout Shuvinai Ashoona's career, including in works made as recently as 2024. We also see this same theme in works by other artists such as Kananginak Pootoogook and Itee Pootoogook signaling perhaps an influence on Shuvinai's work, or a larger statement made among Inuit artists about the preoccupation with capturing "authentic" Inuit life by Southern visitors. Ashoona underlines the difference between the two groups of people by contrasting the muted tones of skin clothing with the bright colours worn by the visitors. Two of the visitors appear to be offering gifts, including clothing, to the family.



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INUIT & FIRST NATIONS ART

Volume II

December 8, 2025



First Arts



INUIT & FIRST NATIONS ART AUCTION

Monday 8 December 2025 at 7:00 PM ET

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PREVIEWS

Friday, December 5 12 PM - 5 PM
Saturday, December 6 10 AM - 5 PM
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VOLUME TWO

Lots 82-149

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Of course, and as always, we remain enormously indebted to our consignors for their trust and confidence in allowing us the privilege of presenting these exceptional works. And to our collectors, whose passion and commitment ensure that these works continue their journeys into new hands and new contexts, we extend our deepest appreciation.

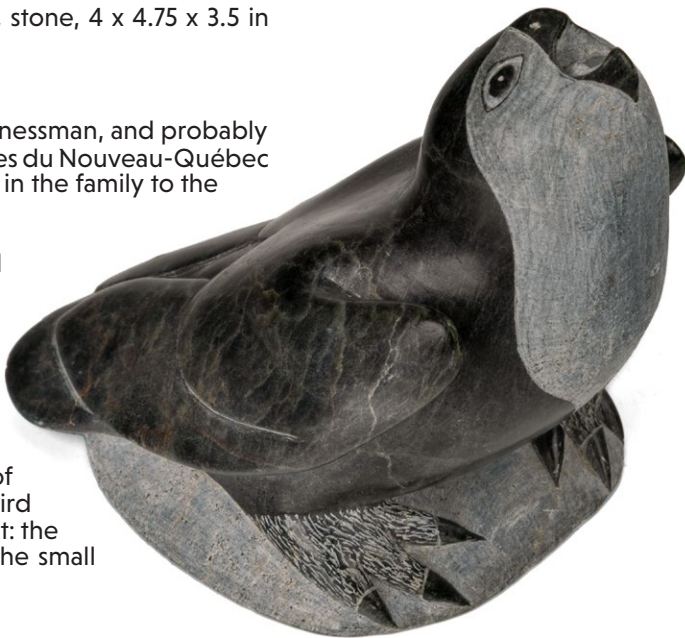
Nadine, Mark, and Pat



82 PAULOSIE SIVUAK, *Owl Calling Out*, mid-late 1960s, stone, 4 x 4.75 x 3.5 in (10.2 x 12.1 x 8.9 cm), signed, "P. Sivuak".
CAD 500 – CAD 800

Provenance: Collection of a prominent Montreal businessman, and probably obtained directly from the Fédération des coopératives du Nouveau-Québec with the assistance of Mr. Peter Murdoch; by descent in the family to the present Private Collection, Montreal.

Paulosie Sivuak, a leading Puvirnituq sculptor and first manager of its cooperative, became known for his detailed portrayals of wildlife, especially owls. *Owl Calling Out* reflects the mid-1950s shift in his practice when improved tools allowed more ambitious carvings. Here, the bird emerges as a unified whole, firmly anchored yet clearly distinguished from its base. Shaped through deliberate, assured carving and a clever interplay of polished and matte surfaces, Sivuak brings this little bird to life. The owl is composed with a clear upward thrust: the body angles back and the head tilts skyward, as if the small creature were lifting its song into the open air.



83 Possibly AISA QUPIRUALU ALASUA, *Kneeling Woman with Ulu*, early-mid 1960s, stone, sinew, ivory, and string, 4.5 x 3 x 3.25 in (11.4 x 7.6 x 8.3 cm), unsigned.
CAD 1,200 – CAD 1,800

Provenance: Ex. Coll. Colin John Grasset (C.J.G.) Molson, Montreal.

Likely around April 1950, encouraged by the visiting James Houston's first buying trip to Puvirnituq, Qupirualu (Koperqualuk or Koperkualook) began carving. He later became a founding member of the Povungnituk Sculptors Society, the precursor to the community's co-operative.

Qupirualu has been cited by both his brother Paulosie Sivuak (see lot 82) and Levi Qumaaluk as among the most admired early carvers in Puvirnituq and this lovely *Kneeling Woman with Ulu* stands as a testament to that esteem. Here, sinew is threaded with astonishing delicacy through tiny holes beneath the figure's arms to secure the toggle at her waist. Her ulu, carved to be placed into her hand, has been ingeniously strung to also hang around her neck, a thoughtful adjustment that keeps it secure in transit. She is carved with a broad, balanced form that is enriched by fine detail. Her hair parts neatly around the face, her eyes set with inlay that draws them into focus. The hands press at her sides with their fingers delicately cut. All together, each decision speaks to the Qupirualu's precision, inventiveness, and care.

84 Possibly THOMASIE QAMUGAALUK, *Man Poised with Knife and Spear*, c. 1949 to early 1950s, stone, ivory, and graphite, 5 x 2.75 x 3.5 in (12.7 x 7 x 8.9 cm), unsigned.
CAD 1,200 – CAD 1,800

Provenance: Ex. Coll. Colin John Grasset (C.J.G.) Molson, Montreal.

While the subject is unmistakably a hunting scene, the figure in this work carries no trace of the struggle that will unfold when the seal appears. Instead, this solitary man stands steady, his body leaning forward and poised in mid-action. His raised arm signals the motion of the spear that will follow, inviting us into the suspended instant before the strike. His presence extends into the surrounding space, drawing the viewer into the drama of anticipation. Without the hardship of the capture, this diminutive work becomes a meditation on hunting as an act of solitude, patience, and discipline, where endurance and focus define the hunter as much as the moment itself.

The man's face, likely carved from limestone with features incised and darkened in graphite, tilts downward but his gaze lifts just enough to make us feel as though we are in the path of his concentration.



85 UNIDENTIFIED INUIT ARTIST, INUKJUAK (PORT HARRISON), *Guardians of the Nest*, early 1950s, stone, ivory, and inlay, 5 x 5.5 x 6.75 in (12.7 x 14 x 17.1 cm), unsigned.
CAD 1,200 – CAD 1,800

Provenance: Ex. Coll. Colin John Grasset (C.J.G.) Molson, Montreal.

Absent a signature or label, identifying an artist can be a daunting task. Although numerous books and exhibition catalogues document Inuit sculpture from the 1950s, scholarship has shifted over time, and many early attributions have proven either mistaken or overly hopeful. An initial study of *Guardians of the Nest* suggests a stylistic connection to the work of Aisa Qupirualu Alasua (see lot 83) from Puvirnituq, yet the stone base appears characteristic of Inukjuak. While the origin of the sculpture is uncertain, the quality is beyond dispute. The descending bird, its mate guarding the nest with inlaid eyes, and the delicately rendered eggs form an elegant whole, a work by the yet to be identified "Master of the Nesting Birds."



86 UNIDENTIFIED INUIT ARTIST, INUKJUAK (PORT HARRISON), *Standing Woman with Tattoos and Ulu*, early 1950s, stone, ivory, and ink, 3.25 x 2 x 1.25 in (8.3 x 5.1 x 3.2 cm), unsigned; with affixed label from La Guilde (The Canadian Handicrafts Guild), in black ink, "H [AI?] / 4.75"; contained in the original The Canadian Handicrafts Guild box, with the stamped address "The Canadian Handicrafts Guild / 2025 PEEL STREET / MONTREAL", as purchased.

CAD 1,500 – CAD 2,500

Provenance: Ex. Coll. Colin John Grasset (C.J.G.) Molson, Montreal.

Acquired by C.J.G. Molson at what was likely one of the early exhibitions at La Guilde in Montreal, this work embodies the finest qualities of early commercial Inuit art: sincere and guileless, yet rendered with undeniable grace and sophistication.

The delicate ivory face of this woman, marked with *tunnitt* (facial tattoos) and touched with a faint smile, sits slightly off centre within the broad frame of her hood. Her *amuatiq* is carved with sensitivity, while the surface is enlivened by rows of tiny drilled dots representing intricate beadwork. At just over three inches tall, she beckons the viewer's touch, her scale asking to be turned over in the palm, to be studied, felt, and admired.

Leafing through *Early Masters*, Swinton, and other publications by authorities on Inuit art, several possibilities surface as potential authors of this work. However, while the instinct to assign an artist's name is natural and sometimes rewarding, it is not a necessity. What matters most is recognizing something rare and remarkable when one sees it. And this is a rare and remarkable little gem.

87 ISA OOMAYOUALOOK, *Totemic Composition with Arctic Animals*, 1963, stone and ivory, 5.75 x 3.5 x 2 in (14.6 x 8.9 x 5.1 cm), signed and inscribed with artist's disc number, "◁Δγ / E91576"; with affixed label from La Guilde (The Canadian Handicrafts Guild), in blue ink, "H63 / Isa / WDI 12.00".

CAD 1,500 – CAD 2,500

Provenance: Ex. Coll. Colin John Grasset Molson (CJG), Montreal.

In 1951, the Canadian Handicrafts Guild (now La Guilde) published an instructional booklet for distribution across the Arctic, promoting handicrafts as a new source of income. Written and illustrated by James Houston and entitled *Sanajasak: Eskimo Handicrafts*, it provided instructions for carving soapstone, ivory, and bone into items for southern markets. The pamphlet includes a drawing of a totem pole, comically mashing Inuit motifs with Northwest Coast influences.

Of all the variations on this design produced in Inukjuak, none were as faithful to Houston's model as those of Isa Oomayoualook. The subject clearly captivated him, and over the next decade he produced several versions, each with similar imagery, some elongated in height and others compressed in depth. Here, the circle and dot motif has roots in Inuit cosmology. Oomayoualook's use of the incomplete circles across the top figure raises questions as to whether these are mere ornamentation or whether there is greater significance.



88 UNIDENTIFIED INUIT ARTIST, INUKJUAK (PORT HARRISON), *Woman Fetching Water*, mid-late 1950s, stone, antler, and copper wire, 6.5 x 3.75 x 3.5 (16.5 x 9.5 x 8.9 cm), unsigned.

CAD 2,000 – CAD 3,000

Provenance: Private Collection, Rhode Island; Acquired from the above by the present Ottawa Collection.

This charming sculpture of a woman fetching water is by an unknown hand but almost certainly hails from Inukjuak, dating to the mid to late 1950s. The overall mass of the figure is reminiscent of the so-called "cannonball" seated women produced by early masters such as Johnny Inukpuk, Isa Smiler, and Elijassiapik, with an undeniable nod to the great Akeeaktashuk as well.

Whereas many contemporaneous depictions of women present more severe, restrained, and even, dare we say, dour expressions, this *Woman Fetching Water* carries a sense of contentment. Her face, softly smiling, conveys calm resolve rather than austerity. Framing this expression is a large, slightly recessed hood, its edges drawn around the face into asymmetrical points that extend outward in a broad, protective form. The hood's angular silhouette emphasizes the calm presence of the face within, balancing strength of outline and form with warmth of character.

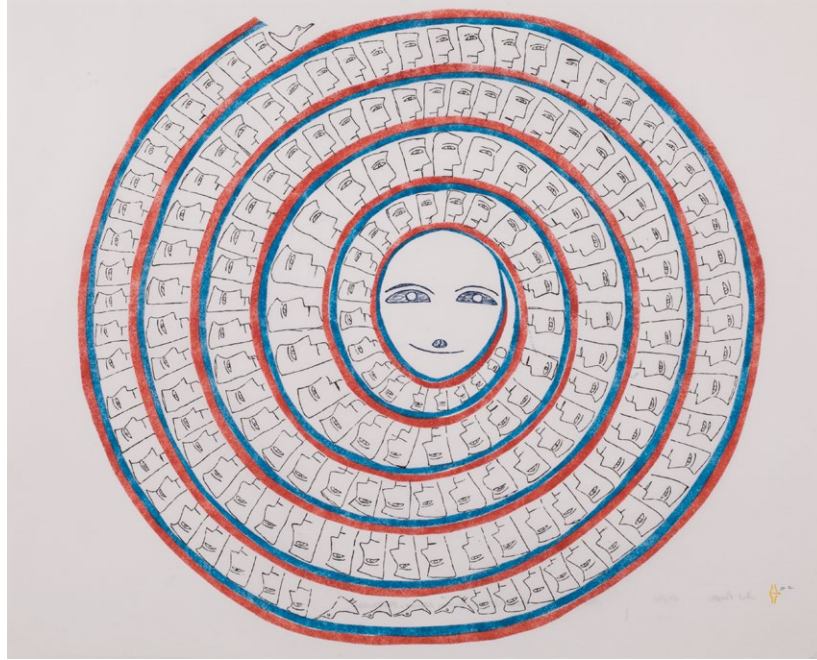


- 89 **JESSIE OONARK**, *The People*, 1985 #20, Printmaker: **MARTHA NOAH (1943-)**; Cutter / Platemaker: **THOMAS IKSIRAQ (1941-1991)** Qamani'tuaq (Baker Lake), stonecut and stencil, 25 x 31.25 in (63.5 x 79.4 cm), 25/40, framed.

CAD 4,000 – CAD 6,000

Provenance: Private Collection, Montreal.

The People is a large and mesmerizing print that seems to draw the viewer wholly into its orbit. At its centre rests a motif Oonark revisited repeatedly: the human face, here in blue, brightened by a gentle smile. From this core, concentric circles of blue and red surge and swirl, their bands brimming with human faces, four birds below and one above. The spiral stirs suggestion, summoning the rhythm of a drum dance, the shape of a snow house, or some further vision beyond.



Rendered with striking precision, the centrifugal patterns of lines and figures create a dizzying display that seems to rotate before the viewer. The design carries a sense of unending expansion and contraction, as if it could surge and expand outward or contract inward indefinitely. It is profoundly fitting, then, that *The People*, emblematic of her lasting artistic achievement, was among Oonark's final creations before her passing in 1985.

- 90 **MARY MARIQ KUUTSIQ**, *Untitled Work on Cloth (Traditional Arctic Scenes)*, early-mid 1970s, stroud, felt, thread, and cotton binding, 21.75 x 34.75 in (55 x 88 cm), unsigned.

CAD 2,000 – CAD 3,000

Provenance: Collection of Norman Zepp & Judith Varga, Saskatoon, SK.

An early life on the land not only equipped Mary Mariq Kuutsiq with the sewing skills that would later make her a household name in Qamani'tuaq textile art, but also deeply influenced the subjects she chose to depict. In *Untitled Work on Cloth (Traditional Arctic Scenes)*, the composition is loosely arranged in two registers, placing scenes of northern daily life alongside the surrounding wildlife. This interdependence of people and animals is conveyed through Kuutsiq's simplified, boldly coloured forms, stitched down and subtly accented with embroidery to heighten their contrast against the dark background. The entire scene is framed by a bias tape border, a rarely used detail that lends the work a distinctive finish and sets it apart from other examples of its kind.



Jessie Oonark began selling drawings soon after her arrival in Baker Lake in 1958. By 1963, Gabriel Gély, then a crafts officer in the community, was purchasing her small textiles, and two years later George Swinton acquired a pair during a visit. Most of Oonark's hangings from this early period were modest in scale, often enlivened with decorative stitching or appliqué along the borders. These early hangings frequently feature numerous activities within the same image. *Untitled Work on Cloth (Women's Faces, Figure and Dog)*, in many respects, resembles study sketches which artists would use as exercises to refine techniques and to prepare for larger compositions.

The dominant motif in this textile inevitably recalls Oonark's *Tattooed Faces* (lot 15). Like this early print, it offers a glimpse of the artistic direction she would follow and already signals the focus on women that would form the core of her art. The composition of this work on cloth is at once clear and enigmatic. Are the three tattooed faces separate women in conversation or are they studies of the same face viewed from the front and sides? Are the man and dog central to the conversation or are they simply filling a compositional void? The uncertainty is part of the work's power, inviting the viewer to linger over the relationships between figures and the balance of the design.



- 91 **JESSIE OONARK**, *Untitled Work on Cloth (Women's Faces, Figure and Dog)*, c. 1960s, melton cloth, felt, embroidery floss, yarn, and string, 14 x 18.75 in (35.6 x 47.6 cm), signed, "DQ".

CAD 5,000 – CAD 8,000

Provenance: Waddington's Auctioneers, Toronto, 2 May 2011, Lot 86; Collection of Norman Zepp & Judith Varga, Saskatoon, SK.



We have spoken before about the works of Davie Atchealak, acknowledging not only his skill as a sculptor but also his flair as a showman. His finest carvings reveal a flourish of almost baroque complexity, where detail is abundant yet purposeful. What also becomes clear in his most accomplished works is his deep and intuitive grasp of the engineering aspects of sculpture. Few of his contemporaries managed weight and balance with such daring control. His figures often occupy positions that seem precarious, their weight thrown dramatically off centre, yet they remain secure, anchored by a carefully calculated base element that acts as a counterbalance. The result is a sense of form that appears to spring forward with energy while resting on a foundation of remarkable technical discipline.

The present work captures Atchealak's showmanship at what is possibly its most exuberant. This acrobatic composition of *Four Dancing Bears* springing forth from an almost frighteningly small plinth is, simply put, incredible.

Surging upward from this small base, the bodies of these bears are arranged in a composition that seems to defy both balance and gravity. The quartet of creatures reads like a troupe of acrobats frozen mid-performance, as each one pushes, lifts, and balances the next in a chain of improbable motion. Davie manages to make the hard, lustrous green stone appear nimble, giving his bears a lightness that defies their medium. It is a *tour de force* of animation and engineering and what delights at first glance as whimsical choreography is, on closer inspection, a breathtaking demonstration of control, imagination, and technical mastery.

92 DAVIE ATCHEALAK, *Four Dancing Bears*, c. 1997, stone, 22.75 x 25.5 x 9.5 in (57.8 x 64.8 x 24.1 cm), signed, "DAVIE ATCHEALAK".
CAD 15,000 – CAD 25,000

Provenance: Galerie Elca London, Montreal; Acquired from the above by the present Private Collection, Toronto, 19 Aug 1997, accompanied by a copy of the invoice.





93 Attributed to **ABRAHAM ETUNGAT, R.C.A.**, *Incised Tusk Resting on Bear and Walrus Base*, 1951, ivory, stone, and ink, 18 x 10.25 x 5.25 in (45.7 x 26 x 13.3 cm), unsigned; with two affixed labels from La Guilde (The Canadian Handicrafts Guild), in blue ink, the first, "D51 / HIND / 35.00"; the second, "Etungat".

CAD 3,500 – CAD 5,500

Provenance: Ex. Coll. Colin John Grasset (C.J.G.) Molson, Montreal.

The history of pictorial engraving in the Canadian Arctic is layered, drawing on the long tradition of ornamented ivory from St. Lawrence Island. By the early twentieth century, Inuit artists were incising tusks and antlers with both inherited designs and scenes of camp life. The practice was also shaped by scrimshaw, introduced by whalers, whose etched curiosities found eager collectors. Inuit carvers transformed that influence into something distinct, adapting it to local materials and giving it new life as an artistic practice.

In the early years of production in the Canadian North, many artists experimented with pictorial engraving on walrus tusk and antler before establishing their own artistic direction. This example, though unsigned, carries labels from the Canadian Guild of Crafts that identify both its date, 1951, and its maker, "Etungat." To the best of our knowledge, it is the only known instance of Etungat's work in "scrimshaw."

The base of the sculpture further confirms Etungat as the artist. Although he would later gain recognition for his "Birds of Spring," his subject matter was broader and included animals such as the bear and walrus seen here. This figure, seated with an endearing weight, shares features with other known works by Etungat, including *Bear and Seal* in the permanent collection of the Canadian Guild of Crafts (358). The carving also reveals the early formation of the almond-shaped eye that would become a hallmark of his later style.

94 **KIAKSHUK**, *Standing Woman*, c. 1957-58, stone, 12 x 4.25 x 3.75 in (30.5 x 10.8 x 9.5 cm), unsigned.

CAD 5,000 – CAD 8,000

Provenance: Private Collection, Toronto; Gifted to the present collection while the recipient was employed as a contractor in the home of the above, c. 1965.

While Kiakshuk's graphics and drawings are abundant and well documented, his sculptures remain less thoroughly examined. Most are unsigned, which complicates attribution, though stylistic and geological evidence provides useful clues. His earliest carvings, made in the 1950s from the dense grey stone common in Dorset before the discovery of local serpentine, are generally compact with little negative space or relief (see First Arts, 2 Dec 2024, Lot 44). By the early 1960s, after adopting serpentine, he produced figures that were more elongated and detailed. Works from this later period often include raised objects (see lot 8) or children emerging from the hoods of their mothers' *amautiq* (see First Arts, 2 Dec 2022, Lot 9).

This *Standing Woman*, then, is the proverbial missing link, illustrating the transition between these aforementioned phases. It demonstrates that the shift in style was not solely the result of working in softer stone but reflected Kiakshuk's broader artistic evolution toward taller, leaner, and more articulated depictions of the human figure in the late 1950s.



The beauty of this sculpture lies in its clarity and restraint, qualities that reflect Kiakshuk's growing mastery of form and material. The figure stands upright and balanced, her *amautiq* carefully outlined so that its folds give weight and structure to the composition. Her face, defined by gently incised features and a faint smile, conveys warmth without excess, the small etched creases at her eye deepening the impression of her expression. Details such as the braids and hands underscore the artist's sensitivity, lending the work a sense of animation within its solid frame. The result is a figure both grounded and graceful, shaped by simplicity yet enriched through careful attention to detail.





Nutaraaluk's carvings of mothers and children from the 1970s carry a lyrical resonance shaped by memory and lived experience. Her work is inseparable from the hardships she and her family endured during the 1950s, when famine and forced relocations uprooted entire communities. After resettling in Arviat in the early 1960s, she began to carve, and her ability to channel those histories into form quickly brought her recognition.

She once reflected:

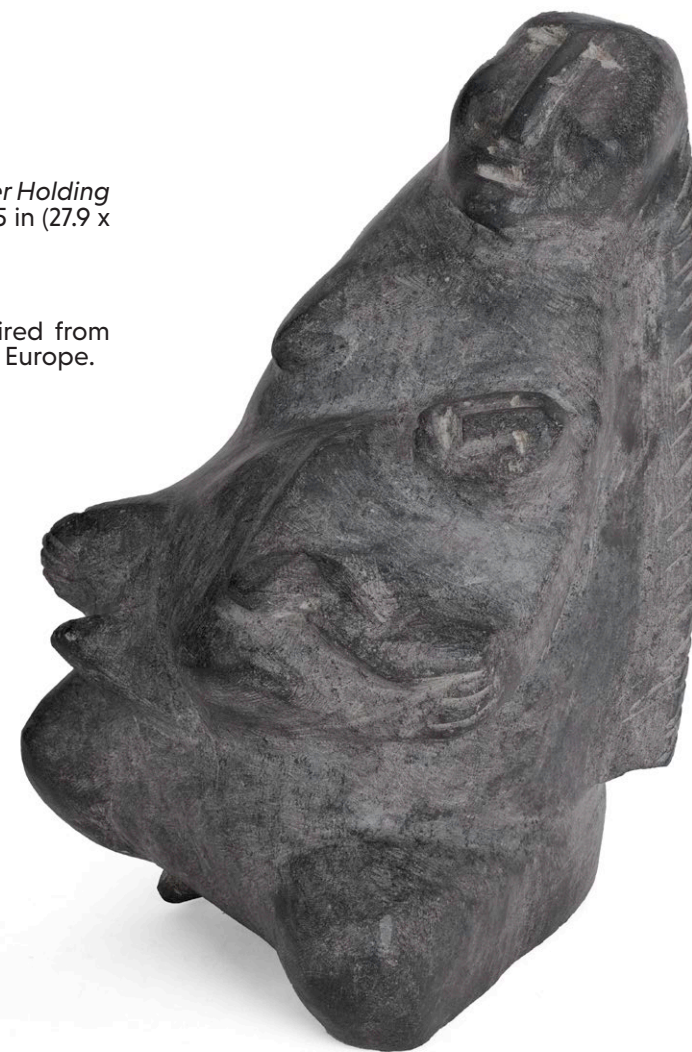
Before I carve I think about women, how they lived a hard life before, they were always cold. [...] When I make my carvings I think of how weak and cold I used to be, how I had to carry firewood on my back, that's what I remember. [...] My carvings of mothers and children represent me trying to keep the child from crying and trying to do work at the same time. [...] When you see a carving, please understand that it represents the lifestyle of the Inuit, how they worked and how they lived [1].

Her sculptures balance rawness with tenderness, carrying within them the weight of love, anguish, hope, and sometimes fatigue. This *Mother Holding Child* is rather large in scale, its rugged form softened by an undercurrent of care. Two long braids, etched with Nutaraaluk's characteristic hatch lines, anchor the figure. The carving shows how she was able to shape stone into an image that feels at once unyielding and deeply humane.

1. Artist interview with Ingo Hessel, August 1989, in *Arctic Spirit* (2006), 41.

95 ELIZABETH NUTARAALUK AULATJUT, *Mother Holding Child*, 1951, c. 1975-80, stone, 11 x 5.75 x 6.75 in (27.9 x 14.6 x 17.1 cm), signed, "ᑭᑭᑭᑭ".
CAD 8,000 – CAD 12,000

Provenance: Private Collection, USA; Acquired from the above by the present Private Collection, Europe.



96 **KENOJUAK ASHEVAK, C.C., R.C.A.,**
Bird Stretching its Wings, 1988, stone,
9.5 x 14.5 x 4.75 in (24.1 x 36.8 x 12.1
cm), signed and inscribed, "ᑭᑭᑭᑭᑭ
ᑭᑭᑭ / ᑭᑭᑭ (Kinngait); dated to the
accompanying igloo tag, as issued.
CAD 8,000 – CAD 12,000

Provenance: Private Collection,
Montreal.

Symmetry and near-symmetry are defining features of Kenojuak Ashevak's graphic works, where balance is carefully sustained across the page. In her sculpture, however, such measured equilibrium appears more sparingly. How rare, then, that *Bird Stretching its Wings* should approach near perfect symmetry. The sculpture comes close to ideal balance, yet the wings differ slightly in contour and reach, a subtle irregularity that enlivens the form. The open beak conveys animation, as if caught mid-call, while the eyes, rounded and uplifted, suggest a genial presence. The bird appears both monumental and approachable, its posture attentive, its features suffused with vitality.



97 **KENOJUAK ASHEVAK, C.C., R.C.A.,**
Bountiful Bird, 1986 #11, Printmaker:
POOTOOGOOK QIATSUK (1959-) Kinngait
(Cape Dorset), 21.5 x 29.25 in (54.6 x 74.3
cm) framed, sight, 7/50
CAD 8,000 – CAD 12,000

Provenance: Private Collection, Montreal.

One of the most compelling qualities of *Bountiful Bird* is its strong material presence, seen in the careful articulation of the creature's anatomy. Talons, beaks, and plumage are drawn by Kenojuak with extraordinary precision. These details are then carried into the lithograph medium by Pootoogook Qiatsuk, whose translation preserves the sharpness of Kenojuak's line and the fullness of her imagination with equal skill. Together, their collaboration results in a form that is both dramatic and otherworldly.



The presentation of *Bountiful Bird* inevitably calls to mind Kenojuak's iconic *Enchanted Owl*. Here, the bird's commanding eyes lock onto the viewer with the same forceful intensity, and the long, feathered tail radiates outward in a similarly rhythmic pattern. Yet, where *Enchanted Owl* maintains some measure of natural likeness, *Bountiful Bird* departs into invention. From the tail, heads sprout at the tips as if popping out of sleeves, a comical and surprising conceit that transforms solemnity into play. It is a comical flourish that reveals Kenojuak's delight in transforming the familiar into the unexpected.

This large sculpture-in-the-round by Abraham Anghik Ruben is as dynamic as it is technically impressive. The work is carved from a large piece of mottled green stone that gradually fades from green to brown in sections, mimicking the composition's movement through dynamic colour shifts throughout. In its beautifully complex imagery, we see a mix of animals and figures climbing atop and around each other as the sculpture stretches to a height of nearly three feet.

According to the artist, this sculpture was created before he began to incorporate Viking Norse iconography, which has informed his more recent work. In a recent interview, he explained his inspiration for this sculpture: it is to convey "Nature at Play, whether it is animals, humans, or birds. You can see many animals and even a boy stealing eggs from a falcon's nest. The piece is meant to depict all these beings living harmoniously together" [1].

This theme is captured visually by the seamless intertwining of each individual element within one cohesive, brilliant composition. *Nature at Play* is a perfect example of Abraham Anghik Ruben's unique ability to weave meaningful content into exquisite sculptural form.

1. Interview with Abraham Anghik, September 2025



98 **ABRAHAM ANGHIK RUBEN, O.C.,** (*Nature at Play*)
Arctic Animals and Figures, early 2000s, stone, and
glass, 34.75 x 19 x 11.5 in (88.3 x 48.3 x 29.2 cm),
unsigned.
CAD 7,000 – CAD 10,000

Provenance: Images Art Gallery, Toronto; Acquired
from the above by the present Private Collection,
Toronto.





99 ALBERT BERRY SHOP CARVER / UNIDENTIFIED TLINGIT ARTIST, *Three Works: Two Divided Raven Totem (Kiks. ádi) Model Poles and One Strongman Splitting a Seal Sea Lion*, before 1909, each cedar wood and paint, the largest: 21.75 x 6 x 4 in (55.2 x 15.2 x 10.2 cm), inscribed with collection number, in an unknown hand, “#7B.15 (T)”; the smaller, each, 14.75 x 3 x 3 in (37.5 x 7.6 x 7.6 cm); the raven, nestling raven, and beaver, inscribed with collection number, in an unknown hand, “#7B.15 (S)”; the glacier or mountain, frog, raven, and nestling raven, “inscribed with [registration number?], in an unknown hand, “#7B.15 (R)”.

CAD 7,000 – CAD 10,000

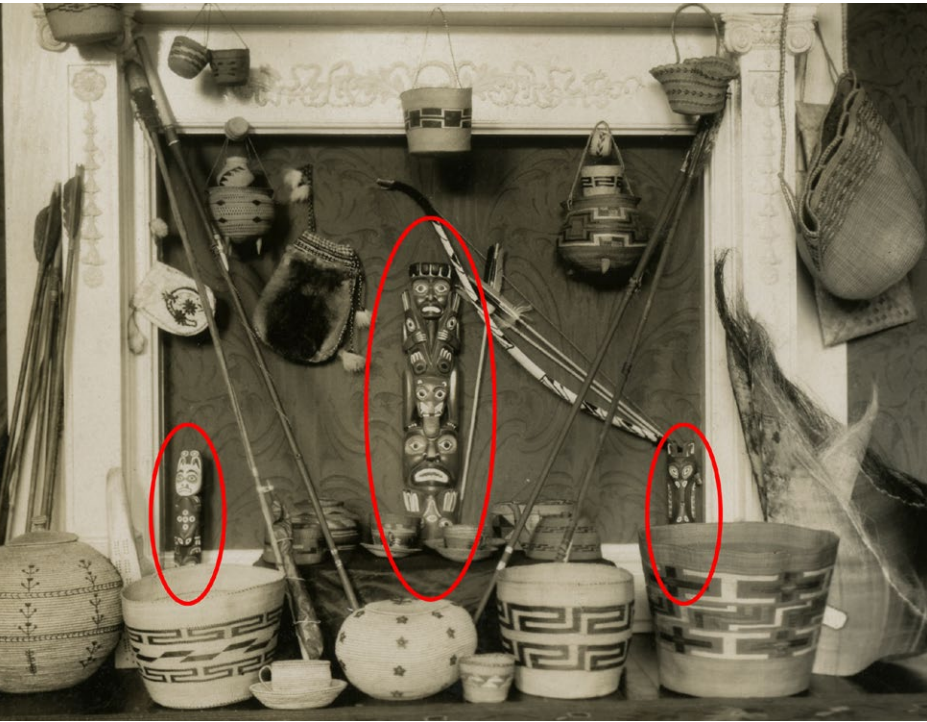
Provenance: Probably John Nathan Cobb Collection, Washington, DC/Alaska; Richmojoe Gallery, Vancouver, BC; Private Collection, NY.

Locating *in situ* photographs of model poles can reveal a lot of information about the history of objects — tribal affiliation, maker, and ownership history. Archival photos are often the key to attribution and to reconstructing provenances for model poles that circulated in the marketplace as anonymous tourist objects without documentation. From this method, these three model poles have been identified as probably belonging to John Nathan Cobb (1868-1930), an early naturalist and fisheries expert associated with the US Bureau of Fisheries and the University of Washington [1]. They have also been attributed to the Albert Berry Shop Carver, an early 20th-century Tlingit artist who was prolific in Juneau and worked for Albert Berry (1878–1949) in his Alaska Artisans Arts and Crafts Shop, though his name has not yet been identified.

Based on a photo from Cobb's archive at the University of Washington, reproduced here, it appears that this trio of poles was part of his private collection of Alaska Native art in 1909 and has remained together for over 115 years. The three poles are displayed in the photo on a fireplace mantle in a home in Washington, DC, and are surrounded by a variety of objects from Alaska, including baskets from the Tlingit, Unangax, and Yup'ik peoples, spears, bows and arrows, and a large piece of whale baleen [2]. While it is not unusual for model poles by the same maker to remain together in the market, the connection between these poles and their association with a historic Alaskan and Seattle figure, and the long period that they have remained together is nothing short of extraordinary.

As noted, these poles are finely carved examples of this maker's style, part of the larger body of work linked to Berry's shop in the early 20th century [3]. Although the name of this maker has not yet been identified, there is a large body of his work to which this trio of poles belongs. Berry sold poles by this artist from his shop in Juneau and even used some of the designs to create figural castings in bronze and iron [4].

The two smaller poles depict the top and bottom of the Kiks.ádi pole of Wrangell, Alaska, and feature a personified Glacier or Mountain, Frog, and Raven with Nestling Raven, and the other Raven with Nestling Raven, Beaver, and Frog, respectively. Both poles feature monoxylous pedestals that are mounted on chamfered bases. The larger pole is hollowed out in the back and depicts the Tlingit hero Dukt'ootl', The Strong Man, who avenged his uncle's death by rending a Sea Lion in half [5]. This exceptional carving depicts Dukt'ootl' fearing a Sea Lion in half over a large Human Mask or Face, atop an inverted Octopus or Jellyfish that serves as a pedestal. The details of this pole make it impressive: the intestines of the Sea Lion adorning the head of Dukt'ootl', the extended tongue of the Sea Lion and its carved whiskers, and the piercing between the legs of the main figure and the Sea Lion's head all serve to set this carving apart.



1. John N. Cobb papers, 1876–1970. Archives West. <https://archiveswest.orbiscascade.org/ark:/80444/xv19167#overview>. Accessed 22 September 2025.

2. The *in situ* photograph of the works can be viewed through the University of Washington's digital collections at <https://digitalcollections.lib.washington.edu/digital/collection/loc/id/1696/rec/628> (Tlingit, Aleut, and Eskimo baskets, and Tlingit Woodcarving in House, District of Columbia, April 4, 1909. University of Washington Libraries, Special Collections Division, American Indians of the Pacific Northwest Images, Negative Number NA2751). Accessed 22 September 2025. Reproduced here with permission of the University of Washington Libraries, Special Collections Division. Please note, we have cropped the photograph here.

3. The Alaska State Library Historical Collection has several historic archival photos of Albert Berry and his Alaska Artisans Arts and Crafts Shop, including: ASL-P87-0976, ASL-P87-0975, and ASL-P87-2435.

4. Fireplace Tools and Andirons. Alaska's Digital Archives. <https://vilda.alaska.edu/digital/collection/cdmg21/id/734/rec/4>. Accessed 22 September 2025.

5. Strong Man Told by Frank G. Johnson. <https://tlingitlanguage.com/wp-content/uploads/2015/01/dukhtootl.pdf>. Accessed 22 September 2025.

Christopher W. Smith



100 ROBERT RIDLEY, *Model Hollow Back Totem Pole*, c. 1915, red cedar wood and mineral based pigments, 23.75 x 4 x 4.75 in (60.3 x 10.2 x 12.1 cm), unsigned.

CAD 3,500 – CAD 5,000

Provenance: Private Collection, NY.

Robert Ridley was an accomplished Haida carver who produced wood and argillite model poles, model canoes (see lot 101), house models, and feast spoons. He also created at least two poles in monumental scale for the Capilano Suspension Bridge in North Vancouver and Thunderbird Park in Victoria. His work is well represented in major public collections and can be found in the Museum of Vancouver, the Royal British Columbia Museum, the Burke Museum of Natural History and Culture, and the Museum of Anthropology at UBC.

This model pole is carved in red cedar and features a Supernatural Being at the top of the pole with a Bear-like head and the body and wings of a Bird, a Dragonfly in the centre, and a Bear seated at the bottom, mounted on a chamfered base. Ridley’s command of classic Haida sculpture is on full display here, with the Bear formed within the cylindrical shape of the pole, the central Dragonfly figure carved in high relief from a back panel, and the Supernatural Being sitting atop the sculpture, carved in the round as a finial. In Ridley’s skilled hands, these three different approaches to sculpture unite as a cohesive composition. This pole is likely an earlier example of Ridley’s work and features a hollowed-out back and mineral-based pigments of green, red, and black.

Christopher W. Smith



101 ROBERT RIDLEY, *Model Canoe*, c. 1900-1920, cedar wood and pigment, 5.75 x 22.5 x 5.75 in (14.6 x 57.1 x 14.6 cm), unsigned.

CAD 3,500 – CAD 5,000

Provenance: Private Collection, NY.

As mentioned in Lot 100, Ridley was a skilled Haida artisan who made a variety of model-scaled objects, including model dugout canoes. This model exhibits the classic form of a full-sized Haida dugout canoe, with the extended prow and stern both raised, giving the canoe's profile curvilinear tension. While Ridley certainly created more model poles, there are a few of his model canoes known, including a nearly identical example in the Burke Museum of Natural History and Culture (2017-113/9), a likely Ridley canoe model with paddles in the American Museum of Natural History (16.1/1160 ABC), and a previously unidentified Ridley model canoe sold by First Arts [1]. This canoe features a formline design that is somewhat difficult to interpret, perhaps Waasgo, painted in red, blue, and black natural pigments.

Steamed and carved dugout canoes were central to the livelihoods of Northwest Coast peoples, allowing them to travel great distances and fish up and down the coast, from the Gulf of Alaska to California and beyond. Over the last several decades, there has been a growing interest in reviving the creation and use of full-sized canoes, and models such as this one have played a role as teaching tools in the creation of new vessels.

1. See First Arts, 13 July 2021, Lot 100.

Christopher W. Smith

102 UNIDENTIFIED TLINGIT ARTIST, SITKA AK, *Model Dugout Canoe with Paddles*, c. 1900, wood, mineral paint, Chinese vermilion, bone black, the vessel: 3.5 x 17.75 x 3.5 in (8.9 x 45.1 x 8.9 cm) / the paddles, each: 0.25 x 9 x 1 in (0.6 x 22.9 x 2.5 cm), unsigned.

CAD 900 – CAD 1,200

Provenance: Private Collection, NY.

A very finely constructed model dugout canoe featuring an elaborate, fully painted design in red Chinese vermilion and mineral-based blue paints. The bow and stern are painted in a formline Bird design in red, blue, and black. This model appears to have been created in the same fashion as a full-sized dugout canoe, with the hull carved thin, then steamed and spread to create the signature lines and form of the vessel. This model also features thwarts and a yoke, just as a full-sized canoe would. Although the name of the maker is currently unknown, the formline painting is very similar to that of a Tlingit artist from Sitka, Alaska, who made model dance paddles and may have created the *Multiplying Wolf* House screen [1]. This model canoe is also unusual for retaining both of its original miniature paddles.

1. Wudzixeedi Gooch “Multiplying Wolf” House Screen. National Park Service, <https://www.nps.gov/places/wudzixeedi-gooch-multiplying-wolf-house-screen.htm>. Accessed 21 September 2025.

Christopher W. Smith





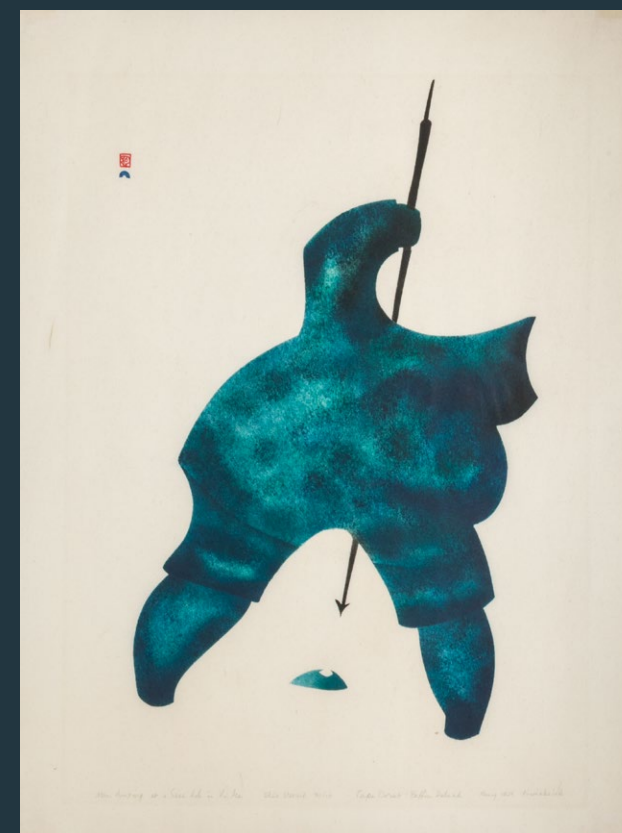
Since its first appearance, Niviaqsi's *Man Hunting at Seal Hole in Ice* has been celebrated for the strength of its conception. The print possesses a directness that feels unadorned, not from naïveté or plainness, but from its focus on what is essential. Nothing is wasted, nothing distracts. In its economy, the work achieves a presence that feels both deliberate and monumental.

The hunter appears as a figure condensed almost to pure form and gesture. His limbs are bent in readiness, his weight pressed downward, every contour charged with anticipation. His body fills the page almost entirely, with only a relatively slim border of untouched paper surrounding him, making him a monumental embodiment of vigilance. The figure communicates endurance not through motion but through suspension, a body trained to hold itself in readiness for the exact moment when a seal surfaces at an *aglu* (seal breathing hole).

By contrast, this seal hole is minute, yet its centrality cannot be overlooked. Placed near the middle of the sheet and right between the hunter's legs, it acts as the compositional anchor. The eye returns to it repeatedly, drawn by the knowledge that survival may depend upon this one small aperture. In relation to the hunter's scale, it feels almost like a pulse on the page, modest in size but essential in meaning.

Executed in stencil by Iyola Kingwatsiak, the medium demonstrates how restraint can generate intensity. Pigment gathers at the bends of the hunter's knees and the folds of his arms, forming shadows that carry bulk and weight. These variations offer a tactile sense of depth, like tension accumulating in the body of the figure.

This impression, like others from the edition of thirty, is dated May 1959. Its inscription situates it within a brief but formative interval in the Kinngait studio, when prints were marked with the month between April and June. That small notation ties the work to a moment of experimentation, when artists were testing both process and image, establishing the foundations for one of Kinngait's most acclaimed print releases.



103 NIVIAQSI (NIVIAKSIK), *Man Hunting at Seal Hole in Ice*, 1959 #11, Printmaker: IYOLA KINGWATSIK (1933-2000) Kinngait (Cape Dorset), sealskin stencil, 24 x 18 in (61 x 45.7 cm), 10/30, framed.

CAD 40,000 – CAD 60,000

Provenance: Ex. Coll. Colin John Grasset (C.J.G.) Molson, Montreal.

There are a few Northern artists that have made their name synonymous with specific styles and subjects over the years, particularly with the tundra's lumbering *Ursus*. While we speak frequently of "Pauta Bears" and "Henry Bears," a third name to be added should be that of Nuna Parr, a modern master of Kinngait stone. When either dancing, standing, or walking, Nuna's bears have an innate grace to them, both in their form of movement, and the handling of the material.

In this *Striding Polar Bear Caught a Scent*, our subject is caught mid-wander, leaning slightly on his left side as his nose catches something to the right. While firmly planted on the ground, his limbs are mid-stride and ready to continue on as his ears almost twitch to pick something up. Nuna's meticulous care for finishing his sculptures has given this bear a beautiful shine and lustre, inviting the eye to explore the stone further. What could be just another bear in someone else's hands, is now a thing of beauty to behold.



104 NUNA PARR, *Striding Polar Bear Caught a Scent*, c. 1990s, stone, 9 x 14 x 6.5 in (22.9 x 35.6 x 16.5 cm), signed, "NUNA / PARR".
CAD 3,500 – CAD 5,000

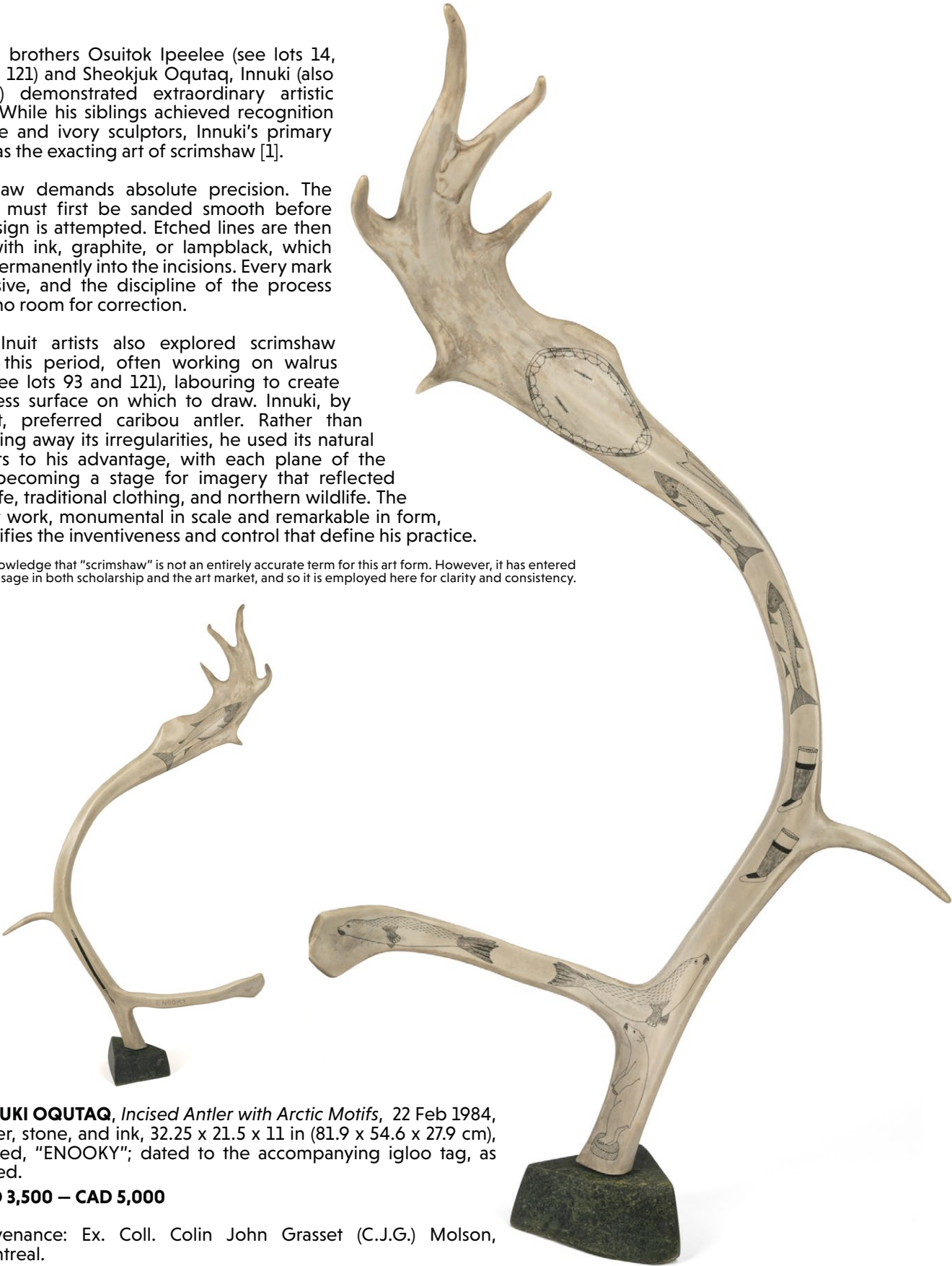
Provenance: Private Collection, Toronto; Estate of the above.

Like his brothers Osuitok Ipeelee (see lots 14, 41, and 121) and Sheokjuk Oqutaq, Innuki (also Enooky) demonstrated extraordinary artistic ability. While his siblings achieved recognition as stone and ivory sculptors, Innuki's primary field was the exacting art of scrimshaw [1].

Scrimshaw demands absolute precision. The surface must first be sanded smooth before any design is attempted. Etched lines are then filled with ink, graphite, or lampblack, which settle permanently into the incisions. Every mark is decisive, and the discipline of the process leaves no room for correction.

Other Inuit artists also explored scrimshaw during this period, often working on walrus tusks (see lots 93 and 121), labouring to create a flawless surface on which to draw. Innuki, by contrast, preferred caribou antler. Rather than smoothing away its irregularities, he used its natural contours to his advantage, with each plane of the antler becoming a stage for imagery that reflected camp life, traditional clothing, and northern wildlife. The present work, monumental in scale and remarkable in form, exemplifies the inventiveness and control that define his practice.

1.We acknowledge that "scrimshaw" is not an entirely accurate term for this art form. However, it has entered common usage in both scholarship and the art market, and so it is employed here for clarity and consistency.



105 INNUKI OQUTAQ, *Incised Antler with Arctic Motifs*, 22 Feb 1984, antler, stone, and ink, 32.25 x 21.5 x 11 in (81.9 x 54.6 x 27.9 cm), signed, "ENOOKY"; dated to the accompanying igloo tag, as issued.
CAD 3,500 – CAD 5,000

Provenance: Ex. Coll. Colin John Grasset (C.J.G.) Molson, Montreal.



106 PETER SEVOGA, *Gathered Together (Family Group)*, early-mid 1970s, stone, 7 x 11.25 x 7 in (17.8 x 28.6 x 17.8 cm), signed, "P>U"
CAD 5,000 – CAD 8,000

Provenance: Private Collection, Toronto; Estate of the above.

Belonging to the second wave of Baker Lake sculptors, Peter Sevoga achieved renown while still in his twenties. By the early 1970s, he was already acknowledged as a leading figure in the community, admired for his ability to balance monumentality with refinement. His figures and groups possess a commanding presence, yet their sensitivity of form and poised arrangement reveal an artist deeply attentive to both scale and nuance.

In the present sculpture, this balance is vividly realized. Here, six figures gather together, each one shaped with careful regard for proportion and the subtle rhythm of their shared arrangement. The figure at the far right lifts an arm in what might read as a wave, as if this group is a welcoming party, gathering to greet an unseen visitor. At the same time, other figures huddle shoulder to shoulder, some with arms draped across one another. We sense that this group might be posing for an unseen camera, gathered at the instant when friends and neighbours press to form a cluster, while the two figures in the rear hurry forward, eager not to be left out of the shot.

These compositions by Sevoga are often called "Family Groups." They may represent kin, but they might just as easily depict members of a wider community. Their precise affiliation, however, is incidental. The atmosphere of joviality and togetherness is what defines them, made tangible in sculpted stone by Sevoga.

107 MATHEW AQIGAAQ, *Heaping Herd of Resting Caribou*, c. early 1970s, stone and antler, 7.25 x 15.5 x 9.5 in (18.4 x 39.4 x 24.1 cm), signed, "A<PU".

CAD 4,000 – CAD 6,000

Provenance: Private Collection, Toronto; Estate of the above.

Mathew Aqigaaq once remarked, "People are my favourite subjects, Inuit" (*Arctic Spirit*, p. 138), and that same attentiveness to human presence shapes *Heaping Herd of Resting Caribou*, where his regard for people flows into his vision of animals. At first the work seems to depict a simple gathering, yet the way the caribou are pressed together conveys more than zoological observation. Their overlapping forms create a sense of closeness that recalls the human condition, where survival and meaning emerge through kinship and proximity. Each caribou remains distinct, yet their arrangement emphasizes relation, as if the individuality of each body depends on its place within the herd. The contours fold and flow into one another, producing a rhythm that echoes the slow adjustments of a group at rest. Rounded shapes accumulate across the surface like breathing bodies, hinting at a shared potential for movement, as though the herd might rise all at once, bound not only by instinct but also by the invisible ties of togetherness.



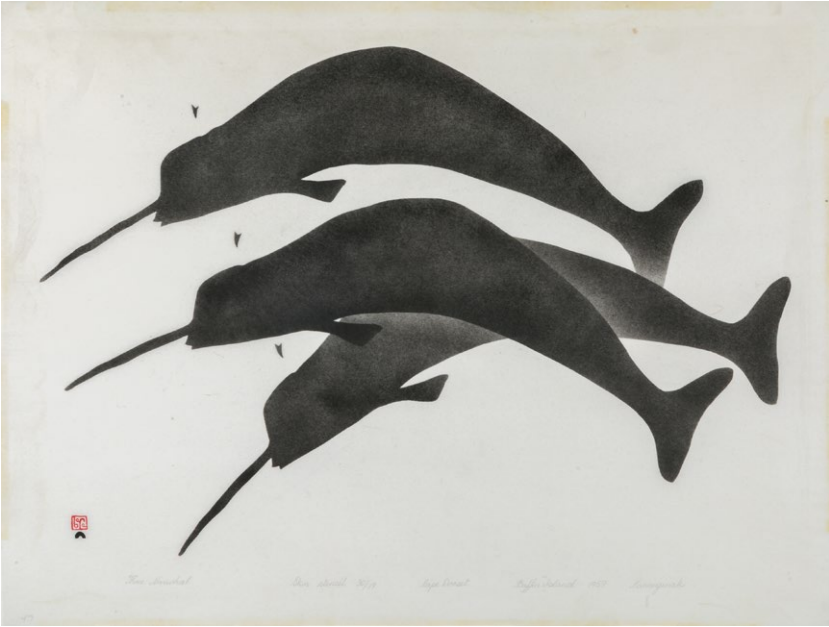
108 KANANGINAK POOTOOGOOK, *Three Narwhal*, 1959 #9, sealskin stencil, 18.25 x 24 in (46.4 x 61 cm), 19/30
CAD 3,000 – CAD 5,000

Provenance: Ex. Coll. Colin John Grasset (C.J.G.) Molson, Montreal.

In *Three Narwhal*, Kananginak – who was both draughtsman and printer of this work [1] – summons depth through a language of simplicity. Here, each feathered edge of the three aquatic creatures emerges with remarkable subtlety, producing a gradation that feels less inked than *breathed* onto the paper. The overlapping silhouettes of these narwhals do not congeal into stillness but seem to leap within the imagined water of the crisp white sheet. From a technical standpoint, to create the convergent forms of the lower two narwhals, this would have been an ambitious attempt for the novice printer, Kananginak, involving the layering of multiple impressions from a single stencil, each carefully masked, repositioned, and inked with controlled gradation so that the silhouettes overlap without collapsing into opacity.

As his career blossomed, Kananginak was described as the “Audubon of the North,” a phrase that sought to frame his vision and artistic achievement to a broader audience. Indeed, this work shows that even when reduced to their most essential forms, his images carry the weight of close observation and a deep attunement to the natural world. In *Three Narwhal*, the sleek contours of the animals, the slight spiral of the tusk, and the delicately rendered spray of water above the notched blowhole reveal both his precision as a draftsman and his sensitivity as an artist.

1. Sandra Barz notes that there is no chop on the print and that Kananginak was identified by the co-operative printers.



109 LUKTA QIATSUK, *Arctic Shore Birds*, 1959 #3, sealskin stencil, 17.75 x 15 in (45.1 x 38.1 cm), 15/30
CAD 3,000 – CAD 5,000

Provenance: Ex. Coll. Colin John Grasset (C.J.G.) Molson, Montreal.

Like *Three Narwhal* (lot 108), Lukta Qiatsuk’s *Arctic Shore Birds* demonstrates an especially ambitious approach to printed colour layering. Both bird forms originate from the same stencil, yet through masking and precise control of pigment, Lukta – who also acted as printer [1] – produced two distinct impressions of the bird, with its body compact, wings angled upward, and beak thrust forward in flight. The black hued bird was printed first before being masked to allow the red bird to appear ‘behind’ it. Though a lighter hue laid over a darker base typically sinks into dullness, in this work the red rises forward with remarkable clarity and luminous force. The composition seems to hover between solidity and air, as if two birds drift through the same stream of sky, drawn forth from a single cut form.

1. There is no chop to identify the printer, but Sandra Barz records that Lukta was identified as the printer by members of the co-operative.



110 NIVIAQSI (NIVIAKSIK), *Arctic Gulls*, 1959 #22, Printmaker: **OSUITOK IPEELEE, R.C.A.** (1923-2005) Kinngait (Cape Dorset), 9 x 24 in (22.9 x 61 cm), 22/30
CAD 6,000 – CAD 9,000

Provenance: Private Collection, Toronto.

Few works achieve the lyrical force found in *Arctic Gulls*. The paired silhouettes of birds, stenciled with deliberate economy, direct our gaze toward the brilliance of the colour itself: a dense blue contrasted sharply beside a searing red. Unlike *Three Narwhal* or *Arctic Shore Birds* (lots 108 and 109, respectively), where the stencil form is layered or overlapped, here the same form is placed twice side by side, allowing us to admire its contours in their entirety.

This deliberate focus on colour as both structure and accent recalls a remarkably Modernist sensibility. The gulls function less as strictly naturalistic depictions than as vessels for pure chromatic intensity, their paired silhouettes holding highly saturated fields of blue and red with an almost sculptural clarity. The effect is immediately reminiscent of the Hard Edge Abstractionists, who were at this same moment beginning to define themselves in the United States. What makes Niviaqsi’s print so compelling is that this exploration of simplified form and high-key colour was unfolding in the Canadian Arctic in 1959, in a context far removed from the metropolitan centres where Modernist theory was being debated, yet arriving at visual solutions that resonate just as strongly.

James Houston, who was also an artist, clearly recognized Niviaqsi’s novel and bold talent. His simplified drawing style was ideally suited to translation into prints; eight of the forty images in the inaugural 1959 collection were based on Niviaqsi’s drawings.

It is difficult to encapsulate how important and impactful Beau Dick’s life and work are in a single essay. According to his biography in the Museum of Anthropology database:

He was introduced to traditional art forms by his grandfather, the late Chief Jimmy Dick and by his father, Ben (Blackie) Dick. He studied with Doug Cranmer and Henry Hunt, among others, who taught him traditional design and carving techniques [1].

Building on this foundation of customary Kwakwaka'wakw art training, Beau pushed the boundaries of scale and animation, creating masks with elaborate articulated mechanisms that seemed to breathe supernatural beings into motion.

Dick was also an activist, remembered for leading copper-cutting ceremonies that stretched from Quatsino to Victoria in 2013 and from Vancouver to Ottawa in 2014 [2]. These powerful journeys were later documented in the 2016 Belkin Gallery exhibition *Lalakenis/All Directions: A Journey of Truth and Unity*. Since his passing in 2017, his legacy has grown through major honours, including the retrospective *Beau Dick: Revolutionary Spirit* at the Audain Gallery in 2018, the documentary *Meet Beau Dick: Maker of Monsters* (2017), and the upcoming U.S. retrospective *Beau Dick: Insatiable Beings* at the Frye Art Museum, opening October 25, 2025 [3].

This present *Ghost Mask with Articulated Raven* embodies the artist's fascination with 19th-century articulated masks and puppetry once used in elaborate potlatch performances and ceremonial contexts. It also reflects his refusal to follow convention, turning away from the brightly painted, formline-driven masks that had come to dominate Northwest Coast production by the second half of the 20th century. Beau studied ancestral carving and painting styles that carried their own power and cadence, and he was among the few makers of his time who created such works for a gallery-going public. This mask is carved with knife-finished facets that catch and reflect the light like fractured stone, even though its surface is painted in a deep, darkened red. It bristles with horsehair and supports an articulated Raven puppet on top, a presence that can be brought to life by the wearer's hand. The being that emerges from Beau's vision is stark and unforgettable, its gaze both haunting and magnetic, a work that insists on attention and lingers in one's memory.

1.Beau Dick (1955–Mar 2017) Biography. MOA Catalogue. <https://collection-online.moa.ubc.ca/search/person?person=726&tab=biography>. Accessed 23 September 2025.

2. Ibid.

3. We note that at the time of publication this exhibition is described as "upcoming." We trust that all has gone according to plan and that the exhibition is now in full swing.

111 **BEAU DICK**, *Ghost Mask with Articulated Raven*, c. early-mid 2000s, cedar wood, horse hair, acrylic paint, and string, 15 x 8 x 9.5 in (38.1 x 20.3 x 24.1 cm), signed, “Beau Dick”.

CAD 15,000 – CAD 25,000

Provenance: Seahawk’s Auction, Burnaby, B.C., 29 March 2015, Lot 155; Private Collection, USA.





- 112 DAVID NEEL, *Model Shaman's Puppet*, 1994**, cedar wood, hair, deer hooves, stones, and hammered cedar bark, 46 x 11 x 7.5 in (116.8 x 27.9 x 19.1 cm), signed, dated, inscribed, and titled, "D. NEEL 94 [underlined] / Kwagiutl / Shaman's Puppet".
CAD 3,000 – CAD 5,000

Provenance: Private Collection, Toronto.

David Neel belongs to a distinguished line of Kwakwaka'wakw artists, including his great-great-grandfather, Charlie James (1875-1938) and his grandmother, Ellen Neel (1916-1966). He has worked across a wide range of media as a photographer, jeweller, woodcarver, and author. This puppet, finely carved, dates to 1994, after Neel had returned to Vancouver and had studied carving with Beau Dick (see lot 111), Wayne Alfred, and Lyle Wilson [1]. The resemblance in style suggests the influence of Dick, who produced similar puppets around this period [2].

This *Tokwit Puppet* represents an emaciated man with articulated head, arms, and legs. Cedar bark ropes cross the chest, while additional cedar bark and deer hooves are tied to the ankles and wrists. Its mask-like face, with inlaid copper eyes and pegged-in hair, projects a gaze that is both unsettling and deliberate. Knife-finished details emphasize the thinness of the body, giving it a sense of brittle intensity. The movable limbs and gaunt features combine to create a figure caught between fragility and menace, a work that demands attention through its careful balance of technical precision and emotional force.

1. David Neel, *The Way Home*, (Vancouver; Toronto: On Point Press, 2019), pp. 72-73.

2. For a similar puppet by Beau Dick, see Museum of Anthropology object number Nb3.1404. <https://collection-online.moa.ubc.ca/search/item?keywords=Nb3.1404&row=0>. Accessed 23 September 2025.

- 113 DOUG LAFORTUNE SR., *Killer Whale Headdress*, c. 1970s** cedar wood, pigment, and leather, dimensions variable: 23.5 x 17 x 10.5 in (59.7 x 43.2 x 26.7 cm), with affixed label inscribed in an unknown hand, "MADE by: / D. LA / FORTUNE".

CAD 4,000 – CAD 6,000

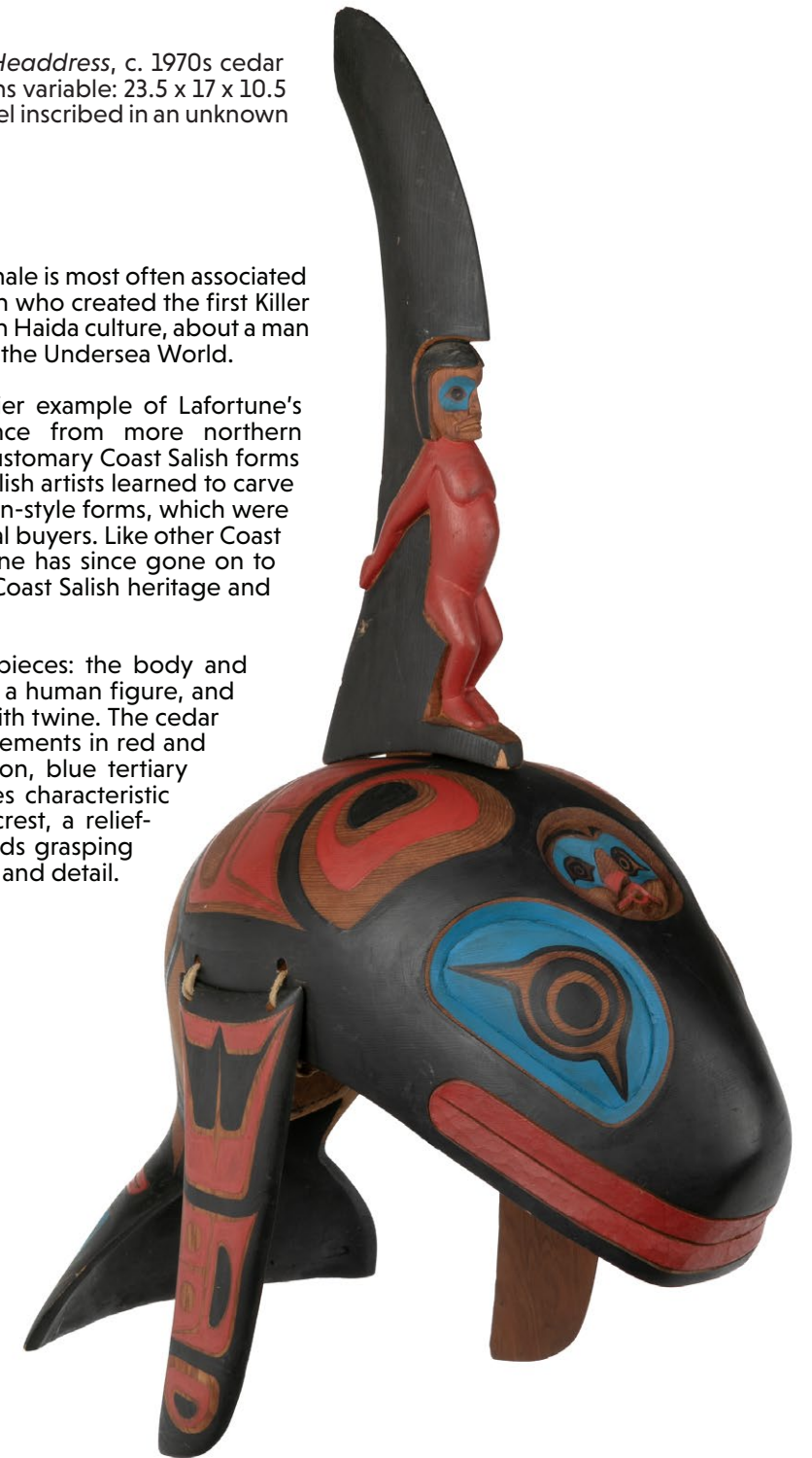
Provenance: An Ottawa Collection.

The image of a human riding a Killer Whale is most often associated with Natsilane in Tlingit culture, the man who created the first Killer Whale, or with the story of Nanasingit in Haida culture, about a man who rescued his wife from the Chief of the Undersea World.

This large cedar headdress is an earlier example of Lafortune's work, showing considerable influence from more northern Northwest Coast cultures rather than customary Coast Salish forms or designs. In the 1970s, many Coast Salish artists learned to carve and create objects by studying northern-style forms, which were more familiar to the public and potential buyers. Like other Coast Salish artists of his generation, Lafortune has since gone on to create artworks more reflective of his Coast Salish heritage and is now regarded as a master carver.

This headdress is composed of four pieces: the body and flukes of the whale, the dorsal fin with a human figure, and the pectoral fins, which are attached with twine. The cedar headdress features angular formline elements in red and black consistent with a 1970s attribution, blue tertiary space fillers, and concentric circle eyes characteristic of the Central Coast style. From the crest, a relief-carved human figure emerges, its hands grasping the dorsal fin in a fine interplay of form and detail.

Christopher W. Smith



114 GEORGE SIWIS NELSON, *Model Totem Pole*, 1948, cedar wood and paint, 25.25 x 13 x 6 in (64.1 x 33 x 15.2 cm), signed, inscribed, and dated, "George Nelson / Quatsino 1948"; signed again and inscribed, "George Nelson / Quatsino, BC".
CAD 4,000 – CAD 6,000

Provenance: Richmojoe Gallery, Vancouver; Private Collection, NY

George Nelson was a prolific carver from the Quatsino First Nation who made objects for sale and community use in the early to mid-20th century. Nelson worked in both miniature and monumental scales and was the creator of the Seated Chief Figure House Post from the Sea Lion House, now in the collection of the Museum of Anthropology at UBC (MOA) [1]. Several of his model poles and carved totem chests can also be found in the collections of the MOA and the Museum of Vancouver (MOV). While perhaps not as well known as some other mid-20th century Kwakwaka'wakw carvers, Nelson collaborated with anthropologist Edward Malin (b. 1923) on his master's thesis and was posthumously featured in Malin's book *A World of Faces: Masks of the Northwest Coast Indians* (1978).

This larger model pole features: Eagle or Thunderbird, diving Killer Whale, Sea Lion, and Bear holding Salmon, mounted on a chamfered base. Like his contemporary and fellow Kwakwaka'wakw carver Ellen Neel (1916-1966), Nelson's model poles were often defined by brightly painted forms in red, green, and black. As with other larger model poles by Nelson, the claws, eyes, and teeth of this pole are enhanced with carving, and the wings of the top bird are individually pegged into the pole for a more dramatic presentation.

1. House Post. <https://collection-online.moa.ubc.ca/search/item?keywords=George+nelson&row=0>. Accessed 22 September 2025.

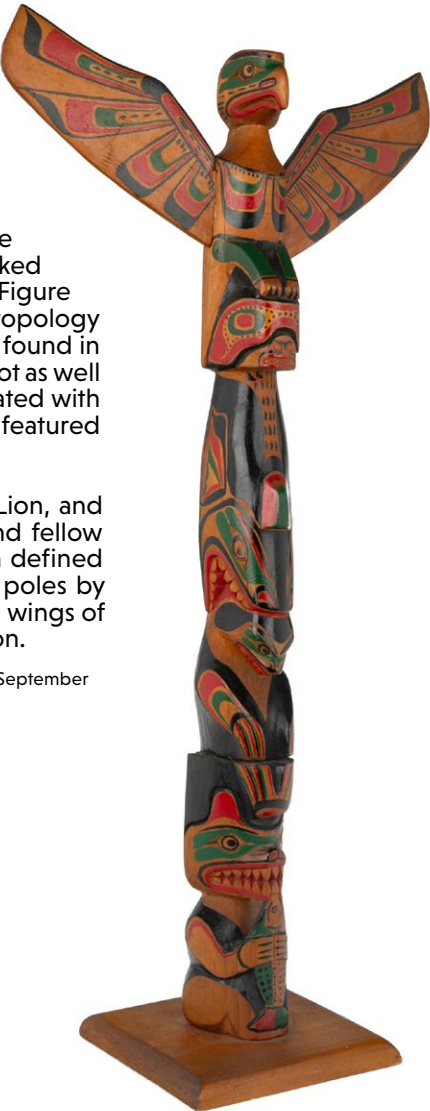
Christopher W. Smith

115 RAYMOND "RAY" WILLIAMS, *Model Hollowback Totem Pole*, c. 1950s, wood and paint, 33 x 6.75 x 6.25 in (83.8 x 17.1 x 15.9 cm), unsigned; stamped in black ink on verso, "GENUINE / INDIAN MADE".
CAD 1,800 – CAD 2,800

Provenance: Private Collection, NY.

Raymond "Ray" Williams was perhaps the most prominent 20th century member of the Williams family of Ditidaht/Nuu-chah-nulth carvers who worked for the Ye Olde Curiosity Shop in Seattle, Washington. The son of Sam Williams (1884-1979) and father of current patriarch, Rick Williams (b. 1955), Ray innovated many of the idiosyncratic features that are today associated with the Williams family of carvers: a mix of customary Nuu-chah-nulth styles and Northern forms, with a healthy dose of imagination and huge, white-painted teeth. This large model pole features, from the top: a Wolf holding a Human, a Human with a Frog emerging from its mouth, a Killer Whale, and a Raven with a Frog emerging from its chest. This is an earlier example of Ray's work and features his busier, more complex painting style, with dots, dashes, stippling, u-forms, sharp v-cuts, and deeply carved figures. The pole is painted in bright red, green, yellow, orange, blue, and black.

Christopher W. Smith



116 UNIDENTIFIED COAST SALISH or NUU-CHAH-NULTH ARTIST, *Model Totem Pole*, c. 1920s-1930s, wood and pigments, 29.75 x 5 x 5 in (75.6 x 12.7 x 12.7 cm), unsigned.
CAD 3,000 – CAD 5,000

Provenance: Private Collection, NY.

This larger model pole is carved in high relief and features, from top: an Eagle, Frog, inverted Whale, a Wolf-like creature, and an unidentified creature with a long snout at the base. This pole is well carved and painted with a solid dark green base coat, with yellow and red highlights. One of the difficulties in determining whether this pole is Coast Salish or Nuu-chah-nulth lies in the shared traits it exhibits from both cultures. For instance, all of the figures are carved in high relief off a flat backing, and the Eagle being positioned like a finial at the top of the pole is a carving convention shared by earlier Coast Salish and Nuu-chah-nulth makers. Even with this uncertainty (which is really just an opportunity for further research), the pole maintains an imposing and visually arresting presence.

Christopher W. Smith



117 UNIDENTIFIED NUU-CHAH-NULTH ARTIST, *Model Seattle Totem Pole*, c. 1900-10, wood and pigment, 23.25 x 6.25 x 4.5 in (59.1 x 15.9 x 11.4 cm), unsigned.
CAD 1,200 – CAD 1,800

Provenance: Private Collection, NY.

Although totem poles have long been associated with the City of Seattle through its branding as "The Gateway to Alaska" [1], freestanding, multfigured monumental totem poles are not an Indigenous artform in Puget Sound. The origin of this association can largely be traced back to the theft of a monumental Tlingit pole by a group of Seattle businessmen on a steamship trip to Southeastern Alaska in 1899. The men who pilfered the pole brought it back to Seattle and presented it to the city to be raised in Pioneer Square, in the heart of downtown [2]. An iteration of this pole still stands in Pioneer Square, where it has come to be known as the "Seattle Totem."

Ever since the "Seattle Totem" was first raised, it has been an object of fascination and intrigue for tourists visiting the city. Early curio stores, such as the Ye Olde Curiosity Shop, were quick to hire regional Indigenous artists from Coast Salish and Nuu-chah-nulth communities to reproduce the Seattle Totem for visiting tourists. This pole is an earlier example of this and strongly reflects the carver's attempt to reconcile their Nuu-chah-nulth style of carving with Tlingit subject matter. Although this pole is clearly meant to be the Seattle Totem, the individual figures have been reinterpreted to align more with Nuu-chah-nulth design sensibility. The pole appears to feature, from top: Owl, Human, Whale, Raven or Heron, and a Humanoid Face. The pole is mounted on a chamfered cedar base.

1. Robin K. Wright. How Did Totem Poles Become a Symbol of Seattle? 19 November 2015. <https://www.burkemuseum.org/news/how-did-totem-poles-become-symbol-seattle>. Accessed 23 September 2025.

2. Ibid.

Christopher W. Smith





119 JOHN TIKTAK, R.C.A., *Mother with Child in her Amaut*, late 1960s, stone, 5.75 x 4.5 x 2.25 in (14.6 x 11.4 x 5.7 cm), signed "JC".

CAD 12,000 – CAD 18,000

Provenance: Museum of Inuit Art Gallery, Toronto; Acquired from the above by the present Private Collection, Austria.

The subject of a mother and child belongs to one of the most fundamental themes in art. It recurs not only within Inuit art but across cultures as a universal expression of connection and care. For Tiktak, this motif was central from the very beginning of his career. It became a constant source of invention, a way of testing how two forms could be bound together, yet remain distinct. Time and again, he returned to the bond between mother and child, finding new sculptural solutions to illustrate both balance of unity and distinction.

In the present work, the compact forms press against one another in a way that suggests both unity and convergence. Although the treatment is highly abstracted, as characteristic, the rounded figures seem to press and swell outward from the stone, as if the surface itself were shaped by their continual emergence. Within this interplay of mass and contour, recognizable elements begin to take shape. The proportions and posture designate a standing woman, while the ample curve of her *amautiq* hood clearly holds the presence of a child.

The mother's arms are articulated through hollows that introduce a sense of lift and openness without lessening the work's solidity. As noted in lot 24, such voids stand among Tiktak's most original sculptural inventions. Here, they not only separate the arms from the body but also structure the composition through the measured balance of mass and space.

In this work, Tiktak leaves the evidence of his carving process visible, allowing the surface to bear the memory of its making. Bore holes punctuate the stone with small circles. Rasp and file marks trace faint ridges across the form and cuts run along the contours. These traces catch the light differently than the polished planes, producing a surface that feels alive to not only the eye but the hand as well.

120 KAROO ASHEVAK, *Figure Reaching Upward*, c. 1971-72, whale bone and ivory, 7.25 x 5 x 6.25 in (18.4 x 12.7 x 15.9 cm), signed "bʔ".

CAD 7,000 – CAD 10,000

Provenance: Innuity Gallery, Toronto, as "Torso of Figure with Clenched Hand"; Acquired from the above by the Present Private Collection, Canada, 1974, accompanied by a copy of the original invoice.

Although Karoo is best known for his large and elaborate constructions, he also took delight in producing smaller carvings, works that reveal his ingenuity on a more intimate scale. The present sculpture, dating to 1971 or early 1972, belongs to the period before the artist introduced his distinctive asymmetrical eye treatment, the feature that later led many of his works to be identified, accurately or otherwise, as spirits or shamans.

This sculpture stands out as an unusual variation within his practice as it seems designed to be viewed from above, with the head tilted back several degrees beyond the horizontal and the clenched hands thrust upward. From this vantage point the viewer encounters, primarily, the upturned face and raised hand, while the columnar torso slips from immediate view. Such a design encourages us to consider whether the work might represent Karoo himself, gazing heavenward in search of inspiration.



Son of the late sculptor Sharky Nuna, Taqialuk (also known as Tuk or Tuq) learned to carve by observing and assisting his father. Growing up with a sculptor parent often served as a de facto apprenticeship, with the child roughing out works in progress and polishing finished pieces. Tuk made his first carving at age eight but only chose to pursue art as a profession in his late twenties, dividing his time equally between hunting and carving.

Although he has produced several sculptures of people, he favours depictions of animals, particularly polar bears. Tuk's works are distinguished by smooth, rounded forms that balance realism with abstraction. His strongest works are compositions of two, three, or more conjoined bears, usually a mother and her cubs, as in the present work. Here, the cubs' stance conveys curiosity and play, as if they are tentatively exploring the world under their mother's watchful care. Their softened features, with bright eyes and delicately rendered paws, invite affection rather than intimidation. All together the trio radiates an irresistible sweetness, a vision of familial closeness and gentle affection carved in stone.



121 **TAQIALUQ (TUK / TUQ) NUNA**, *Mother Bear with Two Cubs*, c. 2012, stone, 9.5 x 23 x 12.5 in (24.1 x 58.4 x 31.8 cm), unsigned.
CAD 4,000 – CAD 6,000

Provenance: Galerie d'Art Vincent, Ottawa; Acquired from the above by the present Private Collection, Ottawa.

By his early twenties, Osuitok was selling ivory carvings to Roman Catholic missionaries, visiting sailors, and members of the RCMP. In the 1950s, he began producing pictorial engravings or "scrimshaw" on walrus tusks. Engraving on ivory and bone is an exacting process in which designs are incised into a prepared surface and darkened with ink, graphite, or soot. Unlike sculpture, the result is fundamentally two dimensional, closer to drawing in form and spirit.

A well-known tale, recounted by James Houston, captures the moment when this practice connected to printmaking. According to Houston, Osuitok wondered aloud how tedious it must be for someone to paint identical images on every package of Player's cigarettes. To illustrate printing, Houston inked one of Osuitok's scrimshawed tusks and pulled an impression using sanitary tissue. That simple demonstration gave rise to the Cape Dorset Annual Graphics Collection, now recognized internationally. Curiously, despite his role in this origin story, Osuitok produced only six prints in total, none of them after 1959.

Although the tusk is unsigned, we are confident in attributing it to the hand of the master. The precision of the line is remarkable, revealing both control and sensitivity. Some figures are darkly shaded, while others are defined with a lighter touch, demonstrating a deliberate balance. Among the many accomplished pictorial elements, the arctic hare stands out, rendered with exceptional grace and subtlety.



122 **Attributed to OSUITOK IPEELEE, R.C.A.**, *Engraved Walrus Tusk with Scenes of Arctic Life*, early-mid 1960s, stone, ivory, and black ink, 18.25 x 7.75 x 6.5 in (46.4 x 19.7 x 16.5 cm), unsigned.
CAD 5,000 – CAD 8,000

Provenance: Ex. Coll. Colin John Grasset (C.J.G.) Molson, Montreal.



123 **Attributed to RUTH GAULLUARYUK**, *Untitled Work on Cloth (Animals within a Floral Canopy)*, c. 1990s, wool stroud, embroidery floss, and feather, 35.5 x 25.5 in (90.2 x 64.8 cm), unsigned.

CAD 3,500 – CAD 5,000

Provenance: Private Collection, Winnipeg.

Ruth Gaulluaryuk worked with cloth through the 1970s but it was in the late 1980s that she emerged as a prolific textile artist. This work recalls her celebrated *Four Seasons on the Tundra* (1991-92) in the Winnipeg Art Gallery, where embroidered patches of plants, flowers, and lichen unfold across the textile's surface.



So often, the Arctic is characterized as barren or inhospitable, yet both that famous set of four and the present work reveal another vision entirely, presenting the land as alive with colour and form. Within the dense surface of her work, one can trace blossoms and foliage that suggest the botanical varieties of the North. Purple recalls saxifrage, Nunavut's emblematic flower, while white and lilac clusters may suggest delicate lady's smock. Constellations of rich reds and burgundies evoke the fullness of woolly lousewort. Yellow sprays brighten the field like wild camomile, golden blossoms suggest the mountain avens, and dense greens settle into forms reminiscent of Labrador tea.

Amid dense fields of flora, the silhouette of a caribou, seal, and two figures emerges, their form appliquéd in felt and concealed within the abundance of colour and stitchwork. Additional forms punctuate the surface, which unfolds like an Arctic meadow in midsummer, when every hue arrives at once, fleeting yet exuberant.

124 **LUKE IKSIKTAARYUK**, *The Great Owl*, 1973 #33, Printmaker: **WILLIAM KANAK** (1937-1984) Qamani'tuaq (Baker Lake), stonecut, 20.5 x 25.75 in (52.1 x 63.5 cm), 24/50

CAD 800 – CAD 1,200

Provenance: Private Collection, Toronto.

Perhaps better known for his antler carvings (see Lot 27), Luke Iksiktaaryuk was also central to the early graphic arts in Baker Lake. As Marion Jackson observed in *Baker Lake Inuit Drawings: A Study in the Evolution of Artistic Self-Consciousness*, Iksiktaaryuk was among the first to present his drawings to William Larmour and Gabriel Gély, which inspired the pair "to believe in Baker Lake's potential for a graphic arts program" (1985, p. 133). Iksiktaaryuk remained a mainstay of the print program until his death in 1977.

The same disciplined clarity that defines his sculpture carries into Iksiktaaryuk's prints. His forms are bold, pared down, and exacting in their economy. In *The Great Owl*, the bird is rendered as an elemental shape: its body a near-oval mass, its wings and tail extended in planes of fine linear hatching that add depth to the simplicity of its design.



125 **QAAQ (KAKA) ASHOONA**, *Young Woman with Arctic Hare Companion*, c. 1957, stone, 9.25 x 4 x 1.5 in (23.5 x 10.2 x 3.8 cm), unsigned; with affixed label from La Guilde (The Canadian Handicrafts Guild), in blue ink, "D/57 / Hak[indistinct] / NAS / 7.00".

CAD 4,000 – CAD 6,000

Provenance: Ex. Coll. Colin John Grasset (C.J.G.) Molson, Montreal.

Qaaq Ashoona is a titan of early Kinngait sculpture, counted alongside his brother Kiugak, as well as Sheokjuk Oqutaq, and Niviaqsi (see lot 36). While he enjoyed a long and successful career, many would argue he was at his finest in the 1950s. The present work, from this desirable period, is carved from a slender slab of dense stone, yet the figure's elegant proportions and curves bring life to an otherwise static pose. Despite the hardness of the material, the sculpture brims with visual detail. The beautifully rendered face and garment are quintessential Qaaq, and even seemingly minor elements, such as a braid slipping from the confines of her hood, attest to the artist's technical and observational skill. Completing the composition is an impossibly charming arctic hare under the woman's arm, rendered with almost microscopic care. Fabulous.



126 **QAAQ (KAKA) ASHOONA**, *Set of Chess Pieces*, 1979, stone and antler, the white king, largest: 4.5 x 1.5 x 1.25 in (11.4 x 3.8 x 3.2 cm) and smaller, unsigned; the white bishops each inscribed, "▷^ (owl)"; one white pawn inscribed, "ᑭ (seal)"; one black pawn inscribed, "ᑭ (polar bear)".

CAD 4,000 – CAD 6,000

Provenance: Fehelley Fine Arts, Toronto; Ex. Coll. Astrid and Dr Halvor Jaeger; Material Culture, Philadelphia, USA, 31 March 2025, Lot 25; Acquired from the above by the present Ottawa Collection.

Exhibited and Published: Ursula Siebert, ed. *Schachspiele: Wandel im Laufe der Kunst- und Kulturgeschichte. Privatsammlung Jaeger (Chess: Art History and Culture)*, exh. cat., (Munich: State Museum of Ethnology, 1988), p. 115, pl. 141; Jean-Loup Rousselot, *Loja e shahut, lojë kulturore – lojë botërore (The Game of Chess, a Cultural Game – a World Game)*, (Munich: State Museum of Ethnology, 1989), p. 78-9.

Historically, whalers and other traders in the Canadian Arctic encouraged the production of decorated objects by Inuit artists. Cribbage boards, incised walrus tusks (see lots 93 and 121), and chess sets became part of this exchange economy, carrying northern skill into southern hands. With the growth of commercial art making in the 1950s, game pieces continued to be produced, though their presence diminished after the 1960s. The present work, a set carved in 1979, is notable as an unusually late example of a form that had largely fallen out of practice.

In examining this set, one sees more than the function of a board game. Each figure is rendered with careful attention to scale and detail, a demonstration of Qaaq's precision that turns practical game pieces into a display of his technical skill. This collection of forms recalls the variety for which Qaaq became celebrated: human figures and animals, and other traditional arctic motifs. Together, they demonstrate an imagination both attentive and ambitious, turning a familiar game into a stage for artistic virtuosity.



- 127 NORVAL MORRISSEAU, C.M.,** *Untitled (Shaman Transformation with Fish)*, mid-1980s, acrylic on canvas, 36 x 30 in (91.4 x 76.2 cm), signed, "ᑭᓄᓐᓂᓐᓂᓐ".
CAD 18,000 – CAD 28,000

Provenance: Gift of the artist to the wife of the present Private Collection, Ontario.

This work is accompanied by the Authenticity Examination Report, issued by Morrisseau Art Consulting Inc. (Art Experts Canada Inc.)

In this mid-1980s canvas by Norval Morrisseau, the composition centres on the clear profile of a human face, its elongated neck and tilted angle lending the figure a sense of monumentality and dignity. The contours that define the work unfold in Morrisseau's characteristic black lines – broad, confident, and calligraphic – lines so fluid they feel coaxed from the surface, as if revealed by the artist rather than drawn. They travel without a fixed beginning, carrying the viewer's eye in an unbroken circuit around the form.

Features move into one another with an ease that feels elemental. The parted lips swell into the nose, glide upward through the forehead, and return along the curve of the face before drifting into the arc of the neck. From there the lines slip into the curling locks of hair or extend outward into Morrisseau's connecting currents, carrying the eye downward to the fish that support the figure or upward to the shamanic protrusions at the rear of the head. Morrisseau employed these same protruding forms in other works, where they signal transformation, visual cues of spirit breaking through the human frame.

Ever the consummate colourist, Morrisseau makes colour a driving force of the present canvas, producing an immediate visual intensity. Two tones of purple define the head and neck, punctuated by saturated primaries in the eye and vivid pink, orange, and red in the protrusions. The fish forms are composed largely of greens, paired with the same hues that animate the shaman, creating a chromatic dialogue across the surface. Morrisseau's genius lies in this balance: what first appears as the spontaneous application of colour reveals itself as both expressive and exacting, a system entirely his own.



- 128 UNIDENTIFIED MI'KMAQ ARTIST,** *Lidded Oval Quillwork Box*, c. 1850, aniline dyed porcupine quills, birch bark, wood, spruce root, and thread, 4 x 7 x 4.5 in (10.2 x 17.8 x 11.4 cm), unsigned.
CAD 2,500 – CAD 3,500

Provenance: Private Collection, Montreal.

Not all of a porcupine's quills are created equal, either as a defense mechanism or as a labour-intensive material component for a decorated box. Beginning at the nape of the neck and continuing to the base of the tail, these quills are longer and thinner, and after some cleaning, preparation, and dyeing, they can form the base for fine, elegant linework. Here, a bright, finely lined chevron pattern circles the box, and basket-woven quills crown each section. A round, almost starburst-like pattern radiates from the centre of the lid, where both its bright white background and rays lie in precise, thin lines. The colours throughout the box's body remain punchy and vibrant despite the time that has passed since its creation. Lovely.

- 129 UNIDENTIFIED MI'KMAQ ARTIST,** *Lidded Rectangular Quillwork Box*, c. 1840, porcupine quills, organic pre-aniline dyes, wood, birch bark, and paper, 3.5 x 6.75 x 4.25 in (8.9 x 17.1 x 10.8 cm), unsigned.
CAD 2,500 – CAD 3,500

Provenance: Private Collection, Montreal.

Thanks to trading with European audiences, the mid-1850s saw an uptick in Mi'kmaq artisans marketing their quillwork in a broader variety of forms and structures. A lidded box, regardless of shape, was a favoured form within the artform, both for its function to potential purchasers and the wide canvas it provided its maker. In this example, a chevron pattern repeats across the body of the box, while a blue and white diamond motif takes the lion's share of the lid. Smaller triangles of undyed quills have been incorporated into the lid's design as well, standing out against the expanse of white quills. With its snug-fitting lid to keep treasures secured away, it is a charming, utilitarian work.





130 ELI TAIT, “Good Luck” Model Totem Pole, 1930s, cedar wood and paint, 17 x 5.5 x 5.5 in (43.2 x 14 x 14 cm), unsigned.
CAD 2,500 – CAD 3,500

Provenance: Private Collection, NY.

Eli Tait was a prolific Alaskan Tsimshian carver of model poles and feast dishes based in Metlakatla, Alaska. Born in Old Metlakatla, BC, Tait was one of the original Tsimshian followers of Reverend William Duncan who relocated from British Columbia to Annette Island, Alaska, in 1887. Living with arthritis in his joints, which prevented him from working in the fishing or timber industries, Tait instead relied on his carving abilities to make a living. He was also among the first Indigenous carvers from the Northwest Coast to consistently sign his work, a practice that has helped make him a popular artist among collectors.

This pole, measuring just shy of a foot and half in height, is an especially large and well-carved example of Tait’s “Good Luck” model poles, his signature design. The pole features, from top: a Bald Eagle with a face on its chest, Salmon, Bear with Human Faces in its paws, and a Young Man with face paint who wears a robe. As with some other larger Good Luck poles, Tait carved the faces of the Humans on the paws of the Bear like little masks rather than simply painting them. The “Good Luck” pole design was probably created by Eli Tait, although the story it tells, “Little Eagle” or “The Boy Who Fed the Eagles,” comes from Tsimshian oral history and accompanied the Tsimshian who followed Duncan to Alaska [1]. The pole is mounted on a square green base, which indicates that this was an earlier pole from the 1930s.

1. Credit for the correlation between the “Good Luck” model poles and the Little Prince story goes to Steve Akerman, a collector and researcher who has tirelessly studied Alaskan Tsimshian model pole carvers for decades. <http://bluemando.homestead.com/Story.html>. Accessed 22 September 2025.

Christopher W. Smith

131 UNIDENTIFIED NUU-CHAH-NULTH ARTIST, Model Totem Hollowback Pole, c. 1900-1910, wood and paint, 30.75 x 5 x 5 in (78.1 x 12.7 x 12.7 cm), unsigned.
CAD 2,500 – CAD 3,500

Provenance: Private Collection, NY.

This larger, well-carved Nuu-chah-nulth model pole was made by an unidentified artist whose work was sold by the Hudson Bay Fur Company in Seattle, Washington [1]. This pole features, from top: an Eagle, Sea Wolf (note the dorsal fin between the ears), Raven, Frog, and Bear. There are some classic Nuu-chah-nulth design features on this work, particularly the oversized, flat ears with wide u-forms, the almond-shaped eyes, and the shape of the Bear figure’s face and snout. The pole is brightly painted in white, blue, green, yellow, brown, and orange. The pole features a subtle panel behind the figures and terminates in a monoxylous base that is mounted onto a secondary beveled base.

1. There is a similar pole by this same maker in a Hudson Bay Fur Company catalogue from 1905. The catalogue is in a private collection, but First Arts can provide a photo upon request.

Christopher W. Smith

132 UNIDENTIFIED MAKAH OR NUU-CHAH-NULTH ARTIST, Model Totem Pole, c. 1910, wood and paint, 26.5 x 4.75 x 5 in (67.3 x 12.1 x 12.7 cm), unsigned; with partial label, torn, “HUDSO[N?, torn] / BAY FU[R?, torn] / CO., INC / SEATTLE / WASH”; with affixed typeset text label [?].
CAD 1,500 – CAD 2,500

Provenance: With The Hudson Bay Fur Company, Seattle, WA; Private Collection, NY.

This model pole was originally sold through the Hudson Bay Fur Company, an early curio and fur trading company based in Seattle around the turn of the 20th century. Interestingly, there was no relationship between this company and the historic Canadian company of the same name; instead, the Seattle Hudson Bay Fur Company appears to have been a neighbor and direct competitor of the Ye Olde Curiosity Shop (YOCS). Objects from the Hudson Bay Fur Co. are less common than YOCS poles, as it was open for a much shorter period of time.

This pole shares a number of features with model poles from the Makah tribe of Neah Bay. It could also be by a Nuu-chah-nulth artist from nearby Vancouver Island. It is carved in red cedar and features, from the top: a Raptor (perhaps an Eagle), a Humanoid Mask, a Frog, and a Mallard Duck. It is painted in bright blue, brown, orange, white, green, yellow, red, and black.

Christopher W. Smith





136 DAVIDIALUK ALASUA AMITTU, *The Aurora Borealis Decapitating a Young Man*, mid-late 1960s, stone, 3 x 3.75 x 4.25 in (7.6 x 9.5 x 10.8 cm), unsigned.
CAD 2,500 – CAD 3,500

Provenance: Collection of a prominent Montreal businessman, and probably obtained directly from the Fédération des coopératives du Nouveau-Québec with the assistance of Mr. Peter Murdoch; by descent in the family to the present Private Collection, Montreal.

Davidialuk is remembered for his wonderful illustrations of traditional narratives and episodes from his own life. Through both sculpture and graphic work, he conveyed stories of traditional life and narratives, preserving cultural memory while also demonstrating his imagination and skill. One such theme that the artist revisited often was the Northern Lights or Aurora Borealis.

In the Eastern Arctic, the Northern Lights are called *aqsarniit*, meaning "football players," a name that reflects the belief that the phenomenon is caused by spirits of the dead playing a game using a skull as a ball. The auroral display inspired both wonder and dread, filling the sky with movement that was at once beautiful and overwhelming. Accounts from across the region describe a profound reverence for the phenomenon. The *aqsarniit* were said to be dangerous if drawn too close by human sound. Whistling was thought to invite them down, risking decapitation in their swift descent.

With its brilliant composition of flowing form and restless motion, this work by Davidialuk gives artistic shape to the *aqsarniit*, capturing their sweep, their peril, and their ceaseless dance across the sky. Their danger is made tangible: a man lies freshly decapitated by the lights, his body wrapped in their curling arcs until it is difficult to see where limb ends and light begins. The surface carries the artist's dense incised linework, each cut anchoring further detail into the scene. These "drawn" lines ripple along the outer wall to echo the aurora's eerie sound and shape, while within the open collar of the jacket the severed brain stem is rendered with unsettling precision. Even the face of the victim bears its own grim mark: the moustached mouth is crossed with an "x" to signal that he has indeed been whistling, his head lobbed off mid-note.



137 JOE TALIRUNILI, *Standing Woman with Pail and Scoop*, c. late 1960s / early 1970s, stone, antler, and, string, 4.5 x 2.25 x 2.25 in (11.4 x 5.7 x 5.7 cm), signed, "JOE".
CAD 1,200 – CAD 1,800

Provenance: Collection of a prominent Montreal businessman, and probably obtained directly from the Fédération des coopératives du Nouveau-Québec with the assistance of Mr. Peter Murdoch; by descent in the family to the present Private Collection, Montreal.

Joe is most celebrated for his attentive depictions of life, most notably the harrowing chapters of his own story distilled in his "Migration Boat" works. He also returned again and again to the form of a single standing figure, whether animal (see lots 79 and 138) or human, as a way of focusing his vision into one concentrated presence. Here, that presence takes the form of a woman who seems to pause amid her daily chores just long enough to be seen. She stands as though posing for a portrait, her weight resting on one foot in a gesture that gives her body both balance and sway. A pail in one hand and a scoop in the other ground her firmly in the cadence of everyday life, while her gaze meets ours directly. Her features — large eyes and a slight, knowing smile — are rendered with precision and sensitivity, suggesting that Joe sought not only to record her likeness but also to capture something of her spirit. Gorgeous.

138 JOE TALIRUNILI, *Alert Arctic Hare*, c. 1970, stone, 4.75 x 2.5 x 1.75 (12.1 x 6.3 x 4.4 cm), signed, "JOE".
CAD 2,000 – CAD 3,000

Provenance: Collection of a prominent Montreal businessman, and probably obtained directly from the Fédération des coopératives du Nouveau-Québec with the assistance of Mr. Peter Murdoch; by descent in the family to the present Private Collection, Montreal.

As noted in lot 79, Joe most often turned to the human figure as well as the owl as subjects. All the more remarkable, then, to encounter not only a caribou from his hand but also this *Alert Arctic Hare*, an uncommon and joyful surprise. Like Joe's finest carvings, this work possesses a presence that feels immediate and alive. The hare sits upright on its haunches, forepaws pressed forward in a compact and deliberate pose. Its long ears rise in mirrored unison, extending the figure's vertical line, as though the animal is attuned to the faintest sound beyond our sight. All together, this little fellow lingers in suspension, packed with playful potential, as if poised to pounce or spring to life at any second. Joe's humour, which so often animates his art, comes through here as well. Finely observed details capture the essence of the hare: the rounded nose is enlivened with tiny incised dots that suggest whiskers, while the mouth is accented by two pronounced front teeth, giving the animal an endearing and comical appearance.





139 WILLIE EMUDLUK, *Snarling Polar Bear*, 1960s stone and ivory, 13 x 5 x 4.5 in (33 x 12.7 x 11.4 cm), signed and inscribed, "ᑭᓄᓄᓄ ᓄᓄᓄ / E8-554".

CAD 2,000 – CAD 3,000

Provenance: Private Collection, Toronto; Estate of the above.

The Inuit artist database, compiled by the then-named Department of Inuit and Northern Affairs, holds thousands of biographies and remains an invaluable resource, though woefully incomplete. The artist of this wonderful polar bear appears under neither name nor disc number in this compendium.

A commanding work, *Snarling Polar Bear* is defined by its naturalistic stance and assured sculptural form. The broad head, muscular neck, and powerful snout lend the animal an intensity that conveys both presence and ferocity.

Emudluk has at least one work in the Winnipeg Art Gallery's Ian Lindsay Collection. The rarity and quality of his known works affirm his talent and leave us lamenting that he seemingly produced so little.

140 SIMON KASUDLUAK, *Pair of Bookends with Content, Panting Dogs*, 1960, stone, 5.25 x 5 x 3.75 in (13.3 x 12.7 x 9.5 cm), inscribed with artist's disc number, "E9 1716"; with affixed label from La Guilde (The Canadian Handicrafts Guild), in blue ink, "H60 / Simon / AKWI".

CAD 1,200 – CAD 1,800

Provenance: Ex. Coll. Colin John Grasset (C.J.G.) Molson, Montreal.

In the early years of organized production in Canada's North, artists were encouraged to join practicality with artistry, creating objects that could serve a purpose while also revealing a creative hand. That idea takes delightful form here in this *Pair of Bookends*. Each is built to stand firm and hold weight but the eye is drawn immediately to the delightful sled dogs that are applied as ornaments. The two pups, carved with care by Simon Kasudluak, seem to breathe with life. Their mouths part in open pants, tongues unfurling from their mouths as if the rhythm of a recent run still lingers. Each tail arcs in a deliberate curl around a single rear haunch, a gesture that feels at once tender and precise, capturing the warmth of familiarity as much as the truth of observation. Here, utility remains, but it hums with delight.



Toonoo Sharky was elected to the Royal Canadian Academy of Arts at the age of thirty-two, one of the youngest artists to receive the honour. By that point he had already been carving for over two decades and showing his work publicly for nearly fifteen years. Over the past thirty years, he has stood at the forefront of Kinngait sculpture, celebrated for his daring sense of form and his inventive vision.

This work initially presents itself as a bird, its form dynamic and full of movement, the body shaped from broad, sweeping planes that are then enlivened with layered details. With closer attention, however, the lines shift and suggest the broad sweep of aquatic fins. Anatomy here becomes a point of departure rather than the final word. The composition pitches forward, leaning into space with improbable balance, giving the impression of motion suspended. What emerges is not simply a depiction but a performance; a sculpture that enacts the very energy it represents in a dynamic embodiment of motion itself, balancing the gestures of swimming and flying within a single form.

141 TOONOO SHARKY, *Bird Fish Transformation*, c. 2005, stone and antler, 12 x 21.5 x 11 in (30.5 x 54.6 x 27.9 cm), signed, "ᑭᓄᓄᓄ ᓄᓄᓄ"

CAD 6,000 – CAD 9,000

Provenance: A Toronto Collection.



This print captures the fluid, mutable boundary between human and animal forms, a theme central to shamanic belief. The caribou glides across the sheet, its body merging with that of a man whose seal-like flippers extend from his head and transform into hind limbs. Inked in black against a mottled blue field, suggesting either sky or sea, the spectral figure floats on a surface textured by the impression of caribou skin or whalebone, through which the white paper flickers like light [1].

As in other works from 1960-61, a subtle mark signals the hand of the artist: a small 'eye' above the syllabic signature identifies this as the work of Eegyvudluk Ragee, not Eegyvudluk Pootoogook.

1. James Houston notes that the "background itself is a rubbing taken from Caribou skin" (*Eskimo Prints*, 1967, p. 104). Helga Goetz, citing Terry Ryan, records instead that it was "inked with a slab of whalebone" (*The Inuit Print*, 1977, p. 56).



142 EEGYVUDLUK RAGEE, *Vision of Caribou*, 1960 #4, Printmaker: LUKTA QIATSUK (1928-2004) Kinngait (Cape Dorset), stonecut and whale bone cut print, 23.75 x 25.75 in (60.3 x 65.4 cm), 14/50
CAD 3,000 – CAD 5,000

Provenance: Private Collection, Ottawa.

143 KIAKSHUK, *Driving Moulting Geese into Stone Pens* (2), 1960 (Dorset Series), Printmaker: IYOLA KINGWATSIK (1933-2000) Kinngait (Cape Dorset), stencil, 20 x 26 in (50.8 x 66 cm), 11/50

CAD 1,800 – CAD 2,800

Provenance: Ex. Coll. Colin John Grasset (C.J.G.) Molson, Montreal.

Born in 1886, Kiakshuk did not begin carving until his mid-sixties (see Lots 8 and 94), and it was only in his seventies that he turned to drawing, producing images of daily life and traditional practices on the land. Among his most memorable subjects were goose drives, which he revisited in several works, including at least three prints: two in 1960 and another in 1964. These scenes reflect both his lived experience and his role as a recorder of cultural memory. Geese moult flight feathers between late May and July, leaving them flightless for four to six weeks. During this period, snow geese gathered in large flocks on lakes and ponds, where they were herded into *aggiit* (stone pens) and ambushed. In this version of the theme, printer Iyola Kingwatsiak's colour is especially compelling. The blue bodies suggest the subdued plumage of moulting birds, while vivid orange heads and necks mark feathers in transition. Together, these tones capture a state of vulnerability and change, when the birds were grounded yet carried the latent force of migration.



144 KIAKSHUK, *Eskimo Mother with Fox Trap*, 1961 #12, Printmaker: IYOLA KINGWATSIK (1933-2000) Kinngait (Cape Dorset), stonecut, 26.75 x 14.5 in (67.9 x 36.8 cm), framed, 16/50

CAD 700 – CAD 1,000

Provenance: Marion Scott Gallery, Vancouver; Daniel and Martha Albrecht Collection, Scottsdale, Arizona; Their sale, Walker's, 12 Dec 2019, Lot 117; Acquired from the above by the present Toronto Collection.

Kiakshuk was, above all, an observer of lived experience. Among his drawings and carvings, women often appear as central figures (see lots 8 and 94), a choice that underscores his recognition of their role within community life. This regard is made visible in the care he took with *Eskimo Mother with Fox Trap*. The woman is dressed in an elaborate south Baffin *amautiq*, its contrasting insets marked with precision and attention. She is presented not as a passive subject but as a figure fully engaged in her world. Her child looks out from the hood, while she holds a fox trap in her right hand and a bird in her left. The image is one of activity, presence and equanimity.



Leslie Drew and Douglas Wilson described late trade argillite pipes by how the artist might have made them:
[T]he carver heavily embellished the pipehead [sic] with crest and legend figures. Often, he chose companion figures—Raven and Killer Whale, Bear and Man, twining neatly around or behind the bowl. Multi-figure elbow pipes of this kind closely resemble three-dimensional group figurines, just as some elbow pipes wander off into the panel form [1].
They remarked that this form of argillite pipe was shaped into a thicker and more durable form so it could endure the rigors of being purchased and carried home by tourists on steamships [2].

The present late trade pipe fits their description with an almost uncanny precision, as if it were the very object before them. Figures gather across its surface in a restless chain, each one biting into the next or clinging with deliberate tension. From the stem emerges Raven, followed by a seated Human, then Killer Whale, then Human Child pressed to one side, then another seated Human, and finally Bear anchoring the base. The carving is alive with detail. The wings of Raven spread into crisp formline. The pectoral fins of Killer Whale glisten with careful incisions. The hair of the seated humans is cut into fine striations, and they appear to wear garments that drape like aprons across their bodies. Though the pipe carries the marks of age and wear, it remains a finely wrought testament to Haida artisans' skill in the late nineteenth century.

1. Leslie Drew and Douglas Wilson, *Argillite: Art of the Haida*, (North Vancouver, B.C.: Hancock House, 1980), p. 164.
2. Ibid.



145 UNIDENTIFIED HAIDA ARTIST, *Late Trade Pipe*, c. 1880-1900, argillite, 12.5 x 3 x 1 in (31.8 x 7.6 x 2.5 cm)
CAD 4,000 – CAD 6,000

Provenance: Private Collection, Ottawa.Private Collection, USA; Gift of the above to the present Private Collection, Connecticut.

146 UNIDENTIFIED TLINGIT ARTIST, *Bird and Captured Whale*, c. 1890s-1900, red cedar wood and mineral pigments, 12.5 x 4 x 4.25 in (31.8 x 10.2 x 10.8 cm), unsigned.
CAD 1,000 – CAD 1,500

Provenance: A Vancouver / Seattle Collection.

This older Tlingit model pole depicts what looks like Raven or Heron clutching Whale in its claws. The work, more sculptural than pole, carries features that make a pre-1900 date likely. It is carved from a single piece of red cedar, including the pedestal-like base. Later poles often had added bases, a convention that emerged after 1900. The bird is carved fully in the round, its formline elements and painted details wrapping across the back with deliberate care. Such experimentation in carving was more common before 1900, when figures were often shaped as complete forms rather than confined to the front face.

The surface pigments also suggest an earlier date. Red Chinese vermilion dominates, kettle black fills the recesses, and faint traces of bluish-green copper mineral remain visible on the base. Later makers turned instead to commercial paints, leaving this surface with a more limited palette. The bird itself is finely rendered, its long beak, prominent ears, and sinuous neck giving it both elegance and tension. Whale, with its high dorsal fin and defined blowhole, may represent Killer Whale. The composition almost certainly gestures toward a Tlingit story, its imagery bound to narrative even if the precise tale remains unknown.



147 UNIDENTIFIED IÑUPIAQ ARTIST, *Kobuk River, AK, Bowl*, c. 1930s-1940s, wood and pigment, 2 x 7.25 x 7.25 in (5.1 x 18.4 x 18.4 cm), inscribed, "Kobuk [R?] / 375".
CAD 500 – CAD 800

Provenance: A Vancouver / Seattle Collection.

This small dish likely originates from one of the Iñupiaq communities on the Kobuk River in northwestern Alaska. Carved from driftwood, most likely spruce, it takes on an oval form that resists perfect symmetry, tapering gently toward the base. The surface has developed a patina through use, evidence of a life shaped by utility rather than display. Compared with more elaborate examples, its presence feels restrained, yet it conveys an understated eloquence of function. The exterior is coated in a red ochre wash, and within the basin a single grooved line circles the interior. This modest touch of embellishment does not diminish the simplicity of the vessel but deepens it, creating an interplay between surface and form that speaks to both continuity and care.





148 MARK TUNGILIK, *Muskox*, c. 1978, stone and antler, 7.5 x 10.5 x 4.25 in (19.1 x 26.7 x 10.8 cm), signed and inscribed, “ᑕᑦᑕ / ᑕᑭᑭ (Naujaat [Repulse Bay])”.
CAD 3,500 – CAD 5,000

Provenance: Private Collection, Ottawa.

Known primarily for his charming ivory miniatures and “micro-miniatures,” Mark Tungilik also carved regularly in stone, with equally delightful results. This *Muskox* bears many of the hallmarks of Tungilik’s diminutive carvings, but scaled up: an overall chunky form balanced on small hooves, which peek out from the bottom of the stone, and a face graced with gentle curves as both smile and horns arch upward. There is a sense that this bovid has paused mid-munch to gaze back at its viewer, perhaps lingering behind the rest of its herd. Considering the size of its real-life counterpart, one can be forgiven for finding this *Muskox* more charming than fearsome.



149 PAULASSIE POOTOOGOOK, *Muskox*, 1966, stone, 5.75 x 10 x 4.75 in (14.6 x 25.4 x 12.1 cm), unsigned; with affixed label from La Guilde (The Canadian Handicrafts Guild), in blue ink, “CD/66 / Paulassie / KK01 / 200.00”.
CAD 2,000 – CAD 3,000

Provenance: Ex. Coll. Colin John Grasset (C.J.G.) Molson, Montreal.

Dated to 1966 by its la Guilde label, this work coincides with the recent discovery of a new stone deposit at Markham Bay. Paulassie was evidently among the first artists to explore its potential, approaching the material with energy and assurance. Here, the natural oxidization of the stone lends a convincing tonal variation that subtly evokes the muskox’s thick coat. Though somewhat modest in scale, the dense, weighty stone gives the figure an imposing presence. Its mass deftly conveying the animal’s power and heft.

Priced at \$200.00 at the Guild in 1966, this was a significant sum at the time. A clear indication of the work’s strength and the esteem in which it was held even early on.

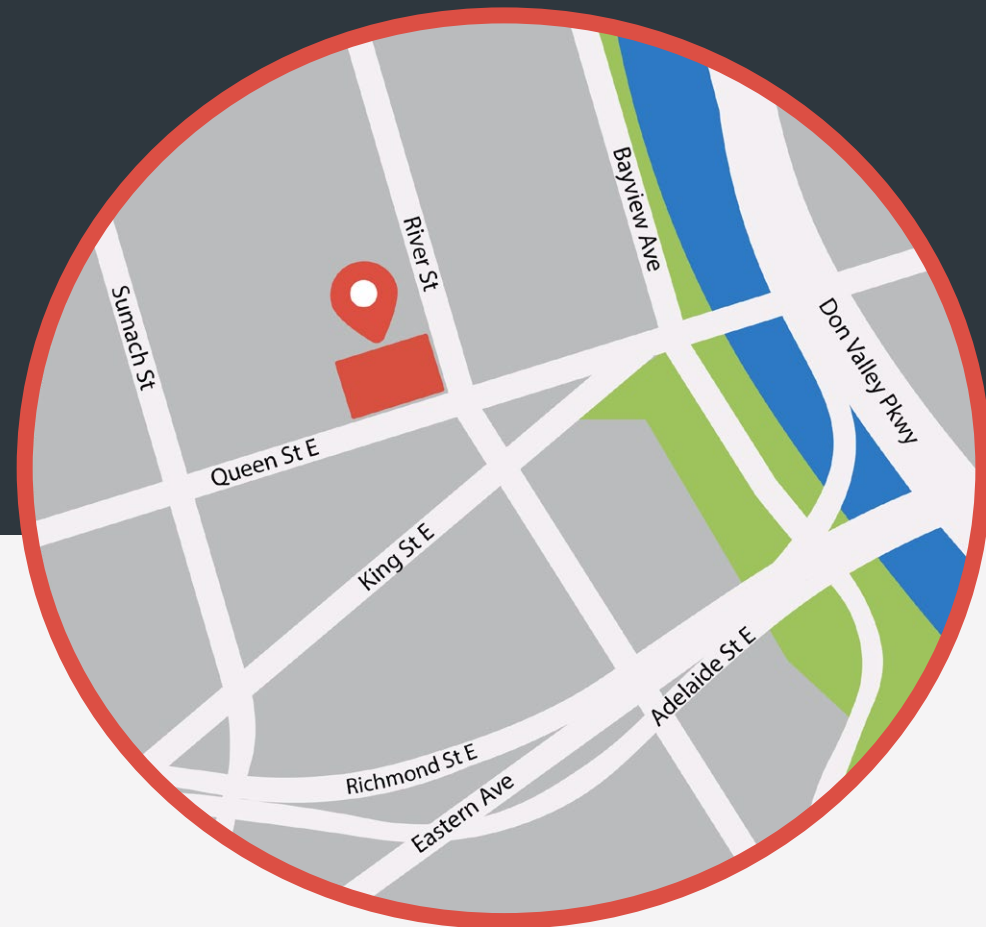
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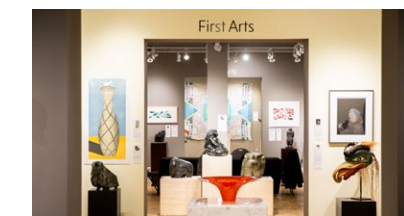
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