

# INUIT & FIRST NATIONS ART

December 4, 2023, Toronto



First Arts





## INUIT & FIRST NATIONS ART AUCTION MONDAY, DECEMBER 4TH, 2023 at 7pm EDT

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

### PREVIEWS

Friday, December 1st	10am – 5pm
Saturday, December 2nd	10am – 5pm
Sunday, December 3rd	10am – 5pm
Monday, December 4th	10am – 6pm

Our preview times and dates may be subject to change. We encourage you to visit our website or call us at 647-286-5012 for details.

*This catalogue lists Lots 78-174 of the First Arts December 4, 2023 Live Auction.  
The first catalogue lists Lots 1-77.*

All lots may be viewed online on our website: [FirstArts.ca](https://www.firstarts.ca)

### ABSENTEE AND PHONE BIDDING

Please contact us to register for telephone or absentee bidding. In order to ensure proper processing, all absentee bids or requests for telephone bidding must be submitted before 3:00pm on the day of the auction.

Phone: 647.286.5012

Fax: 416.360.8900

[info@FirstArts.ca](mailto:info@FirstArts.ca)

BUYER'S PREMIUM: 20%



The auction will be live streamed on YouTube, and internet bidding will be available through both *Liveauctioneers* and *HiBid*. Please consult our website for any changes or updates.

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# First Arts

Catalogue photography by Dieter Hessel | Catalogue design by Colleen Clancey  
Catalogue published by Heliographics, Toronto, and printed in Canada by Friesens

## INTRODUCTION

The leadup to this season's Fall 2023 live auction has been exciting and very busy, as we are once again pleased to present you with two beautiful catalogues. It has been a distinct pleasure to work with this group of treasures, to research them, and to write down our thoughts about them.

This Fall Sale features a total of 174 lots, including seventy-seven masterworks from the collection of John & Joyce Price of Seattle (see Volume One). It is with great pride that we present this second catalogue (Volume Two), including almost one hundred more masterworks gathered from prestigious collections across North America.

Important Inuit highlights include the evocative Luke Iksiktaaryuk *Drum Dance Scene* from the Norman Zepp & Judith Varga Collection, which graces our cover. This work truly exemplifies the style and spirit of Iksiktaaryuk's best work and illustrates a spiritually significant tradition that survived the shadows of suppression.

The distinctive hand of Beau Dick emerges, powerful as ever, in two works: the compelling *Hamat'sa Bear Headdress*, where vibrant hues meet impeccable craftsmanship to relay tales of transformation and the sanctity of ancestral ceremonies; and an early work, his *Bella Coola Sun Mask*, a masterstroke of cultural amalgamation, blending the artist's Kwakwaka'wakw style with the Nuxalk's portrayal of *Snuxus*.

We are honoured to present a superb impression of Kenojuak Ashevak's first masterpiece *Rabbit Eating Seaweed* from 1959, originally from the collection of Maryon and the Rt. Hon. Lester B. Pearson, Canada's 14th Prime Minister. Purchased by Maryon Pearson, it remained in the family ever since. We are likewise proud to present another masterpiece by Kenojuak, the stunning *Dogs See the Spirits* from 1960. These early icons, ethereal in their allure, paved the way for dreamlike spirit imagery in Kinngait.

Other highlights include Pangnark's *Figure Holding an Implement*, c. 1972, a rare figure with an attachment, distinguishing itself from his other minimalistic works. David Ruben Piqtoukun's *Angry Dog with Hunter* is a stirring scene that tells the tale of a confrontation in which man meets beast to learn a lesson in humility and compassion.

The universal power of sculpture finds resonance in Henry Evaluardjuk's *Head of a Woman with Billowing Hair*, where the artist masterfully captures the dynamic movement of wind-tousled hair in stone, invoking the raw energy of nature and memories of women from his home community.

Further enriching this collection is a series of unique interpretations of Pauta Saila's favoured "dancing bear" motif; a rare and precisely crafted *Candle Box* by Chief Willie Seaweed; a work in silver by the master artist Bill Reid from the early 1950s; and Bob Boyer's vibrant *Cahokia Today* which adeptly fuses ancient Northern Plains traditions with modern abstraction.

We're also honoured to feature *Blue Lake Sky* by Alex Janvier. This work is a sublime blend of cultural symbols with abstract themes, paying tribute to the breathtaking beauty of Blue Lake in Alberta. A selection of works from Jack Butler, who was instrumental in nurturing the arts program in Baker Lake, includes the notable *Shaman's Amulets* from 1967 by Barnabus Arnasungaaq. First Arts is also pleased to present superb works by Robert Davidson, Niviaqsi, Jessie Oonark, Oviloo Tunnillie, Norval Morrisseau, Lucy Tasseor, Lukta Qiatsuk, Robert Houle, Paul Malliki, Mungo Martin, and John Tiktak. As you can see, the collection is a treasure trove of riches.

It is an honour to bring these works to you. We anticipate they will find new homes where they will continue to be cherished and admired. We invite you to explore the depths of each one and look forward to answering any questions you might have.

We encourage our clients to look for additional information, including bibliographic references and extra photos and videos, in the online catalogue on our website: [www.FirstArts.ca](http://www.FirstArts.ca) and we look forward to meeting with many of you at our preview exhibitions

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## ACKNOWLEDGEMENTS

We are profoundly grateful for the collective efforts that have culminated in the success of this collection and catalogue. Orchestrating such an enterprise demands immense dedication and the collaboration of many individuals.

Special acknowledgment goes to Steven Clay Brown, Gary Wyatt, Christopher W. Smith, and Mark A. Cheetham. The insightful essays provided by these contributors have certainly expanded the depth and breadth of our catalogue. As always, we are grateful and deeply indebted to Colleen Clancey and Dieter Hessel from Helio-graphics Studio. Their impeccable design sense and photography transform our catalogues into vibrant works of art in and of themselves every season.

Our heartfelt appreciation extends also to Andrea Zeifman and Andrew Wilkens of A.H. Wilkens Auctions & Appraisals for their invaluable assistance and support throughout the year. We wish to extend our gratitude to their staff, whose contributions are critical to the success of our auctions, and we are grateful for their hard work and dedication.

Above all else, we extend our deepest gratitude to our consignors and collectors, for whose friendship we are endlessly grateful. To our consignors, we thank you for entrusting us with these treasures and for allowing us to play a part in the telling of their stories. To our ever-increasing base of collectors, we are deeply inspired by your passion, discernment, and commitment. To both, your enthusiasm drives our mission, and the trust you place in us is a responsibility we deeply appreciate and never take for granted.

*Ingo, Nadine, Mark, Pat & Ashley*





**78 ATTRIBUTED TO NIVIAQSI (NIVIAKSIK) (1908-1959) m.,** KINNGAIT (CAPE DORSET), *Woman Adjusting her Hood*, c. 1954-55, stone, 8.5 x 4.25 x 4.75 in (21.6 x 10.8 x 12.1 cm), unsigned.

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

Provenance: An Ottawa Collection.

A search for the essence of the subject, rather than the replication of details, is evident in this wonderful standing figure. Depicting a young woman leaning forward to re-balance the weight of the child asleep in the rear pouch of her amautiq, the brilliantly talented Cape Dorset sculptor Niviaqsi has manifested the feelings of the figure through understated, almost geometrically pure forms. The glow of the textured yet smoothly finished surface, along with the gentle contours of the softly articulated masses, contribute to a feeling of serenity that permeates the work.



**80 LATCHOLASSIE AKESUK (1919-2000) m.,** KINNGAIT (CAPE DORSET), *Owl*, c. early-mid 1960s, stone, 5.5 x 5 x 2.25 in (14 x 12.7 x 5.7 cm), unsigned.

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

Provenance: An Ottawa Collection.

It is safe to say that Latcholassie Akasuk, one of the most beloved Cape Dorset sculptors, learned by being "apprenticed" to his father Tudlik, who was deservedly famous for his charming depictions of owls. [1] Latcholassie began carving in earnest just as Tudlik began losing his eyesight in the early 1960s. His early carvings, small and carved with minimal features, were clearly influenced by his father, but this fabulous little sculpture already shows the hallmarks of Latcholassie's unique style. The human-like posture of *Owl* is imbued with personality and even "attitude." Its simple facial features are highly expressive, with the endearing and slightly guilty look of a child who's been found with its hand in the cookie jar.

1. See Lot 3 this auction, and First Arts, 14 June 2022, Lot 11; *Sculpture/Inuit* (1971), cats. 196, 199, 204; and elsewhere.



**79 UNIDENTIFIED ARTIST, KINNGAIT (CAPE DORSET),** *Hunter with Knife*, c. 1955, stone and antler, 10 x 4 x 3.25 in (25.4 x 10.2 x 8.3 cm), measurements reflect dimensions with inset knife, unsigned.

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

Provenance: A Montreal Collection.

Carved from the hard grey-black stone found near Kinngait before the discovery of the local serpentine deposit, this excellent standing figure is the product of a gifted hand. While there are not enough telltale signs to help identify the artist, the astonishing fact is that by the mid 1950s there were already numerous talented artists at work in Cape Dorset. Despite his rather static pose, the subject's parka, trousers, and kamiks are all sensitively carved with wonderful proportions. (Interestingly, while this stone was clearly quite difficult to carve, its texture actually lends a depth and richness to the sculptural forms.) Even the Bowie knife clasped in the hunter's hand is finely detailed. Truly remarkable considering how relatively new art making still was in the region.



**81 MARY QAYUARYUK (KUDJUAKJUK) (1908-1982),** KINNGAIT (CAPE DORSET), *Owl*, c. mid 1960s, stone, 7 x 4.5 x 6 in (17.8 x 11.4 x 15.2 cm), unsigned.

ESTIMATE: \$1,000 / \$1,500

Provenance: An Ottawa Collection.

Mary Qayuaryuk (Kudjuakjuk) made a name for herself as a respected midwife while also creating art, both as a sculptor and a designer of prints. Animals were the regular focus of her work, and birds in particular became her favourite subject matter. This adorable *Owl*, subtly plump with short legs, peers at the world with large eyes. Its facial features may have been influenced by the work of her contemporary Latcholassie Akasuk (see Lot 80), but its charm is of Qayuaryuk's making alone. In her own words, she commented: "I always find it very hard to think of what I'm going to draw. It is easier when I'm just chopping a stone because what I'm going to make is already there - I just chop the pieces off." [1]

1. The artist quoted in *Dorset 78: Cape Dorset Annual Graphics Collection* 1978 (M.F. Fehely Publishers: Toronto, 1978) p. 56.

# JOHN PANGNARK



Figures by Pangnark with any sort of attachment are extremely rare. In fact, the only other example that comes to mind is *Figure with Amulet*, dated 1976 but likely carved somewhat earlier, exhibited in the 1985 Winnipeg Art Gallery show *Uumajut: Animal Imagery in Inuit Art*. [1] In that sculpture the ivory amulet is almost certainly in the form of a bear's head. In our example the antler accessory is more amorphous in shape, club-like rather than knife-like. While its use or meaning remains enigmatic, the figure's gesture is positively emphatic. The figure brandishes the object like a weapon; his minimalist facial features assume an almost malevolent intensity. Remarkable.

1. Bernadette Driscoll, *Uumajut: Animal Imagery in Inuit Art* (Winnipeg: Winnipeg Art Gallery, 1985), cat. 87, p. 98.

**82 JOHN PANGNARK** (1920-1980), ARVIAT (ESKIMO POINT), *Figure Holding an Implement*, c. 1972, stone and antler, 8.5 x 6 x 5.5 in (21.6 x 15.2 x 14 cm), measurements reflect width with inset tool, without: 4.5 in (11.4 cm), unsigned.

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

Provenance: Collection of Mr. Stanley and Mrs. Jean Zazelenchuk, New Brunswick.



**83 EVA TALOOKI ALIKTILUK** (1927-1994), ARVIAT (ESKIMO POINT), *Beaded Figure Wearing Mittens*, c. 1980, stone, glass and plastic beads, felt, caribou skin, and cotton thread, 4 x 3.25 x 3.25 in (10.2 x 8.3 x 8.3 cm), signed: "CJP".

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

Provenance: Walker's Auctions, Ottawa, November 2012, Lot 94; Acquired from the above by the Norman Zepp & Judith Varga Collection, Saskatoon.

Talooki is renowned for the application of often quite elaborate beadwork decoration to her carvings, which lends her works a delightful folk-art charm. Talooki's occasional larger sculptures can be quite imposing [1], but we see here that the artist could make even small works quite striking in appearance. Her figures' strands of beads are typically "shorthand" for women's traditional ceremonial amautiit, but in *Beaded Figure Wearing Mittens* they spill across the "floor" as a spectacular robe or evening gown might. The caribou skin mittens are a highly unusual addition that makes this little gem even more exceptional. Talooki's woman is truly dressed to the nines.

1. See First Arts 5 Dec. 2022, Lot 42; and the current auction, Lot 7.

**84 GEORGE ARLUK** (1949-2023), ARVIAT (ESKIMO POINT), *Man on a Snowmobile*, 1993, stone, 6 x 10 x 5 in (15.2 x 25.4 x 12.7 cm), dated, signed, and again with syllabics: "1993 / George / Arlook / ᐱᐱ".

ESTIMATE: \$1,200 / \$1,800

Provenance: Collection of Mr. Stanley and Mrs. Jean Zazelenchuk, New Brunswick.

An artist known for his gently curved figural abstraction, George Arluk has one of the most recognizable stylistic visions within Kivalliq carving. With a long career starting at a very young age, his early attempts were deeply influenced first by Tiktak in Rankin Inlet, then by fellow Arviat artists Pangnark and Tasseor. As Arluk matured, so too did his art; dynamic movement and abstract forms would transform faces and narratives. Here we are treated to something more than a figure or spirit (although the image is kind of dreamy): a wonderfully bulbous snowmobile and rider emerge from the black stone. The rider has apparently stopped and is seated astride the machine, looking up at the sky. Perhaps he is silently cursing a broken fan belt or a lack of gasoline – or he may be admiring a flock of birds or the night sky.





David Ruben Piqtoukun is famously known for his ability to tell a story in stone, and justifiably so. Much of his work illustrates characters or scenes from legends, carved with subtle details and bearing his unique style. *Angry Dog with Hunter* is comprised of two separate figures, sculpted using two contrasting colours of the Brazilian soapstone so recognizable in most of David Ruben Piqtoukun's work. The dynamic scene is caught mid-action: the hunter's arm and whip held aloft while the dog confronts him with matching red eyes – a hint to the story behind the scene. We will let the artist take it from here: *There was once a hunter who would go to his dogs and whip them for no reason at all. It was becoming a habit for him. One dark, wintry night he walked towards his lead dog, ready to whip it, but was quite startled to hear a voice like his own saying: "why do you whip and torture us? We work hard for you and take you wherever possible. We are tired of this treatment!" When the voice stopped, the dog slowly turned its head. Sure enough, the lead dog has transformed its head into that of the wicked hunter. Seeing his own face turned the hunter into a humble man, never to torture his dogs again. [1]*

1. The artist quoted in Darlene Wight, *Out of Tradition: Abraham Anghik / David Ruben Piqtoukun*, (Winnipeg: Winnipeg Art Gallery, 1989), pg. 65, originally quoted from the artist in *The Storytellers: Sculptures by David Ruben Piqtoukun* (The Koffler Gallery, Toronto, 1988).

## DAVID RUBEN PIQTOUKUN

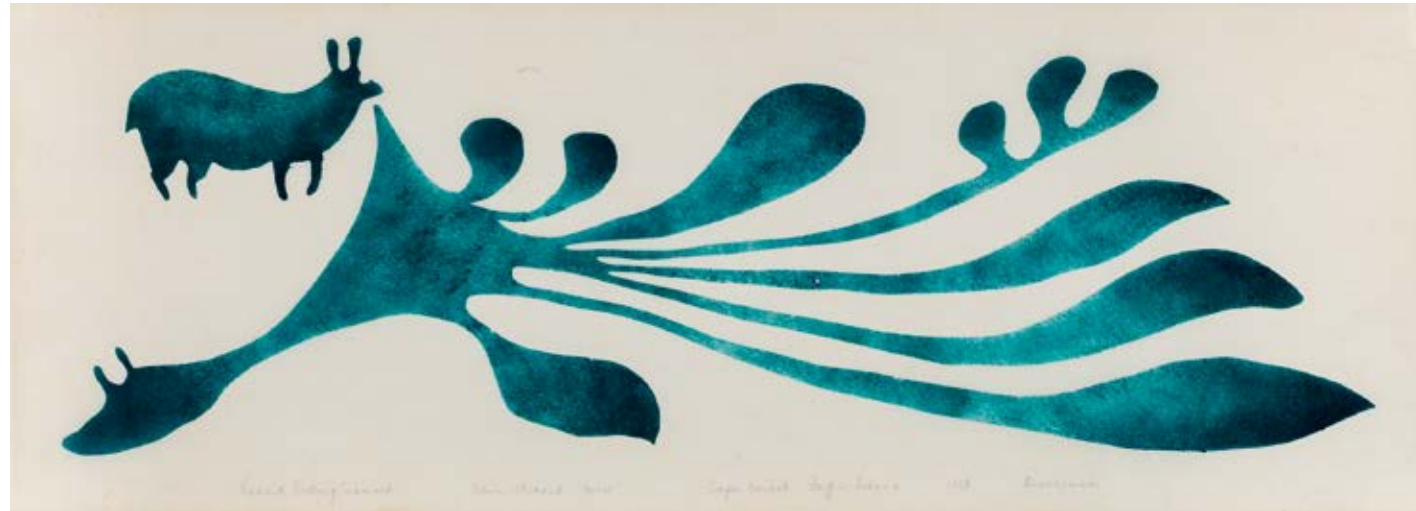


**85 DAVID RUBEN PIQTOUKUN** (1950-), PAULATUK / ONTARIO, *Angry Dog with Hunter*, 1987, the hunter: stone, leather, wood, antler, and Arizona pipe stone, without tools: 15.75 x 8.25 x 6 in (40 x 21 x 15.2 cm) / the dog: 11 x 12 x 6.75 in (27.9 x 30.5 x 17.1 cm), signed and dated twice: "DAVID RUBEN / PIQTOUKUN / 1987"; ESTIMATE: \$8,000 / \$12,000  
Provenance: Waddington's Auctions, 4 November 2002, Lot 340; Images Art Gallery, Toronto; Acquired from the above by the present Private Collection, Toronto.  
Exhibited & Published: The Koffler Gallery, North York (Toronto), *The Storytellers: Sculptures by David Ruben Piqtoukun*, 1988.  
Exhibited and Published: Winnipeg Art Gallery, *Out of Tradition: Abraham Anghik / David Ruben Piqtoukun*, 1989; catalogue: Darlene Wight, pg. 65.



**86 NICK SIKKUARK** (1943-2013), KUGAARUK (PELLY BAY), *Transforming Shaman in Flight*, 1997, bone, antler, and fur, 7.75 x 9.25 x 4.25 in (19.7 x 23.5 x 10.8 cm), signed and dated: "ᓂᓴᓴ ᓴᓴᓴ 1997". ESTIMATE: \$2,000 / \$3,000  
Provenance: Private Collection, Europe.  
*Transforming Shaman in Flight* is an exemplary piece that captures the deliciously macabre, wickedly humorous, and meticulously crafted works for which Nick Sikkuark is most renowned. Characteristic of his most sought-after style, this work embodies Sikkuark's interest in the complementary and contrasting ways in which organic Arctic materials can be sculpted and textured. Here, the porous bone body of the shaman, his tapering and solid antler tusks, and the fur that sprouts from his nose like freshly watered plants create a vivid contrast amongst themselves as well as with the base of caribou antler and skull over which he flies, hovering above a highly polished bone egg.

## KENOJUAK ASHEVAK



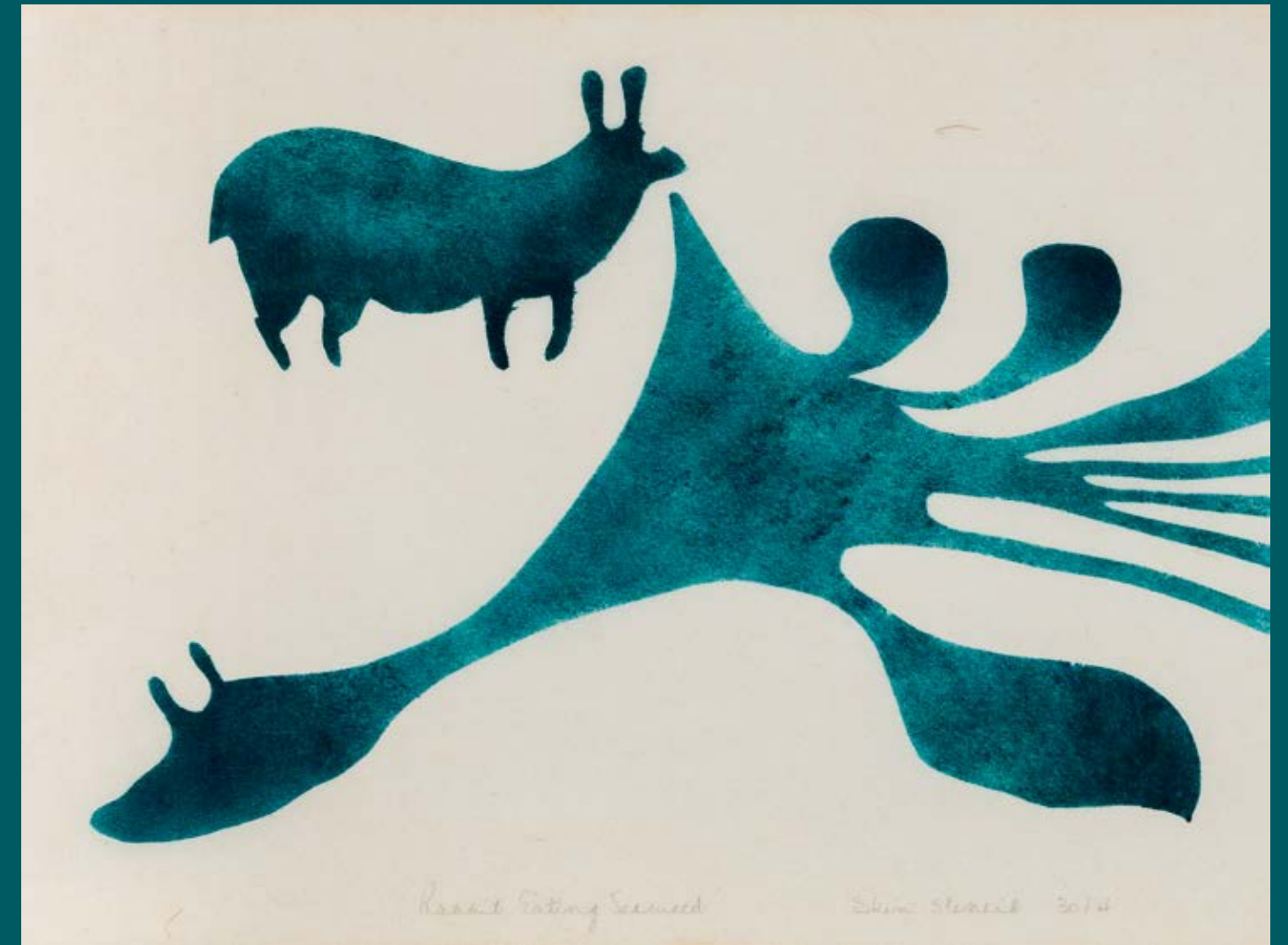
In his first memoir, James Houston recalls seeing Kenojuak Ashevak on the beach, carrying a bag. The sealskin bag was of her own design and creation and featured contrasting sealskin designs. When she was asked what the design represented, she replied, "Rabbit thinking of eating seaweed". [1] While she was already the first woman that Houston asked to make drawings as part of the new graphic arts program in Cape Dorset, this bag provided the ensuing print's design with no preparatory drawings needed. The printmaker Iyola Kingwatsiak enlarged the bag's design on paper and cut the sealskin stencil to create this now iconic print from the first annual collection. Both the rabbit (an Arctic hare) and the seaweed fronds are sensitively stenciled in a mottled blue ink tinged with deeper shades along the rabbit's ears and lower body and the outer tips of the fronds.

*Rabbit Eating Seaweed* has a sense of magic and mystery that would flow throughout Kenojuak's long career but is particularly evident in her early prints for the annual collections. To our thinking the meaning of this image is not as straightforward as its title would suggest. The rabbit, delightfully rotund, apparently munches away without a care in the world, blissful with his abundant meal spread out before it – or at least it's thinking about it! The seaweed, however, reveals itself to be ambiguous in nature: its fronds seem to have taken on a life of their own and appear to be transforming into a spirit creature before our very eyes.

The impact of this fabulous image was enormous. It led directly to similar and equally spectacular imagery by Kenojuak; iconic prints such as *Birds from the Sea*, *Dogs See the Spirits* (see Lot 122), and even *The Enchanted Owl* (see Lot 11).

But it could be argued that it also paved the way for an entire "school" of dreamy spirit imagery in both graphic art and sculpture in Cape Dorset in the early 1960s. *Rabbit Eating Seaweed* was created by an artist who professed to have little interest in or knowledge of the supernatural, yet this masterpiece strikes us as one of the most profoundly poetic and spiritual images in all of Inuit art. Go figure.

1. James Houston, *Confessions of an Igloo Dweller* (Toronto: McClelland & Stewart, 1995), p. 267.



**87 KENOJUAK ASHEVAK, C.C., R.C.A.** (1927-2013) f., **PRINTMAKER: IYOLA KINGWATSIK** (1933-2000) m., KINNGAIT (CAPE DORSET), *Rabbit Eating Seaweed*, 1958 (1959 #8), sealskin stencil print, 8.75 x 24 in (22 x 61 cm), irregular, 4/30.

ESTIMATE: \$40,000 / \$60,000

Provenance: Purchased by Maryon E. Pearson, wife of Lester B. Pearson, probably 1960 (Lester Pearson served as Canada's Prime Minister from 1963-1968); in their Private Collection; by gift and descent in the family.



# LUCY TASSEOR TUTSWEETOK

**88 LUCY TASSEOR TUTSWEETOK**  
 (1934-2012), ARVIAT (ESKIMO POINT), *Family Group*, c. mid-late 1970s, stone, 7.5 x 8.5 x 5 (19.1 x 21.6 x 12.7 cm), signed: "ᑕᑭᑦ / ᑭᑦ / ᑕᑭᑦ".  
 ESTIMATE: \$7,000 / \$10,000  
 Provenance: Waddington's Auctions, Nov. 2003, Lot 370; Acquired from the above by the Norman Zepp & Judith Varga Collection, Saskatoon.



This beautiful example of Tasseor's classic mature style from the mid-late 1970s perfectly illustrates her willingness to follow the natural shape of the stone and to place the heads and faces of her subjects – a mother and her children – seemingly at random. But of course, they are not "randomly" placed; rather the children cluster mostly around the dominant figure of the mother, though it seems that several of the more adventurous ones have strayed quite far from her embrace. It's a charming composition, full of movement and energized by the angularity of the stone. That odd tilt together with the boisterous nature of the children and the almost precarious slant of the mother's body bring to mind the old nursery rhyme "There was an old woman who lived in a shoe...!"

For comparable works by Tasseor see Norman Zepp's *Pure Vision: The Keewatin Spirit* (1986), cats. 39-41, pp. 93-95.

**89 MARC ALIKASWA** (1928-2008), ARVIAT (ESKIMO POINT), *Mother and Child*, c. 1969-70, stone, 10.5 x 10 x 6 in (26.7 x 25.4 x 15.2 cm), signed: "ᑕᑭᑦᑭᑦ".  
 ESTIMATE: \$2,500 / \$3,500  
 Provenance: Private Collection, USA.

Marc Alikaswa is too often overlooked in discussions of Arviat sculpture. He was a prolific artist for four decades; most of his works are charming but are usually small and unassuming. His early works, however, and several of his later monumental pieces are undeniably powerful and evocative sculptures. Alikaswa's early style is distinguished by its relative naturalism in the handling of clothing, anatomy, and facial details. *Mother and Child* is a masterpiece of this period and easily holds its own against the greatest early works of Tasseor, Pangnark, Nutaraaluk, Attok, and Uyauperq. Here Alikaswa's woman is a commanding presence. We love the way her breasts echo the bulging shoulders of her amautiq. Her sensuous mouth seems open in song; it's a subtle trademark of his early style and a reminder that Alikaswa was a famed drummer who was often accompanied by seated women *a-ja-ja* singers. [1]

1. For contemporaneous works see Bernadette Driscoll, *Eskimo Point/Arviat* (Winnipeg Art Gallery, 1982), cat. 3; Walker's Auctions, 15 Nov. 2014, Lot 92; and Walker's Auctions, 16 Nov. 2016, Lot 135.



**90 UNIDENTIFIED ARTIST**, PROBABLY ARVIAT (ESKIMO POINT), *Bird*, c. late 1960s to early 1970s, antler, 8.5 x 5 x 2 in (21.6 x 12.7 x 5.1 cm), unsigned.  
 ESTIMATE: \$800 / \$1,200

Provenance: An American Private Collection; Private Collection, BC. Several Baker Lake artists tried their hand at carving antler birds in the early-mid 1960s and many fine examples exist, but judging by its style we think this lovely specimen was more likely carved by an Arviat artist some years later. Andy Miki is one possible candidate as the carving's maker; Luke Anowtalik is another. (Miki carved antler only seldom, while Anowtalik and artists such as Jacob Irvok used it regularly.) The bird's simplicity of form utilizes the natural shape of the antler beautifully, striking a nice balance between the semi-abstract and the naturalistic. Its pose, arising as it does from a narrow "pedestal" base, is elegant and even stately.

## HENRY EVALUARDJUK



In this remarkable work, our initial focus is on the woman's tresses, which engage in lively dance with an invisible headwind. This is a testament to the quality of the stone but especially to Henry's intrepidity as a carver. The undulating flow of the hair lends an illusion of weightlessness to the sculpture, as if defying the stone's inherent nature. Henry leaves the ends of the young woman's hair mostly unworked but highly polished, imparting a sense of palpable, almost unbridled energy. Furthermore, the artist's precise modeling of her smooth skin invites light to dance upon her features. A gentle, upturned smile adorns her rounded face, starting at her lips and radiating into her cheeks. Differential chiseling of the irises and pupils produces a dynamic interplay of light and shadow, enlivening her wide eyes.

Two photographs of the artist creating a strikingly similar work are published in Flora Evans's article "The stone speaks to the artist and then he carves" in the *Montreal Gazette*, Wednesday 26 February 1975, p. 37. Both works appear distinctive enough to be portraits, but Evaluardjuk's comments in the *Gazette* article suggest that they are fond recollections of the women of his home community of Igloodik, poetic memories of a place "where the wind blows and blows" and "the women like to walk with the wind in their hair," immortalized in stone. Stylistically, the work may be partially inspired by European sculpture. Evaluardjuk loved to look at art books in the library of the high school where he taught carving a few weeks a year. Simply stunning.

**91 HENRY EVALUARDJUK** (1923-2007), IQALUIT (FROBISHER BAY), *Head of a Woman with Billowing Hair*, 1975, stone, 12.5 x 10 x 13.5 in (31.8 x 25.4 x 34.3 cm), signed: "HENRY / ᐃᓴᓴ ᐃᓴᓴ".

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

Provenance: Eskimo Art Gallery, Montreal; Acquired from the above by the present Private Collection, Montreal, c. 1975.

## OVILOO TUNNILLIE



As a child, Oviloo Tunnillie was sent South twice for tuberculosis treatment – once in 1955 at the mere age of five, and again the following year. In total she spent three years in sanatoria in Manitoba with a brief stint in Hamilton, Ontario. As no nurses spoke Inuktitut and Oviloo knew little English, these years were deeply isolating for the young girl and unfortunately, she also experienced abuse during her stays. As told by Terry Ryan who gifted this exquisite sculpture to the present private collector, the angel depicted here represents the "good nurse" who was kind to Oviloo – a beacon of light during a traumatic time. Darlene Wight notes that though the experience of relocation to southern hospitals for TB was common among Inuit of Oviloo's generation, she remains the only sculptor to have directly referenced the experience in her work. [1]

1. Darlene Coward Wight, *Oviloo Tunnillie: Life & Work* (Toronto: Art Canada Institute, 2019), pp. 8.

**92 OVILOO TUNNILLIE, R.C.A.** (1949-2014) f., KINNGAIT (CAPE DORSET), *Praying Angel*, c. 1992-94, stone, 20 x 10.5 x 8 in (50.8 x 26.7 x 20.3 cm), signed: "ᐃᓴᓴ".

ESTIMATE: \$9,000 / \$12,000

Provenance: Gift of Terry Ryan to the present Private Collection, Ontario.

# ROBERT DAVIDSON

Untitled by Robert Davidson but referred to as *Recollections* due to its inclusion in the show by the same name (cited above), or *The Marriage Announcement* because it was used as the invitation to the Robert Davidson / Dorothy Grant wedding in 1986. At the time, Davidson had committed to making original paintings and began keeping an active sketchbook with doodles and drawings that could be developed into more detailed drawings and finally paintings. He always had a painting in progress in the studio as a diversion from sculpture. During this period most of the paintings were large scale watercolour or gouache on paper.

Davidson made numerous paintings incorporating a shape within a shape based on a design innovation attributed to the Master of the Black Field (a title given by Bill Reid and Wilson Duff to the work of an historic master artist), an early influence on Robert Davidson. The shape within a shape would have a strong impact on his painting style, but the present work is a seminal creation: his first painting to incorporate a central hard-edge square. The square is surrounded by "ghost forms" that hold the design in place and create a secondary subject. Ghost forms are an innovation introduced by Davidson to define the Supernatural Realm as a third dimension of the art form. In 1987 he applied the square surrounding a circle in the two-print set *Seven Ravens* which portrayed his seven aunts. The same format would later be used in the painting and limited-edition print of *The World is as Sharp as the Edge of a Knife*, but there the square's edges would be bowed to create a tension that pulls the design into the corners.

Gary Wyatt



**93 ROBERT DAVIDSON (GUUD SANS GLANS), O.C., O.B.C. (1946-), HAIDA, MASSET / WHITE ROCK, Untitled (*Recollections* or *The Marriage Announcement*), November 1986, acrylic and gouache on heavy wove Arches blind embossed watercolour paper, 29 x 41 in (73.7 x 104.1 cm), signed and dated: "Robert Davidson / Nov '86".**

ESTIMATE: \$30,000 / \$50,000

Provenance: Spirit Wrestler Gallery, Vancouver, as *Reflections Painting*; Acquired from the above by the present Private Collection, Texas.

Exhibited and Published: Philadelphia, PA, Arthur Ross Gallery, University of Philadelphia, *Robert Davidson: Recollections. Discoveries in Northwest Coast Tradition*, 1 May-19 July 1992, cat. no. 159, as *Marriage Announcement* and "Gouache on paper".

Published: Gary Wyatt with Robert Davidson, *Echoes of the Supernatural: The Graphic Art of Robert Davidson* (Vancouver: Figure 1 Publishing Inc., 2023), p. 242, as *Recollections* and illustrated horizontally.



Originally acquired at a BC auction as a *Wolf Headdress*, this is likely a *Hamat'sa Bear Headdress*. The Hamat'sa bear appears at the entrance to ceremonial halls, sometimes perched on the roof or platforms to greet guests, many of whom were from distant villages and not aware of the protocols of the host village. The bear is a reminder that the events to be witnessed are sacred and worthy of the full attention and respect of all present. The bear is a companion to the three cannibal birds of the Hamat'sa ritual. Beau Dick has a long history of participation in traditional ceremonies and many of his pieces were created specifically for them. When viewed from below, the snake design on the lower jaw is prominently seen. This may refer to the Sisiutl, a supernatural snake, and a creature of great power. Beau Dick's traditional name is Walas Gwa'yam and it is derived from the narrative of the Sisiutl. Beau frequently referred to adornments on masks as titles that equaled any diploma hanging on a wall.

Gary Wyatt

This *Hamat'sa Bear Headdress* is a masterful work, exquisitely detailed in its design. Fitted with two rows of fierce copper teeth, the headdress is trimmed brilliantly with roped cedar bark and features strands of bark that cascade elegantly down the rear. The colour palette is striking: a bold display of bright red and blue juxtaposed against deep blacks and white. The fluid movement of the articulated jaw and tongue lends the work a wonderfully lifelike quality. As the Hamat'sa dance embodies the transformation from wild spirit to societal integration, the inclusion of a snake, known for shedding its skin and emerging renewed, may serve to symbolize this transformation. Yet, as Gary suggests, it might also be an artful nod to the artist himself, a subtle signature linking back to his traditional name, Walas Gwa'yam, rooted in accounts of the Sisiutl.

**94 BEAU DICK** (1955-2017), KWAKWAKA'WAKW, *Hamat'sa Bear Headdress*, c. 1998, yellow cedar, acrylic paint, cedar bark, and copper, 15 x 20.5 x 7 in (38.1 x 52.1 x 17.8 cm), measurements do not include cedar bark fringe, signed: "Beau Dick".

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

Provenance: Seahawk Auction, Burnaby, BC, 21 November 2010, Lot 205, as *Wolf Mask with Lightning Snake and Copper Teeth*; Acquired from the above by the present Private Collection, Pittsburgh, PA.

**95 SIMON DICK** (1951-), KWAKWAKA'WAKW, *Kolus Mask*, 1996, wood, acrylic paint, copper, abalone, feathers, horsehair, and grass, 11.5 x 21 x 8.25 in (29.2 x 53.3 x 21 cm), titled, signed, inscribed with artist's stylized initials and dated: "Hilatasla / Trans former / SD / Simon / Dick / 96".

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

Provenance: Spirit Wrestler Gallery, Vancouver, accompanied by their gallery literature; Acquired from the above by the present Private Collection, Texas.

The Kolus is referred to as an immature or younger sibling of Thunderbird. This supernatural bird is covered with a thick downy coat of fur or feathers that sheds easily to reveal the human form beneath. The Kolus is both an early ancestor and an intermediary between the human and the supernatural world.

Simon Dick was raised in the village of Kingcome Inlet on the northern coast of Vancouver Island. He was brought up speaking the Kwakwaka'wakw language, participated in traditional ceremonies as a singer and dancer, and practiced traditional hunting, fishing, and gathering methods during the yearly food cycles. He has been initiated into the Hamat'sa Society which is the highest-ranking secret society of his nation. His family name is Tanis which translates to "Half-tamed" as a reference to the taming of the Hamat'sa initiate after months spent in the forest facing hunger, animals, and the elements. Dick was commissioned to design the 40' x 30' Thunderbird for the top of the stage at the Canadian pavilion at Expo '86 in Vancouver. He has been involved in numerous environmental initiatives including supporting the preservation of the Amazon rainforest with the musician Sting.

Simon Dick has a recognizable personal style that blends with traditional formline design with contemporary blends of washes and bleeds in bright colours. He has explored a wide range of subjects, particularly traditional ones, and birds native to British Columbia that are rarely documented in the art form.

Gary Wyatt

**96 GLEN RABENA** (1953-), ADOPTED HAIDA, HORNBY ISLAND, *Moon Mask*, 2001, yellow cedar and acrylic, 20.75 x 20 x 4 in (52.7 x 50.8 x 10.2 cm), signed and dated: "RABENA / 2000".

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

Provenance: Bay of Spirits, Toronto; Acquired from the above by the present Private Collection, Toronto.

Glen Rabena is a non-indigenous adopted Haida artist and a talented bluegrass and folk musician. He is known for his serene human forms such as this *Moon Mask*. He was the assistant carver to Robert Davidson for the three-totem pole commission for the Donald M. Kendall Sculpture Park at Pepsico in Purchase, New York.

The moon is carefully monitored by the nations of the Northwest Coast for its ability to reveal weather systems as well as the arrival and scale of yearly food cycles, such as salmon and berries. Canoe journeys, trips to hunt and gather in the forest, and preparation for large scale potlatches also require ways to forecast the immediate future.

Gary Wyatt



## NUTARAALUK UILIA IYAITUK



Nutaraaluk was the older brother of the well-known "abstract" artist Mattiusi Iyaituk. The two brothers are the leading sculptors from Ivujivik, though their lives and paths were quite different. As the oldest surviving brother in a family that had experienced great hardship, Nutaraaluk carved to supplement the family income and provide the funds required for hunting provisions. (Mattiusi went to school and became a policeman before becoming a boldly experimental modernist sculptor.) Nutaraaluk's more traditional lifestyle allowed him to observe Arctic fauna, and not surprisingly perhaps one of his favourite subjects was the polar bear. Employing a style sometimes referred to as "imaginative realism," Nutaraaluk created bears that often possess a larger-than-life quality. He is quoted as saying, "I have seen many bears, but I don't carve the actual bear; I carve the feel of the bear. I wouldn't want to carve from a live model. I carve from my head." [1]

In the inaugural First Arts auction (28 May 2019, Lot 47) we featured a magnificent polar bear and cub by Nutaraaluk and noted how it was simultaneously ferocious and tender. In this superb three-part composition Nutaraaluk depicts a mother bear teaching her cubs how to hunt and somehow manages to convey a similar sense of maternal tenderness rather than predatory violence. We love the way the two cubs raise their paws to emulate mother bear! It is almost an allegory of how the artist, like the mother bear, provides for and teaches his family.

1. Marybelle Myers, "The Iyaituk Brothers: Nutaraaluk and Mattiusi" in *Inuit Art: An Anthology* (Winnipeg: Watson & Dwyer, 1988:64-75), p. 67.

**97 NUTARAALUK UILIA IYAITUK** (1943-2005) m., IVUJIVIK, *Mother Polar Bear with Cubs*, 1980s, each stone, the mother: 11.5 x 16 x 6.5 in (29.2 x 40.6 x 16.5 cm) / the cubs: 7.5 x 10 x 7.5 in (19.1 x 25.4 x 19.1 cm) / 7.75 x 11.25 x 5.5 in (19.7 x 28.6 x 14 cm), signed: "ᐅᐅᐅᐅ".

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

Provenance: A Montreal Private Collection.

## PAUTA SAILA



There are a few things that come to mind when one pictures a bear by Pauta Saila; the grace and power of the curved volumes and lines, the strength and ferocity in the expression and pose, and of course the impressive scale that often accompanies a Pauta Bear. With this delightfully rotund and petite example we find a charming, cub-like bear, perhaps mimicking his elders on one foot as he dances. As he balances – almost as a skater might – we can't help but be charmed by the hint of a smile. Perhaps he enjoys putting on a show.

**98 PAUTA SAILA, R.C.A.** (1916-2009) m., KINNGAIT (CAPE DORSET), *Dancing Bear*, c. mid 1970s, stone, 6.25 x 7 x 4.25 in (15.9 x 17.8 x 10.8 cm), signed: "ᐅᐅᐅ / <ᐅᐅᐅ".

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

Provenance: Private Collection, USA.

## LUKTA QIATSUK



Lukta was the son of the famous Cape Dorset artist Kiakshuk (1886-1966). Like his father, Lukta was a gifted sculptor and graphic artist. He designed almost twenty of his own print images, but more importantly he was an incredibly gifted printmaker who worked on almost three hundred Cape Dorset graphics by various artists between the late 1950s and the 1990s. His constant employment at the print shop meant that he was less reliant on creating sculptures as his main source of income. However, at the height of his powers Lukta rivaled the quality of his contemporaries Osuitok Ipeelee and Sheokjuk Oqutaq, with whom he shared a love of avian subject matter. This magnificent and imposing *Owl with Lemming* is expertly carved from Markham Bay stone, a material that proved to be problematic for most other artists. What's more, Lukta has masterfully etched the stone, bestowing his subject with truly spectacular plumage. Remarkable.

**99 LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *Owl with Lemming*, c. late 1960s or early 1970s, stone, 19.5 x 14 x 9 in (49.5 x 35.6 x 22.9 cm), possible signature obscured by felt pads.  
ESTIMATE: \$8,000 / \$12,000  
Provenance: Private Collection, Alberta; Levis Auctions, Calgary; Acquired from the above by a Private Collection, Toronto.

## KANANGINAK POOTOOGOOK



Perhaps best known for his masterful graphics depicting Arctic fauna, Kananginak Pootoogook was also an incredible carver. In fact, he made several carvings focusing on this very subject: the majestic windswept muskox. The immaculate precision of Kananginak's hand (honed after years of carving slate in the stonecutting studios) is elegantly demonstrated here in the coat of the muskox. A variety of beautifully flowing lines suggest not only a thick, voluminous coat of hair, but also a sense of graceful movement caused by a swift breeze on the tundra. *Windswept Muskox* stands confidently, its head held high and mouth wide open in a powerful roar. Kananginak successfully translates the monumentality and grace of this Arctic animal into exquisite, dynamic sculptural form.

**100 KANANGINAK POOTOOGOOK, R.C.A.** (1935-2010) m., KINNGAIT (CAPE DORSET), *Windswept Muskox*, c. 1990, stone, 12 x 12.5 x 5.5 in (30.5 x 31.8 x 14 cm), unsigned.  
ESTIMATE: \$6,000 / \$9,000  
Provenance: Private Collection, USA.

# ALEX JANVIER



101 **ALEX JANVIER, C.M., A.O.E., R.C.A.** (1935-), DENESULINE AND SAULTEAUX, COLD LAKE, AB, *Blue Lake Sky*, mid 1980s, acrylic on linen canvas, 30 x 36 in (76.2 x 91.4 cm), signed: "Janvier"; titled by the artist, verso: "BLUE LAKE SKY".  
ESTIMATE: \$20,000 / \$30,000  
Provenance: Private Collection, B.C.; A Vancouver Collection; Acquired from the above by the present Edmonton, AB Collection.

In the 1960s and 1970s Alex Janvier was one of the only Indigenous artists who integrated Modernist techniques with his Dene (Chipewyan) heritage to create a unique style. He was introduced to Modernism while studying under Marion Nicoll who taught him the art of Automatism, a style that emphasizes using impulse as a source of inspiration for creating art. From the end of the 1960s through the '70s and onwards, Janvier crafted a distinctive pictorial language that melded Dene aesthetics, natural themes, and poetic inspiration within the framework of Western abstraction.

Over the years, his most sought-after style evolved into what is exemplified in *Blue Lake Sky*: a central mass from which lashing lines sprout into tentacles that probe the canvas, evoking a fantastical, ethereal world. These linear elements not only echo Automatist techniques but also recall the Denesuline beadwork that adorned historical utilitarian and sacred objects. Additionally, the flower element present at the lower centre-right appears to be a direct reference to the rosettes originally rendered in quills on pre-contact objects. Melding these cultural references with the atmospheric, the nucleus of the canvas erupts with swathes of white and blue, layered in dramatic strata of color to evoke a body of water with clouds or perhaps even early morning fog. Glimmers of yellow and orange serve as beams of sunlight, casting their glow on the surface of Blue Lake, located just outside of Jasper National Park in Alberta. Dotted the painting are pairs of short, colourful strokes symbolic of blooming flora, while bands of terra cotta strokes anchor the composition, suggesting the sandy beaches lining Blue Lake's shore.



In 1983 Bob Boyer unveiled his first blanket artwork, signalling a radical new direction in his artistic career. His chosen cotton-flannel blanket "canvases" hold profound significance across Indigenous cultures. While blankets are symbolic of traditional items exchanged, given as gifts, or used in ceremonies within diverse Indigenous communities, they also reflect on the complex history of colonialism.

Titles too, for Boyer, were important as a compass to a deeper understanding for his works. *Cahokia Today* was created parallel to the September 1989 opening of the Cahokia Mounds State Historic and World Heritage Site in Illinois. The centre is focused on dispelling antiquated stereotypes and instead, provides visitors with historically accurate accounts of a sophisticated prehistoric Indigenous culture that utilized trade and agriculture for survival.

Undoubtedly stimulated by the new narratives spotlighted by the Cahokia Mounds State Historic Site, Boyer channeled that inspiration into the creation of *Cahokia Today*. Here the artist masterfully integrates traditional Indigenous symbology with contemporary abstraction. He once reflected, "I consider myself an abstract painter using a very ancient Northern Plains tradition that modern artists dipped into and copied." [2] Here on the blanket's grounding hue – a mottled gray-taupe that is earthen in its essence – are elements of this Plains symbology painted boldly by Boyer in vibrant teals, pinks, and yellow. Dominating the flanks are triangles surrounded by stepped pyramids. While reminiscent of motifs found on early Sioux artifacts and objects, their flat tops also echo the platform design of the Cahokia Mound, an architectural marvel constructed by the Mississippian culture around 900 CE. Contained in the central element is a set of vertically oriented ribbons flowing freely in electric greens and red. The whole work is marked by a strong bilateral symmetry that evokes a palpable sense of tension and strength.

1. Nancy Beale, in her reviews for the *Ottawa Citizen* (9 Nov 1989) refers to Cohokia [sic] Now as one of "two outstanding works in the show at Ufundi Gallery".

2. Lee-Ann Martin et al, *Bob Boyer: His Life's Work* (Regina: MacKenzie Gallery, 2008), p. 60.



## BOB BOYER



**102 BOB BOYER, R.C.A** (1948-2004), MÉTIS, *Cahokia Today*, Fall 1989, acrylic, fabric blanket, leather, and cotton thread, 79 x 96 in (200.7 x 243.8 cm), signed, dated, and titled: "Bob Boyer / Fall 89 / Cahokia / Today"; inscribed by the artist with a directional arrow.

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

Provenance: Probably with Ufundi Gallery, Ottawa, 1989 [1]; Ex Collection McCarthy Tétrault, LLP; Acquired from the above by the present Private Collection, Toronto, 2014.



## PAUTA SAILA

One of the things we love most about Pauta was his ability to revisit the same subject, over a period of several decades, and produce works which are as individualistic as they are immediately recognizable. Pauta, unlike many of his contemporaries, eschewed the formulaic and used his preferred subject as a springboard from which to explore the seemingly limitless permutations and combinations of his creative vision. While Pauta carved a number of striking walking bears (see First Arts 14 June 2022, lot 82), he is of course best known for his upright or "dancing" bears.

We love how Pauta has depicted his favourite subject in this example. While many Pauta bears are rather corpulent and decidedly ferocious, this svelte beauty possesses balletic grace, elegance, and a soupçon of humour for good measure. Is this possibly a young bear that has shed its baby fat yet is not fully grown? One imagines a petulant "teenage" bear, endearingly serious in its attempt at ferocity!

In slimming down his subject, Pauta gives rather more emphasis to the shape and direction of the bear's limbs; each leg relates beautifully to its neighbour and to its opposite number (as well as to the neck and head), creating a lovely sense of balance, rhythm, proportion, and positive/negative space. Pauta has also masterfully utilized the inherent beauty of the serpentine stone to emphasize the sculptural forms. Indeed, this bear's wonderful *derrière* reminds us of a topographical survey. Simply delightful.



**103 PAUTA SAILA, R.C.A.** (1916-2009) m., KINNGAIT (CAPE DORSET), *Dancing Bear*, c. mid-late 1970s, stone and antler, 12 x 7 x 3 in (30.5 x 17.8 x 7.6 cm), signed: "⟨▷C / 5Δc".  
ESTIMATE: \$15,000 / \$25,000  
Provenance: Ex Collection Bill Johnstone, UK; His sale, Waddington's Auctions, Toronto, 20 November 2018, Lot 34.  
Published: Ken Mantel et al., *Tuvaq: Inuit Art and the Modern World* (Bristol, UK: Sansom and Company Ltd., 2010), fig. 216, p. 205.

# JESSIE OONARK

Jessie Oonark's *Face with Ulu* is a bold explosion of colours and forms. Beautifully mirrored along its vertical axis (and almost along the horizontal one), the image focuses our attention on the lovely central face of a young woman. Ulu shapes anchor the composition at the four corners, and more dance among the coloured bars radiating from her. These bold geometric forms contrast with the woman's ever so delicate facial features. These include traditional forehead tattoo lines that extend beyond her face like antennae or slender antlers to connect with the nearest ulu blades.

*Face with Ulu* was created in the same period as Oonark's masterpiece *Big Woman* (see First Arts, 12 June 2023, Lot 37). We sense that Oonark's thoughts and hand were heading in the same direction here, with a similar strong use of colour and a desire to highlight the feminine as artistic inspiration, though with more focused symbolism and greater simplification and repetition of abstract form. The image literally "radiates" both sensitivity and strength and possesses a truly striking emblematic quality that invites comparison with Kenojuak's *The Enchanted Owl* (see Lot 11). To our minds it would have been a perfect flag design for the Territory of Nunavut.



**104 JESSIE OONARK, O.C., R.C.A.** (1906-1985), QAMANI'TUAQ (BAKER LAKE), *Face with Ulu*, c. 1974, coloured pencil and graphite on heavy wove Grumbacher watermarked rag paper, 22 x 30.5 in (55.9 x 77.5 cm), signed: "►a".  
ESTIMATE: \$10,000 / \$15,000  
Provenance: Private Collection, Ontario.



**105 JUTAI TOONOO** (1959-2015) m., KINNGAIT (CAPE DORSET), *Miqsuqtuq [She Sews]*, 2010, oil pastel on paper, 30 x 44.5 in (76.2 x 113 cm), titled, dated, and signed: "Miqsuqtuq / 2010 / ᐃᐅ ᐅᐅ".  
ESTIMATE: \$4,000 / \$6,000  
Provenance: A British Columbia Collection.  
Beyond visual art, Jutai Toonoo was a poet, a philosopher, and an introspective thinker. Many of his drawings made in the years 2010-13 focused on subjects he encountered in daily life including intriguing studies of his peers and family members. Here, Jutai captures a woman intently threading a needle, an activity also often depicted by his contemporaries Annie Pootoogook and Shuvinai Ashoona. Executed in oil pastel on black paper, Jutai's energetic drawing marks generate a feeling of glowing vibration, almost as if simulating the feeling of anxiety. Several of his works illustrated in the Feheley Fine Arts catalogue *Body Contemplation* (2012) were created in the same style, which he carried on through to the end of his career.

**106 NICK SIKKUARK** (1943-2013) KUGAARUK (PELLEY BAY), *Man Cleaning his Nose*, 2003, coloured pencil on black paper, 15.75 x 12 in (40 x 30.5 cm), framed, apparently unsigned.  
ESTIMATE: \$1,500 / \$2,500  
Provenance: Marion Scott Gallery, Vancouver; Private Collection, Toronto.  
Exhibited & Published: Vancouver, Marion Scott Gallery, *The Art of Nick Sikkuark*, May 17-31, 2003; catalogue: no. 25.  
Published: Robert Kardosh, "Natural Fantasia: The Wonderful World of Nick Sikkuark (Part II)" in *Inuit Art Quarterly* (Vol. 20 No.2, Summer 2005, pp. 10-16), Fig. 6, p. 15.  
Sikkuark completely mastered Western pictorial conventions with his drawn landscapes and figures, but the resulting drawings are entirely his vision. His human figures are usually disquieting or bizarre in appearance, their faces more caricatures than portraits. As Robert Kardosh suggests in both his Nick Sikkuark catalogue essay and his IAQ article, Sikkuark's profile views of his subjects "allows the artist to give intentional emphasis to their strongly contoured features, thus rendering them almost like deformities." Sikkuark's own caption for this remarkable drawing stresses the comedic over the unsettling: *Don't laugh at me. I am cleaning my nose because it's itchy.* Similar "string" imagery can be found in the artist's sculpture, and interestingly, also in the sculpture of Karoo Ashevak.



Although many traditional Inuit drum dances were performed at important community events, festivals, and song contests, Iksiktaaryuk's drum dance scenes probably depict shamanic séances. (The artist's other favourite subjects were single figures depicting standing or flying shamans.) These séances would have likely been spiritually charged communal gatherings rather than festivities. As Jean Blodgett writes in *The Coming and Going of the Shaman*: "The solemnity of the performance, the absolute and evident trust and belief of the officiating shaman and his audience, and concerted singing of hymns and rhythmic beat of the drum all combined to give the séance the dignity of a religious service. [1] Drum dances were actively suppressed or discouraged by Christian missionaries, and while they went underground in some communities they essentially disappeared in others. Drum dancing has in recent decades undergone a revival but most performances, including those held in the South, are secular and festive in nature.

The standing drummer in this fine example is likely a shaman-drummer. He is encircled by a ring of seated or kneeling female *a-ja-ja* singers accompanying the hypnotic beat of the drum. (An unseen audience of men and women would have been seated or standing in a second, outer ring.) Iksiktaaryuk, who worked almost exclusively in caribou antler, makes sparing but effective use of the natural shapes of his chosen material. Particularly brilliant is his use of the natural protrusions of antler to represent the women's amautiq pouches, which contrasts with the more upright and columnar figure of the drummer. The figure of the drummer is by necessity more complex, but minimally so. His left arm connects with the wooden drum handle, which is lashed to the wooden rim with sinew. As the focal point of the composition, the drum itself is fashioned with remarkable precision; amazingly, Iksiktaaryuk uses caribou heart tissue to approximate the relative thickness of a real drum's scraped hide more closely. In contrast the right arm is treated minimally, with a simple groove indicating the beater extending from it. Another brilliant touch is the way the artist has split a single curved shaft of antler in two to create the lovely wishbone-shaped base for the singers.

Curator Norman Zepp chose Iksiktaaryuk as one of seven artists for his landmark *Pure Vision* exhibition. Zepp rightly sees these artists as having a "strength and purity of vision" that epitomizes the "minimalism" often seen in the art of the Keewatin [Kivalliq] Region; a "vitality and immediacy of expression common to art stripped of superfluous detail and reduced to its essential form." [2] The spirit of Iksiktaaryuk's pared-down antler works contrasts with the more playful and "folk art" sensibility of other Inuit artists who have specialized in antler carving. For very similar examples of drum dances by the artist see *Pure Vision*, cat. 79, p. 136; and Jean Blodgett, *Grasp Tight the Old Ways* (Toronto: AGO, 1983), cat. 12, p. 47.

1. Jean Blodgett, *The Coming and Going of the Shaman: Eskimo Shamanism and Art* (Winnipeg Art Gallery, 1978), p. 140.

2. Norman Zepp, *Pure Vision: The Keewatin Spirit* (Regina: Norman Mackenzie Art Gallery, 1986), p. 35. See the section on the artist, pp. 130-139.



## LUKE IKSIKTAARYUK



**107 LUKE IKSIKTAARYUK** (1909-1977), QAMANI'TUAQ (BAKER LAKE), *Drum Dance Scene*, c. 1972, antler, wood, caribou heart tissue, sinew, and metal, dimensions variable: 5 x 15.5 x 13.5 in (12.7 x 39.4 x 34.3 cm), unsigned.

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

Provenance: Waddington's, Toronto, June 2014, Lot 116; Acquired from the above by the Norman Zepp & Judith Varga Collection, Saskatoon.

# QAQQAQ ASHOONA



In our opinion Qaqaq Ashoona stands at the pinnacle of Cape Dorset sculpture from the mid 1950s, alongside the great Niviaqsi and Sheokjuk Oqutaq. Son of the beloved graphic artist Pitseolak and brother to the gifted sculptor Kiugak, Qaqaq carved distinctive and impressive works for the next forty years, but it is early sculptures such as this masterpiece that really inspire our admiration. The elegance and sensitivity of this *Standing Mother and Child* is quite remarkable, especially given that it was carved from an incredibly dense, heavy, and quite thin slab of rock. The figure's simple standing pose might be static were it not for its beautiful proportions and graceful curves, the lovely and expressive faces of both mother and child, the charming flip of the mother's left shoulder, and the subtle tilt of the child's head. We also love the way the woman holds the qulliq, an iconic symbol of warmth and light. We wonder if it's a gift or a treasured heirloom. Simply gorgeous.

**108 QAQQAQ (KAKA) ASHOONA** (1928-1996) m., KINNGAIT (CAPE DORSET), *Standing Mother and Child, Holding a Qulliq*, c. 1955, stone, 14.25 x 5 x 3.25 in (36.2 x 12.7 x 8.3 cm), unsigned; given to the artist on an old affixed handwritten label: "HAKKA".  
ESTIMATE: \$7,000 / \$10,000  
Provenance: Private Collection, BC; Love's Auctions, Richmond, BC, 2005; Acquired from the above by a Private Collection, Toronto.  
Exhibited: Museum of Inuit Art, Toronto, 2007.



**109 UNIDENTIFIED ARTIST, KINNGAIT (CAPE DORSET),** *Hare*, early 1950s, stone, 2.5 x 4.75 x 1 in (6.3 x 12.1 x 2.5 cm), unsigned.  
ESTIMATE: \$1,200 / \$1,800  
Provenance: Private Collection, BC.  
The early 1950s was a period of great experimentation as more and more Inuit tried their hands at stone carving, using skills already in place from fabricating various tools and implements. As a hunting culture, the Inuit had intimate knowledge of Arctic creatures great and small. Initially working on a smaller scale, early carvers produced a tremendous variety of animalia. It was not uncommon to see sculptures of Arctic hares, dogs, siksiit (ground squirrels), otters, and other smaller animals before market forces made it more lucrative to produce seals, walrus, and especially polar bears. The identity of the carver of this delightful Arctic hare is lost to time but it is obviously the work of a practiced hand. While diminutive in size the piece exudes confidence, and the subject seems to be simultaneously vigilant and whimsical.

**110 UNIDENTIFIED ARTIST, KINNGAIT (CAPE DORSET),** *Seated Dog*, early 1950s, stone, 4.25 x 4 x 2.5 in (10.8 x 10.2 x 6.3 cm), unsigned.  
ESTIMATE: \$1,200 / \$1,800  
Provenance: Private Collection, B.C.  
Like the previous lot, this naturalistically carved, palm-sized jewel is the work of an unidentified hand, although we think it is carved finely enough to consider Sheokjuk Oqutaq as a possible maker.  
It is somewhat ironic that even though each Inuit camp of the day had a bevy of canines, the solitary dog is a somewhat rare subject in Inuit art. Dogs were routinely featured as parts of larger compositions such as hunting or sledding scenes yet despite their importance in Inuit camp life, they are seemingly given short shrift in artistic representation. One wonders whether as "beasts of burden" dogs were not accorded the same importance as other Arctic fauna despite their symbiotic relationship with their masters. Regardless, this handsome specimen patiently awaits his owner.





**111 NORVAL MORRISSEAU, C.M.** (1931-2007), ANISHINAABE, *Young Ojibwa Indian Man Wearing Eagle Headdress*, c. 1992, acrylic on canvas, 52 x 28 in (132.1 x 71.1 cm), framed, signed: "ᐃᓃᓃᓃᓃᓃ"; titled and inscribed in graphite by the artist, verso: "Young [Man, struck] Ojibwa Indian Man / wearing Eagle [sic] Headdress [sic] / (16 yrs)".

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

Provenance: Acquired directly from the artist by the present Edmonton, Alberta Collection, c. 1992.

In *Young Ojibwa Indian Man Wearing Eagle Headdress*, Norval Morrisseau paints an enchanting realm of solemnity and beauty. Dominated by his characteristic heavy black form lines and illuminated by a palette of jewel-like colours against yellow and orange, the vertical composition evokes the splendor of a stained-glass window. The figure's distinctively curled hairstyle reflects Morrisseau's stylistic evolution from the mid-80s onwards, often anecdotally attributed to the influence of his close companion and caregiver, Gabe Vadas. Recognized by Don Robinson as "a stabilizing force in the artist's life," Vadas's Elvis Presley-like coif became a noticeable motif in Morrisseau's subsequent works after their acquaintance [1].

In this work, the young man – with his gaze lifted and mouth slightly open, arms delicately folded – seems caught in a moment of quiet communion. The headdress, a traditional motif that is recurrent in Morrisseau's oeuvre throughout his lengthy career, signifies a sacred bridge to the spirit world. Here, the boy wears an eagle headdress, symbolizing strength and foresight. The headdress envelops the youth, suggesting its role as guardian to the young man, guiding him and imparting wisdom.

1. Quoted in Carmen Robertson, *Mythologizing Norval Morrisseau* (Winnipeg: University of Manitoba Press, 2016), p. 141.

**112 SAUL WILLIAMS** (1954-), ANISHINAABE, NORTH CARIBOU LAKE FIRST NATION, WEAGAMOW, ON, *Kingfisher*, 1977, acrylic on Arches France watermarked wove paper, 29.5 x 21.5 in (74.9 x 54.6 cm), framed, sight, signed twice and dated: "ᓃᓃ / Saū Williams / 77".

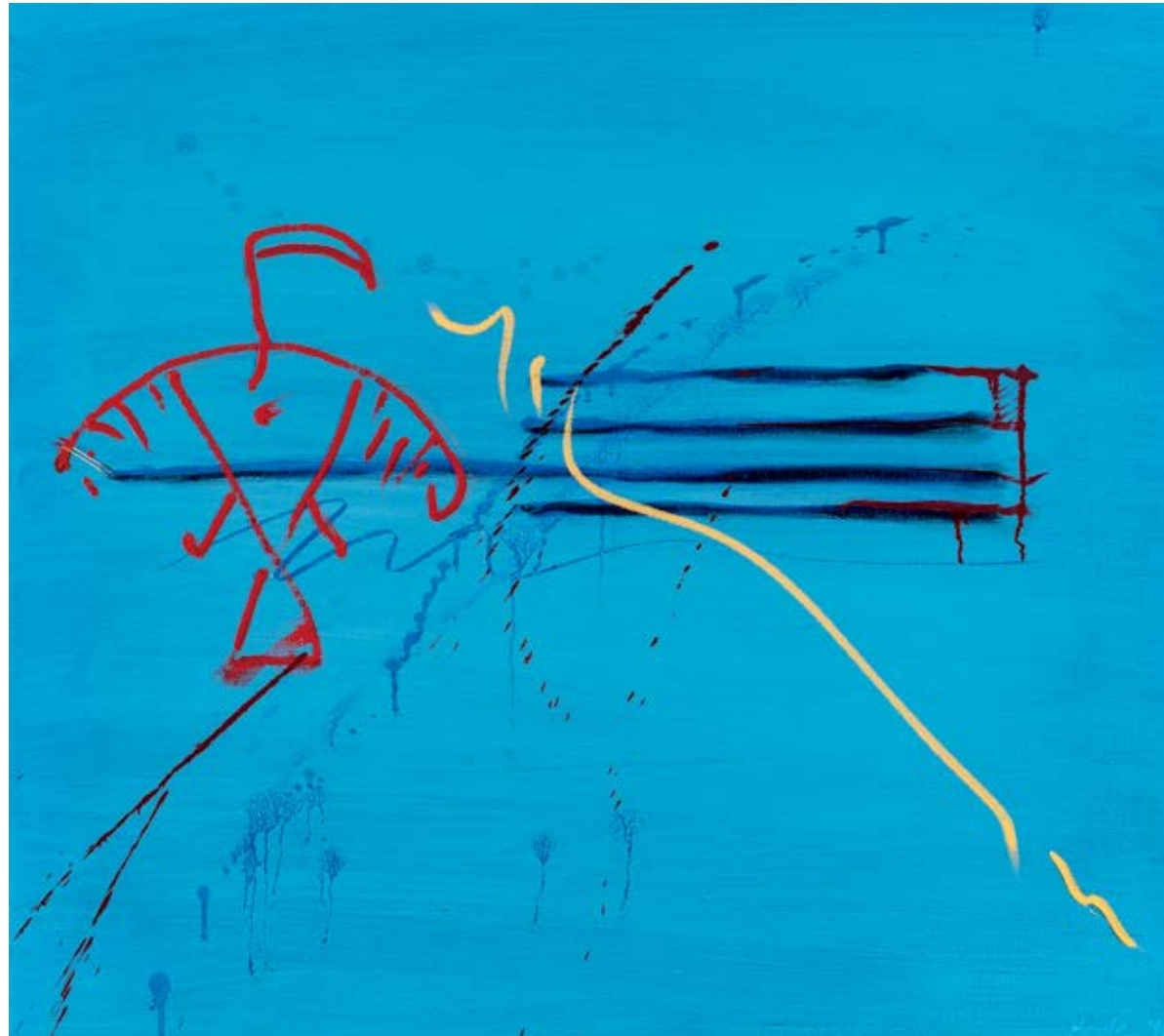
ESTIMATE: \$2,500 / \$3,500

Provenance: Private Collection, Toronto.

Saul Williams began his artistic career at the encouragement of Dr. Mary Black, a visiting linguist for whom Williams worked, providing her with translations as well as performing other household chores. While Williams's paintings assuredly sing with the influence of the senior artist Carl Ray, his calligraphic strokes which entwine colour and form are a distinctive departure from the style of his predecessor. In the present work, on a ground of velvety violet, the Kingfisher reigns – a symbol of good fortune, the bird is accompanied by fish and darting dragonflies; the swallowed prey nestled in its belly marks its success. Williams's meticulous precision as an artist is abundant in this work; the Kingfisher's beak is detailed with meticulously rendered teeth, while the interiors of each of the animal forms are exquisitely lavished with visual details.



## ROBERT HOULE



Robert Houle is one of the most celebrated painters working in Canada today. His powerful, sensuous, and socially consequential work has led to many honours in Canada. With *Paris/Ojibwa* in Paris in 2010-11 and the touring retrospective exhibit *Red is Beautiful* – seen across Canada and at the National Museum of the American Indian in Washington, D.C. (May 2023 – June 2024) – Houle's unique admixture of Western abstraction and indigenous motifs and themes is also widely praised internationally.

The quality of his painting and thinking is readily seen in *Untitled (Abstract with Thunderbird on Blue)*, 1998. A depthless and intimately worked mid-blue surface is inflected with the drips and rivulets of diluted pigment. This aspect of the painting is delicate in the extreme. Houle also animates his surface with bold markings and uses porcupine quills to subtly roughen the canvas. Three gestural lines in yellow track diagonally above a horizontal grid in blue and red. Presiding over the space Houle has created is a quickly drawn, blood red Thunderbird (Animikii), one of the most powerful protective forces in the Anishinaabeg universe. In this strikingly tactile and symbolic work, Houle shows us the force of this usually invisible mythical bird.

Mark A. Cheetham

**113 ROBERT HOULE, R.C.A.** (1947-), NAHKAWININIWAK (SAULTEAUX / PLAINS OJIBWAY), *Untitled (Abstract with Thunderbird on Blue)*, 1998, oil and porcupine quills on canvas, 33 x 37 in (83.8 x 94 cm), signed and dated: "Houle '98"; with an unknown affixed label with a red ink stamp: "June 11 1998" (verso, lower horizontal stretcher).

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

Provenance: Spirits of Power Auction, Toronto, 6 June 1998, Lot 51; Acquired from the above by the present Private Collection, Toronto.

## JACKSON BEARDY



This work closely recalls the themes and imagery found in Beardy's seminal work, *Rebirth*, 1976, which was featured on a Canadian postage stamp in 1990. As with *Rebirth*, the alighting goose is tethered, here by its black wings as well as bands of orange and yellow, to an embryonic chick. These flowing lines are not only visually appealing, but within these colourful contours the tale of life's full arc unfurls: each adult goose was once an embryo, destined to mature and command the sky and vice versa. These sinuous curves, a device used often by Beardy to anthropomorphize the winds, emerge and thread from a void in the goose's body. Clearly, Beardy's curiosity extended to exploring the tension between shape and form.

In this canvas Beardy also incorporates other visual elements that are iconic to his oeuvre. Notably, the divided circle motif is present—a symbol also favored by Norval Morrisseau and traced back to the cowry shell by Selwyn Dewdney. [1] Here, it serves as a radiant representation of the sun. Blazing in hues of red and orange, this celestial emblem is circumscribed by a ring of blue, an allusion to Kitché Manitou, the Great Spirit, and the harmonious balance of life's inherent dualities. From the sun radiate two distinct sets of lines. The smaller ones, forming an X, mark the universe's four cardinal directions. The second set, undulating threads that connect the loon to the embryonic young, symbolize both the sun's omnipresent energy and the sustaining force of Kitché Manitou.

1. Elizabeth McLuhan, *Norval Morrisseau and the Emergence of the Image Makers* (Toronto: Art Gallery of Ontario, 1984), p. 53.

**114 JACKSON BEARDY** (1944-1984), ANISHINAABE (OJI-CREE), *Untitled (Creation)*, 1980, oil on canvas, 24 x 30 in (61 x 76.2 cm), signed and dated: "Jaxon Beerdi 80".

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

Provenance: Private Collection, Toronto.

# AMIDLAK



**115** PROBABLY AMIDLAK (1897-1961), or LEVI AMIDLAK (1931-1998/99), INUKJUAK (PORT HARRISON), *Totemic Composition with Bears*, c. 1953-54, stone and ivory, 10.5 x 5 x 3 in (26.7 x 12.7 x 7.6 cm), unsigned.  
ESTIMATE: \$10,000 / \$15,000  
Provenance: An Ottawa Collection.

*Totemic Composition with Bears* is quite similar in style to a fine *Totemic Composition with Bears and a Bird* from c. 1953-54 that we offered in Nov. 2021 (Lot 10). The two works in turn have a definite "family resemblance" to the *Totemic Composition with Bears, Otter, and Seal*, also from c. 1953-54 (see First Arts, July 2020, Lot 64), likely carved by one of three Amidlaks listed in that catalogue (and most probably by Amidlak or his son Levi).

Totem-style compositions were carved regularly for a couple of years in the early 1950s (but almost exclusively in Inukjuak), inspired by a fanciful drawing of an "Inuit totem pole" by James Houston in his notorious 1951 instructional publication *Sanajasak: Eskimo Handicrafts*. See Darlene Wight's *Early Masters* catalogue for several examples. Obviously the three Amidlak compositions, including the present work, take the idea to a whole new level.

Like the others, *Totemic Composition with Bears* completely transcends the rather comical look of Houston's drawing. But as the only example to depict a single animal species, it really focuses our attention on "bearness" much like a sculpture by Pauta Saila does. The emphasis here is on power and ferocity. Try this: look at the image for only a split-second, and don't be surprised if it reminds you of a standing Pauta bear - or a small family of Pauta bears!



**116** POSSIBLY ELIJASSIPIK (1912-1972) m., INUKJUAK (PORT HARRISON), *Snarling Polar Bear*, c. late 1950s, stone and ivory, 4 x 9 x 3.25 in (10.2 x 22.9 x 8.3 cm), unsigned.

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

Provenance: An Ottawa Collection.

*Snarling Polar Bear* is a brilliant example of late 1950s Inukjuak sculpture. By this time most carvers had stopped using ivory inlay accents, although fashioning inset ivory teeth for polar bears was still common. This bear's dentition, along with the distinctive shape of its ears, remind us of the marvelous Elijassiapik *Reclining Polar Bear* c. 1955 offered at First Arts on 13 July 2021, Lot 95; it may well be that *Snarling Polar Bear* is by this talented artist. It's an impressive work of art with a quite naturalistic stance and anatomy, and resolutely carved sculptural form. The powerful head and neck and furrowed snout give *Snarling Polar Bear* a particularly fierce aspect.



Originally from Igloolik, Evaluardjuk was already actively carving throughout the 1950s. He lived on the land in the Pond Inlet and Arctic Bay area until 1959 when he was hospitalized at the Mountain Sanatorium in Hamilton. Evaluardjuk continued to carve throughout his hospitalization; upon his release in the early 1960s, Evaluardjuk and his family settled in Frobisher Bay (now Iqaluit) where he was hired to supervise the local rehab arts program for a time.

While Evaluardjuk produced a wide variety of subjects in his lengthy career, so marvelous were his depictions of polar bears that by the end of the 1970s he was carving little else. Owning a "Henry Bear" was (and still is) considered de rigueur for many collectors in the North and the South. It is easy to see why both Henry Evaluardjuk and Pauta Saila dominated the "bear market" for decades. Carved from a gorgeous piece of mottled serpentine, this wonderfully inquisitive and corpulent specimen is depicted in a decidedly anthropomorphic pose, reminding us very much of the stellar whale bone *Gesturing Bear* offered in our December 2022 auction (Lot 136).

**117 HENRY EVALUARDJUK** (1923-2007), IQALUIT (FROBISHER BAY), *Standing Polar Bear*, 1971, stone, 10.25 x 6.5 x 8 in (26 x 16.5 x 20.3 cm), dated and signed: "1971 / HENRY / ᐱᐅᓃ ᐱᐅ".  
ESTIMATE: \$6,000 / \$9,000  
Provenance: A Canadian Private Collection; Waddington's Auctions, May 1981, Lot 749; Private Collection, Québec; An Ottawa Collection.



Before Evaluardjuk specialized in carving bears and other wildlife subjects in the 1970s his subject matter was quite varied. After his move to Iqaluit in the early 1960s following TB treatment in the South, Evaluardjuk created several large, impressive human figures as well as a number of imposing human portrait busts (see references online as well as Lot 91 for a later example).

This touching *Family Group* dates from this early period; it is roughly contemporaneous with and stylistically very similar to the outstanding *Fisherman* (c. 1963-64) from our December 2020 auction (Lot 92). While it does not share the flamboyant composition of *Fisherman*, it is a no less dynamic composition and certainly equals that work in terms of intimacy and humanity. Just as *Fisherman* is almost certainly a self-portrait, so *Family Group* likely portrays Evaluardjuk's own wife and children. And in its own way, like the *Head of a Woman* (Lot 91) this work feels like a glowing tribute to Inuit women. The mother wears an almost beatific smile as she warmly embraces her older child as its younger sibling looks on. This sculpture is as tender as it is powerful, certainly no easy feat. Chapeau!

**118 HENRY EVALUARDJUK** (1923-2007), IQALUIT (FROBISHER BAY), *Family Group*, c. 1964-65, stone, 8.25 x 4.25 x 5 in (21 x 10.8 x 12.7 cm), signed: "HENRY / ᐱᐅᓃ ᐱᐅ".  
ESTIMATE: \$6,000 / \$9,000  
Provenance: An Ottawa Collection.



# JOHN TIKTAK



John Tiktak is deservedly famous for his superb figural sculptures: mothers and children, and single standing figures (see First Arts, 12 June 2023, Lot 58, and 14 June 2022, Lot 33 for two of several outstanding examples we have offered). Almost from the beginning, the figures' expressive faces were often the focal points of these works. Tiktak began carving single heads in the mid 1960s, and multiple head works shortly thereafter; these became an important part of his repertoire (see First Arts, 5 Dec. 2022, Lot 127).

This remarkable *Janus Head* was carved near the end of Tiktak's career in the mid 1970s (he almost never carved after the death of his wife Atangak c. 1975). By about 1970 Tiktak had begun using electric routers to create facial features. Consequently, many of these faces appear "gouged" rather than "carved" into the stone. *Janus Head*, although created from a hard stone and showing the marks of the router, is also shaped by hand with a high degree of sensitivity and is even polished to some extent. Rather than appearing brutal, the faces have a haunting quality and almost a fragility that belies the toughness of the stone. Perhaps they are portraits of Tiktak and his late wife.



**119 JOHN TIKTAK, R.C.A.** (1916-1981), KANGIQLINIQ (RANKIN INLET), *Janus Head*, c. 1975-76, stone, 6 x 5.5 x 2.75 in (15.2 x 14 x 7 cm), signed: "NC"; inscribed in an unknown hand in ink, "1978 / John Tiktak" [recollection].  
ESTIMATE: \$5,000 / \$8,000  
Provenance: Collection of Mr. Stanley and Mrs. Jean Zazelenchuk, New Brunswick.

**120 ATTRIBUTED TO MATEE (MARTHA) ATANGAK TIKTAK** (1916-c. 1975), KANGIQLINIQ (RANKIN INLET), *Female Figure*, c. 1959-60, stone, 3.5 x 1.5 x 1 in (8.9 x 3.8 x 2.5 cm), signed by John Tiktak, the artist's husband: "NC" and with his disc number.

ESTIMATE: \$2,000 / \$3,000  
Provenance: Walker's Auctions, Ottawa, 4 November 2012, Lot 108, as "John Tiktak"; Acquired from the above by the present Private Collection, Toronto.

This lovely small figure of a woman or girl was originally attributed to John Tiktak, not for stylistic reasons but because it was so clearly signed by him. Although it may yet turn out to be one of his earliest works in existence, we can't be sure. Our hunch is that it is more likely to have been carved by his wife Matee Atangak. It may have been brought to the local co-op by Tiktak and signed by him there. Atangak is known to have carved occasionally; a *Standing Figure* by her from c. 1965 (with a strong "family resemblance" to a Tiktak!) was offered by Walker's Auctions, 18 May 2017, Lot 181. *Female Figure* is an incredibly charming little work of art, with a doll-like naïveté. Interestingly, it is now one of the very few carvings attributed to a female artist living in Rankin Inlet in the early years of artmaking in that community.



**121 SILAS QIYUK** (1933-), QAMANI'TUAQ (BAKER LAKE), *Birds*, c. mid-late 1970s, stone, 10 x 9.5 x 3.5 in (25.4 x 24.1 x 8.9 cm), signed: "S QIYOK".  
ESTIMATE: \$2,500 / \$3,500

Provenance: An Ottawa Collection.

Because his wife Miriam Nanurluq Qiyuk is so famous, Silas Qiyuk is often overlooked as an artist. It is well known that the two usually worked side by side, and their styles were so similar that frankly, their carvings are sometimes indistinguishable. Both Silas and Miriam carved works commonly known as "Swimming Birds," which is understandable given their low, horizontal formats. [1] We are pleased to give Silas full credit for this exquisite sculpture, the most stunning example of the type we have seen. Here, a lone flying bird seems to be shepherding or protecting a flock that might be flying or swimming. Sensitive carved and beautifully finished, the sculpture has a wonderful sense of movement and grace. Marvelous.

1. For a lovely work titled *Flock of Birds* in the Swinton Collection at the WAG, see Bernadette Driscoll, *Uumajut* (WAG, 1985), p. 68, and Darlene Wight, *The Swinton Collection* (WAG, 1987), p. 64.

## KENOJUAK ASHEVAK



Elsewhere we have discussed the ways in which the imaginative designs of Kenojuak Ashevak's earliest graphic works imbue her images with a rhythmic cadence that is reminiscent of the shadow games played inside an igloo or skin tent (*Rabbit Eating Seaweed*, Lot 87, is the first famous example). It could be argued that it is with *Dogs See the Spirits* that this airy, ethereal quality reaches a celestial crescendo. Spirit figures – three bird spirits and one Sedna-like sea spirit – burst into life in a blaze of colour against the white sheet. Their swirling, pulsating forms are meticulously inked by Kananginak Pootoogook, who uses radiant red for their bodies and brooding black to tip their extremities. In the lower right corner, the dog howls a silent yelp toward the spectral forms. It is rendered in dense black ink, causing it to appear more “terrestrial” – but even so it seems unburdened by gravity. According to James Houston, “many Inuit, when they see a dog jump up from a sound sleep and bark, believe that the dog has seen something out of the spirit world.” [2] The airiness and dreaminess of the image, in addition to giving the composition a lively sense of drama, endows the scene with a sense of mystical gravitas, an appropriate setting for the appearance of sprightly phantoms.

This is a particularly lovely impression of one of Kenojuak's greatest masterpieces. As we know, Inuit master printmakers, especially in the early years, experimented with different colours and densities of ink as they worked through an edition. This makes each impression almost unique. Here Kananginak has applied, with extraordinary subtlety, rather more black ink to the extremities of the spirit figures than with others we have seen (see for example *First Arts*, 28 May 2019, Lot 30). The effect is marvelous. Bravo to Kananginak, and of course brava to Kenojuak, for entrancing us with your artistry.

1. This print is officially titled *Dog Sees the Spirits*, but a few copies including this one are inscribed as shown. The “error” shades but does not fundamentally change the meaning of the work.

2. James Houston's caption for this image in J.C.H. King, Birgit Pauksztat, and Robert Storrie eds., *Arctic Clothing of North America* (Montreal, McGill-Queen's Press, 2005), p. 140.

- 122 KENOJUAK ASHEVAK, C.C., R.C.A.** (1927-2013) f., **PRINTMAKER: KANANGINAK POOTOOGOOK, R.C.A.** (1935-2010), KINNGAIT (CAPE DORSET), *Dogs See the Spirits* [1], 1960 #19, sealskin stencil print, 19 x 24 in (48.3 x 61 cm), 29/50.  
ESTIMATE: \$18,000 / \$28,000  
Provenance: Private Collection, Ontario; A Toronto Collection.

## JESSIE OONARK



Canoes appear seldom in Oonark's art, but Oonark had a very strong personal memory of one in particular, which she illustrated in a 1974 drawing in the Art Gallery of Guelph (formerly Macdonald Stewart Art Centre) collection:

*The first time our family allowance was received, we had a lot of cash and we bought a canoe and a sewing machine at the same time! It was the very first canoe that I ever had, and I even asked my brother-in-law to go and get it. It was a really nice canoe. It came from Baker Lake. That's me (on the end) and those are my kids and my husband in the canoe.* [1]

In that drawing, the figures of Oonark and her husband Kabloonak (d. 1953) form the bow and stern. [2] It could be, then, that the two pairs of male and female figures at opposite ends of this hanging represent Oonark and Kabloonak in a slightly different configuration. The bird figures that form two of the canoe bows/sterns appear on another 1974 work on cloth by the artist. [3] Birds and bird-people appear so frequently in Oonark's hangings and drawings that they seem to take on a talisman-like significance for the artist. The birds here could be interpreted as spirit guides.

The sequence of four canoes might represent a single craft making its way along a lake or river – or through time, or memory. It's also possible that Oonark was multiplying and modifying their shapes for decorative/symbolic effect. Given the “processional” look of much of Oonark's imagery, comparisons have often been drawn between her works on cloth and Egyptian wall art. How serendipitous then that this image resembles a flotilla of Egyptian funerary boats!

In the mid 1970s Oonark experimented with interesting shapes and formats for her works on cloth; this period is replete with hangings that are round, oval, or igloo-shaped, or sometimes having narrow vertical and horizontal formats. Within those novel layouts Oonark experimented not only with varying configurations of subject matter but also with alternating and contrasting patterns of lush and more muted colours, in both appliqué and embroidery. This artist loved symmetry but was never a slave to it; she would make numerous small changes to the figures and to their embellishments. As our eyes move back and forth across this bold and beautiful composition, we realize that it is defined as much by its quirks as it is by its seeming regularity and symmetry.

1. This thematically related drawing by Oonark, dated the same year as this work on cloth, is illustrated in Marion Jackson et al, *Qamanittuaq: Where the River Widens* (Guelph: Macdonald Stewart Art Centre, 1995) cat. 10.

2. For a 1982 (#17) Oonark print with closely related imagery see *People in Kayaks*. The print depicts people and animals in three vertically stacked kayaks; the bottom boat has a human prow and stern.

3. See Jean Blodgett and Marie Bouchard, *Jessie Oonark: A Retrospective* (Winnipeg Art Gallery, 1986) cat. 61.



- 123 JESSIE OONARK, O.C., R.C.A.** (1906-1985), QAMANI'TUAQ (BAKER LAKE), *Untitled Work on Cloth*, 1974, stroud, felt, and embroidery floss, 10.5 x 72 in (26.7 x 182.9 cm), signed, “▷α.”  
ESTIMATE: \$30,000 / \$50,000  
Provenance: Inukshuk Gallery, Waterloo, Ontario; Acquired from the above by a Private Collection, Ontario; First Arts, 12 July 2020, Lot 19; Acquired by the present Private Collection, Toronto.  
Exhibited: Inukshuk Gallery, Waterloo, *Kenojuak/Oonark: Prints - Wall-hangings - Sculpture*, May 1977.

# HAIDA RAVEN AND CRAB

This work appears primarily to illustrate a story, that of an encounter between a raven and a mythical large crab. A slab of argillite is carved on one side with high-relief figures of a raven with outspread wings and a crab with stylized shell and legs. The slab appears to have no function other than display, as the bottom is flat and shows no signs of fitting onto anything else, as a lid would.

The bird is posed with wings outstretched, as if flying down to meet the crab. Between the wings is the broad tail of the raven, and like the wings, it's composed of a large formline ovoid with elements attached to represent feathers. The back of the head and body are textured in rows, also to represent feathers. The crab is quite large by comparison to the raven. Its legs are textured with small scoop cuts randomly placed. This distinguishes six legs and two claw-feet. The two clawed appendages are turned at different angles, giving them a more spontaneous appearance. The crab's face is centered, and shows a pair of eyes, two small nostrils and a mouth. Above the face the crab's shell arches across the head, with design elements setting it off from the rest of the creature.

Steven C. Brown

John R. Swanton recorded numerous Haida myths in 1900-01. The account of Raven's travels included this telling by the Chief of Kloo of Those-born-at-Skedans: "And when [Raven] went away he came to where a spider crab sat. And he said to it: 'Comrade, do you sit here? Don't you know that we used to play together as children?' He then put his wings into its mouth and took them out again. 'A little farther off, spider crab,' he said to it, and it closed its jaws together. It began at once to move seaward. And he (Raven) said to it: 'Comrade, let me go. When about to let me go you used to look at me with eyes partly closed [as you are doing] now. Let me go. It will be better for us to play with each other differently. Let me go.' By and by the sea water flowed over him. Then it let him go." [2] A very similar plaque in the Reif Collection at the Royal B.C. Museum is illustrated in Macnair & Hoover's book, *The Magic Leaves*, p. 163.

1. In his 1886 book *Wonderland; or, Alaska and the Inland Passage*, Schwatka writes that the wares in "curio shops" in Victoria, B.C. include: "Curiously carved steatite houses, in miniature imitation of the Indian dwellings, and "totem poles" made by the Hydah or Haida Indians, are to be seen for sale. Sometimes they carve plaques with spread-eagles and other fanciful designs upon them..." (p. 54).

2. John R. Swanton, *Haida Texts and Myths: Skidegate Dialect* (Washington, Smithsonian Bulletin 29, 1905), 128.



**124 UNIDENTIFIED HAIDA ARTIST, *Raven and Crab Plaque*, c. 1880s, argillite, 2 x 9 x 5.5 in (5.1 x 22.9 x 14 cm).**

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

Provenance: Collected by Frederick Schwatka M.D. (1849-1892), Arctic and Northwest Coast explorer and U.S. Cavalry officer; Skinner Auctions, Boston, 23 Sept. 2007, Lot 215; A Vancouver Collection. [1]



**125 ATTRIBUTED TO PAUL JONES (c. 1847-1927), SKIDEGATE, HAIDA G'WAIL, *Model Totem Pole*, c. 1900-1910, argillite, 10 x 2.5 x 2.25 in (25.4 x 6.3 x 5.7 cm).**

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

Provenance: Private Collection; A Vancouver Collection.

By the time this argillite model pole was carved, probably after 1900, changes in the evolving tradition had taken place as new generations of carvers took up their tools. Originally proportioned like the wooden poles from which their form was developed, wider than they were deep, argillite poles became deeper than their width, enabling figures to be more readily developed in terms of sculptural depth. Also, they were not hollowed out at the back as early argillite examples had been.

The figures on this pole are not all readily recognizable. On top is most likely an eagle, or possibly a thunderbird. Below the tail, wingtips, and feet of the bird is a humanoid face, its truncated body nestled between the ears of the bottom figure. That figure is difficult to identify; it has a downturned beak like an eagle but no wings or tail and lacks feet but has the long-fingered hands associated with Paul Jones's style.

Steven C. Brown



**126 ATTRIBUTED TO ISAAC CHAPMAN (c. 1880-1910), HAIDA, *Model Totem Pole*, c. 1900, argillite, 11 x 2.25 x 1.75 in (27.9 x 5.7 x 4.4 cm).**

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

Provenance: Private Collection, Montreal.

Significant asymmetrical features are rare in the totem pole and model pole traditions, so the few that exist tend to stand out, as with this example. Here the top figure, a creature with human hands and animal feet, clasps to its body, using both hands and feet, some kind of serpent or swimming sea lizard with a pointy nose. The figure's humanoid head is turned off to its left, and the tail of its companion is curled over the top of it. Below that comes another strange or mythical being with a semi-animal form head and human arms and hands that clasp an unknown object or creature to its breast. The bottom figure is more recognizable as a beaver, gnawing on a stick held in its forepaws with its elbows resting on its knees. Its upturned tail is covered in cross-hatching to represent its natural scaly texture.

Steven C. Brown

# MODEL TOTEMS



**127 UNIDENTIFIED NUU-CHAH-NULTH OR COAST SALISH ARTIST, *Three-Figure Model Totem Pole*, c. 1920, wood and pigment, 21.5 x 5.75 x 4.75 in (54.6 x 14.6 x 12.1 cm)**  
ESTIMATE: \$2,500 / \$3,500

Provenance: A Vancouver Collection.

This model pole was produced by an as-yet-unidentified Nuu-chah-nulth carver who worked for the Ye Olde Curiosity Shop (YOCS) in Seattle, Washington, in the first quarter of the 20th century. Although we do not currently know the name of this artist, the consistent style and iconography of their poles – along with their preference for distinctively thick wooden bases carved from the same wood as the pole – allows us to identify this as the same maker as the poles illustrated on page 173 in the book *1001 Curious Things: Ye Olde Curiosity Shop and Native American Art*. [1]

This is an unusually well-carved example of this artist's work that features a dogfish (shark), raven, and a beaver with an anthropomorphic face for a tail. This maker, while probably a local Seattle Nuu-chah-nulth or Coast Salish artist, was adept at recreating northern styles in their poles and favoured northern subject matter. This pole reflects that ability and shares features with both Haida and Tsimshian styles.

1. Kate Duncan, *1001 Curious Things: Ye Olde Curiosity Shop and Native American Art* (Seattle: University of Washington Press, 173).

Christopher W. Smith

**128 UNIDENTIFIED DITIDAHT OR NUU-CHAH-NULTH ARTIST, *Four-Figure Model Totem Pole*, c. 1920-1930, cedar, alder, and pigments, 13.75 x 3 x 3.25 in (34.9 x 7.6 x 8.3 cm), unsigned.**  
ESTIMATE: \$2,000 / \$3,000

Provenance: A Vancouver Collection.

Ditidaht and Nuu-chah-nulth carvers were among the most visible and prolific makers in the early 20th century curio trade on the Northwest Coast. According to Kate Duncan, many Canadian First Nations artists "felt they were generally treated better in Seattle than in Vancouver or Victoria" and "in Seattle's flourishing tourist trade they were also paid more for their carvings and baskets than in Canada." [1] In particular, the relationship that formed between Joseph E. Standley (1854-1940), the founder of the Ye Olde Curiosity Shop in Seattle, and the Ditidaht Williams family of Vancouver Island laid the groundwork for over a century of model pole production and innovation by Canadian First Nations artists working in the Seattle area.

This four-figure model pole features, from the top, a bear eating a seal, a diving killer whale, and a bird-like figure with an anthropomorphic face. Although unsigned, this pole is identifiable as an early carving by a member of the Williams family or one of their relatives. As a multi-figure pole, this piece is a synthesis of Northern-style form and diagnostic Ditidaht design sensibilities, especially in the stadium-shaped painted areas around the eyes, the elongated split-U forms used to create the wings on the bottom figure, and the overall painting style.

1. Kate Duncan. 2011. "Inside the Northwest Coast Curio Trade: Ye Olde Curiosity Shop and the Williams Family." In *Carvings and Commerce: Model Totem Poles 1880-2010*. Edited by Michael Hall and Pat Glascock. Seattle: University of Washington Press, 23.

Christopher W. Smith

**129 UNIDENTIFIED NORTHWEST COAST ARTIST, KITANMAAX SCHOOL OF NORTHWEST COAST INDIAN ART ('Ksan) *Multi-figure Model Hollow Back Totem Pole*, c. 1970s, carved alder wood, 24.5 x 4.5 x 4.5 in (62.2 x 11.4 x 11.4 cm), unsigned.**  
ESTIMATE: \$2,000 / \$3,000

Provenance: Alcheringa Gallery, Victoria; Acquired from the above by the present Private Collection, Toronto.

This multi-figure, hollowed-back model pole features, from top, what appears to be a raven, wolf, and bear that is carved in the style of the Kitanmaax School of Northwest Coast Art ('Ksan). The wings of the raven figure feature the characteristically angular formline that 'Ksan was known for, which Bill Holm has described as being "based on the style that Pasco was working in at the time [in the 1970s]." [1] So consistent in style were the objects made in these classes that, unless signed, it is nearly impossible to discern a specific maker. That said, this pole reflects the high standards of quality of 'Ksan pieces and is a fine example of the genre.

1. Aldona Jonaitis and Aaron Glass, *The Totem Pole: An Intercultural History* (Seattle/Vancouver: University of Washington Press, 2010), p. 194.

Christopher W. Smith



## DON & TRACE YEOMANS



Don Yeomans frequently acknowledges his mixed Haida and Celtic heritage in his art, often integrating dragon-like motifs. Two prominent pieces that showcase this cultural fusion are *The Creator* and a totem pole commission. The *Creator* was featured on the cover of the book *Challenging Traditions – Contemporary First Nation Arts of the Northwest Coast*. This book was produced for an exhibition showcasing Northwest Coast Art at the Olympic Museum in Lausanne, Switzerland, as well as several Canadian venues during the 2010 Winter Olympic Games in Vancouver. The totem pole commission stands proudly in the atrium of the Vancouver International Airport.

The *Sisiutl* is a supernatural being with two dragon-like heads and a central face with human features. It is a creature of great supernatural power known to have circumnavigated the world. This *Haida Sisiutl Apron* is a collaboration with his wife, Trace Yeomans. The two frequently collaborate on pieces as well as creating works as individual artists. This apron was included in the 1997 catalogued exhibition *Premonitions – Artists Exploring the Possibilities* at the Spirit Wrestler Gallery in Vancouver. The exhibition documented the work of established artists playing with new directions and ideas in their artmaking.

Gary Wyatt

**130 DON YEOMANS (1958–) HAIDA / CELTIC and TRACE YEOMANS, HAIDA / UKRAINIAN, *Haida Sisiutl Apron*, 1998**, deer chamois, Ultrasuede, acrylic paint, leather, mother of pearl buttons, and cotton thread, 29.5 x 37 in (74.9 x 94 cm), measurements reflect dimensions with fringe, framed, initialed with stylized monogram for both artists applied in felt on verso, and dated: "DTY / 98".

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

Provenance: Spirit Wrestler Gallery, Vancouver, accompanied by their gallery literature; Acquired from the above by the present Private Collection, Texas.

Exhibited: Vancouver, Spirit Wrestler Gallery, *Premonitions: Artists exploring the Possibilities*, 1998, cat no. 6.



**131 UNIDENTIFIED CREE OR MÉTIS ARTIST, *Octopus Bag***, late 19th century, trade cloth, glass beads, cotton cloth, thread, and wood, 19.25 x 14.75 x 0.75 in (48.9 x 37.5 x 1.9 cm), framed.

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

Provenance: Bonham's Auctions, Toronto, The Canada Sale, 30 November 2009; Private Collection, Toronto.

Despite their beginnings by Ojibwe makers, brisk and broad trade across the country spread this style of bag to Cree and Métis makers, and eventually further west to Tlingit artists. The name was likely coined by those Tlingit makers, as the distinctive shape with four appendages each ending in two points makes for a total of eight points. This lovely bag features a carefully mirrored design in the beadwork, or at least in its layout; the colour is mostly mirrored throughout the beadwork, with a small section where the pattern is repeated rather than mirrored on the central "legs" of this octopus, and a pinwheel of coloured petals on the central flower above the legs.



**132 UNIDENTIFIED MI'KMAQ ARTIST, *Quillwork Lidded Box***, c. 1850, porcupine quills, organic pre-aniline dyes, softwood, birchbark, spruce root, and cotton thread, 6 x 8.25 x 6.5 in (15.2 x 21 x 16.5 cm).

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

Provenance: Mrs Re. S. Cameron, Montreal, with a handwritten letter contained in the box interior. The letter from Cameron, dated 1925, offers the box to the "Ladies of the Handicraft Guild in Montreal" and states that the box was over 100 years old (see full text online). Eventually acquired by a Private Collection, Montreal.

A respected and practiced skill, Mi'kmaq quillwork gained a broader popularity with European audiences through trading. The 1850s saw an uptick in Mi'kmaq artisans further marketing this artform, and the lidded box type was a favoured item with traders and buyers. The trunk shape that can be seen in this example has a wooden liner to help provide structure and support, as well as a larger canvas for the design work. A beautiful alternating diamond chevron spans across the sides of the box, while the lid sports patiently laid and tacked quills in a variety of patterns and colours.

# LUCY TASSEOR TUTSWEETOK

At first I was carving seals and polar bears and not people. I did this three times and each time they were rejected. Finally, when I proceeded to carve again, I sat still for a long time. Suddenly a thought occurred to me and I remembered the words my grandfather Ulibbaq Isumatarjuaq told me on one of our hunting trips. Possibly with thoughts in his mind, he started to form something out of sand and began placing stones around it. I took that imagination and applied it to carving. [1]

All we can say is thank goodness that Lucy Tasseor's bears and seals were rejected. She presumably began carving c. 1965 when she and her husband Richard Tutsweetok moved to Arviat from Rankin Inlet. By 1967 she was carving lovely single figures, mothers and children, and the clusters of heads and faces for which she is renowned; five pieces by her were chosen for the famous *Sculpture/Inuit* exhibition that traveled the world in 1971-73 (and five by her friend Pangnark).

*Family* dates from the ten-year period 1975-1985, during which she produced most of her larger sculptures and several of her masterpieces, including *Mother with Two Children and Family Group* (this auction, Lots 55 and 88). [2] In some cases, dynamic strength is derived from the interplay of relatively few and relatively naturalistic figures. *Family* attains its sense of power through the palpable sense of frenetic movement and energy as the myriad heads and faces pull and strain to escape the confines of the fortress-like mountain of stone. We barely realize that one of these subjects must be the mother until we notice the small arms – but these are so wide apart that they become symbolic rather than functional. Impressive.

1. The artist interviewed by Mark Kalluak in *Pelts to Stone: A History of Arts & Crafts Production in Arviat*, Indian and Northern Affairs Canada, 1993, p. 32.

2. For other fine examples see *First Arts*, 30 Nov. 2021, Lot 79; *First Arts*, 12 June 2023, Lot 75; Norman Zepp, *Pure Vision*, 1986, cats. 39-41.



**133 LUCY TASSEOR TUTSWEETOK** (1934-2012), ARVIAT (ESKIMO POINT), *Family*, c. 1980-82, stone, 10.5 x 9.25 x 10 in (26.7 x 23.5 x 25.4 cm), indistinctly signed.  
ESTIMATE: \$10,000 / \$15,000  
Provenance: A Montreal Private Collection; An Ottawa Collection.



**134 ANDY MIKI** (1918-1983), ARVIAT (ESKIMO POINT), *Resting Bird*, c. 1968-70, stone, 2.25 x 6.25 x 1.5 in (5.7 x 15.9 x 3.8 cm), signed: disc number and "ГР".  
ESTIMATE: \$1,800 / \$2,800  
Provenance: Waddington's, Toronto, November 2015, Lot 38; Acquired from the above by the Norman Zepp & Judith Varga Collection, Saskatoon.

While many of Miki's depictions of fauna are abstracted almost to the point where identification of species is difficult if not impossible, his sculptures of birds seem to be the exception to the rule. This wonderful *Resting Bird* is a nice counterpoint to his *Bird in Flight* from our July 2020 sale (Lot 3). Rather than depicted with wings extended, this charming creature is shown in comfortable repose. These two works, along with *Animal* from c. 1969 (see Zepp, *Pure Vision*, cat. 9) feature pedestal-like bases which are seamlessly integrated into the composition. There is a purity of line in *Resting Bird* that gives the sculpture a sense of casual elegance.



**135 JOHN PANGNARK** (1920-1980), ARVIAT (ESKIMO POINT), *Figure Looking Up*, c. 1973-74, stone, 3.75 x 4 x 2.75 in (9.5 x 10.2 x 7 cm), unsigned.  
ESTIMATE: \$1,200 / \$1,800  
Provenance: Private Collection, USA.  
John Pangnark's distinctive style masterfully reduces the human figure to the bare, minimalist essentials. In *Figure Looking Up* the eyes, nose, and mouth are precisely etched and carved into the stone, while the gentle curves of the head, body, and limbs are merely suggested. The stone is patterned with delicate tool marks revealing the hand of the artist; we can almost feel Pangnark turning the piece this way and that, seeing and feeling every hill and hollow as the figure was being made. His earliest works already sit on the abstract side of the scale, but this charming example wanders happily further into the amorphous end of the spectrum. Dreamy and gorgeous.

PAUTA SAILA



While Pauta is justifiably famous for his dancing bears, some of his most powerful sculptures stand resolutely upright on both hind legs. This magnificent specimen attests to Pauta's ability to capture the essence of a bear in differing positions and moods. When it comes to depicting a single subject in various poses and states of readiness, Pauta has no equals. Whereas Pauta's *Dancing Bear* (Lot 103) probably depicts a petulant youngster, *Roaring Polar Bear* is most assuredly an adult. No longer is there a sense of attempted ferocity; instead, we see a confident adult capable of springing forth with lethal action. As with many of the best Pauta bears, *Roaring Polar Bear* has a veneer of geniality atop a core of savagery. This combination of ferocity and beauty is a hallmark of Pauta's oeuvre.

Markham Bay serpentine proved problematic for many Dorset artists when it was in plentiful supply. Unlike earlier (and later) serpentines quarried in the region (see lot 103), Markham Bay stone lacked richly variegated colours, but also proved quite tricky to carve and did not encourage fine detail or negative space. Some artists successfully embellished the stone by engraving into the surface (see Lukta Qiatsuk, Lot 99), but Pauta showed his true genius and mastery of the material in his ability to elicit sensuous and muscular forms that entice our eyes (and hands) over every inch of the surface. Indeed, this might be our favourite of the artist's standing bears, and after our glowing praise of another *Standing Polar Bear* (12 July 2020, Lot 88), that's saying a lot! Fabulous.



**136 PAUTA SAILA, R.C.A.** (1916-2009) m., KINNGAIT (CAPE DORSET), *Roaring Polar Bear*, c. 1969-72, stone and antler, 11.25 x 8.25 x 4.25 in (28.6 x 21 x 10.8 cm), unsigned.

ESTIMATE: \$15,000 / \$25,000

Provenance: Waddington's, Toronto, 20 November 2018, Lot 64; Acquired from the above by the present Private Collection, BC.



## PAUL QUVIQ MALLIKI



Paul Malliki is one of the foremost living Inuit wildlife artists. Born at an outpost camp, his family settled in Igloolik when he was ten years old and then in Naujaat (Repulse Bay) when he was twenty. Malliki started carving as a young boy and was already selling his works by his early teens. His works have been widely exhibited and he has received several important commissions including the opportunity to collaborate on the creation of the Nunavut mace in 1999. Malliki has also served on the Board of the Inuit Art Foundation, has taught carving courses at Arctic College, and in the Fall of 2016 was invited to an artist-in-residence program sponsored by the Winnipeg Art Gallery.

Raised on the land, Malliki has hunted all his life and has intimately observed his prey, particularly caribou and polar bears. Malliki prides himself on his ability to not only faithfully depict the physical appearance of his animals but to also capture their movements and attitudes. Malliki ranks alongside great Inuit wildlife artists such as Henry Evaluardjuk, Davie Atchealak, Nuna Parr, and Lucassie Ikkidluak.

Many of Paul Malliki's caribou are sculpted with dark stone and a smooth surface, while his bears are often carved with textured fur and solid white stone. This example is somewhat different. It was carved using Tyndall stone – a Manitoba stone that has been used for many important public buildings including parts of the Parliament Buildings in Ottawa and the Canadian Museum of History in Gatineau. Tyndall is a cream-coloured dolomitic limestone with fossilized deposits that create a mottled effect. Malliki has cleverly used the patterning to mimic the camouflaging of the Arctic caribou coat. He also adds a soft texture by delineating fine fur throughout the surface without polishing. This visually stunning sculpture also sports perhaps the most spectacular rack of antlers we have seen. Fashioned with an equal amount of finesse, Malliki has used ingenious and almost seamless joinery to create antlers that are incredibly lifelike. Simply astonishing.

**137 PAUL QUVIQ MALLIKI** (1956-), NAUJAAT (REPULSE BAY), *Caribou Grazing*, 2002, stone and antler, 8 x 20.5 x 5 in (20.3 x 52.1 x 12.7 cm), measurements reflect dimensions with inset antlers, signed and dated: "PAUL MALLIKI / ᑭᑦᑲᑦᑲ / 02".  
ESTIMATE: \$15,000 / \$25,000  
Provenance: An Ottawa Collection.



# BILL REID

This work is an early piece created during Bill Reid's first few years after returning from Toronto in 1951, where he had worked for the CBC and studied jewelry-making at Ryerson Institute of Technology. During this time, he created jewelry for cultural commissions such as this one, pieces for friends, and some for the limited market. He was maturing as a Haida artist and reconnecting with his extended family in Haida Gwaii, learning about crests, family history, and interacting with other artists. Reid's skill and reputation would soon grow, and his energy would be directed to monumental and often multi-year projects. Often throughout his career, however, he would withdraw from the limelight to concentrate on making miniatures and masterworks in precious metals and mixed media.

The grizzly bear became a frequent subject that he would explore in jewelry, ornate boxes, totem poles, prints, drawings, and a large sculpture for the UBC Museum of Anthropology. Many of these pieces represent events that occur in the "Bear Mother Myth," an iconic Haida story.

Gary Wyatt

The grizzly bear crest, as conveyed by the original owner of this piece, is among the select few crests that the Naa 'Uwans Xaaydaga clan is permitted to adorn. This specific custom design is rooted in this tradition. Originally commissioned by Isaac Hans (a respected argillite carver) as a present for his daughter Gladys (Jiixa) Vandal, an esteemed Haida weaver, the work has been handed down through the family. Vandal remembered receiving this art piece as a young girl, which helps us date the creation to the early 1950s.

The highly polished swells of the active figure of the bear provide sharp contrast to the deftly rendered cross-hatched background. Positioned frontward, the grizzly tightly enfolds its limbs within the lower register. A meticulously notched double border frames the grizzly bear motif like a halo.



138 **BILL REID (IJUWAS), O.B.C., R.C.A. (1920-1998), HAIDA, Grizzly Bear Brooch / Pendant**, early 1950s, silver, 1.875 x 1.875 in (4.8 x 4.8 cm), inscribed and signed: "HAIDA ART / REID", with later added pendant findings.  
ESTIMATE: \$8,000 / \$12,000

Provenance: Commissioned from the artist by the Haida argillite carver Isaac Hans as a gift to his daughter Gladys (Jiixa) Vandal, a Haida weaver, early 1950s; by descent in the family.

139 **SUSAN POINT, C.C., R.C.A., O.B.C (1952-), MUSQUEAM, COAST SALISH, Spindle Whorl: People of the Earth**, c. 1995-2000, etched glass and wood, 14 x 23 x 7.5 in (35.6 x 58.4 x 19.1 cm), numbered and signed: "3/3 / Susan A. Point".  
ESTIMATE: \$4,000 / \$6,000

Provenance: Gallery Indigena, Stratford; Acquired from the above by the present Private Collection, Toronto.

The start of Susan Point's art career was a jewelry-making course she attended in 1981. Looking for designs that would mean something to her personally she began to focus on historical Coast Salish spindle whorls, which are carved discs with a central pole used for spinning wool. Point understood that the translation from making utilitarian objects to fine art would require experimentation with different media, and she began to experiment with printmaking. Her search for modern materials and new senses of scale eventually pushed the "humble" spindle whorl to monumental sizes such as the 1995 work *Flight* commissioned for the Vancouver International Airport. In the late 1980s Susan Point was one of the first Northwest Coast artists to experiment in the glass medium. Her lovely free-standing editions of spindle whorls in etched glass with wood spindles allow the glass to be lit in various ways, revealing the shadow play between the light, the design, and surrounding surfaces. Point became the second Northwest Coast artist to be invited as an Artist-in-Residence to the prestigious Pilchuck Glass School in Stanwood, Washington in 2006. For an extensive survey of similar and related works by the artist see the 2017 Vancouver Art Gallery exhibition catalogue by Bill McLennan et al, *Susan Point: Spindle Whorl*.

Gary Wyatt



140 **LAWRENCE PAUL YUXWELUPTUN (1957-), COAST SALISH / OKANAGAN, COWICHAN / SYILX FIRST NATIONS, Study for "An Indian Game (Juggling Books)"**, 1996, ink on paper, 17 x 14 in (43.2 x 35.6 cm), framed, dated and signed: "97 YUXWELUPTUN"; verso with graphite sketch of a wood structure [?].  
ESTIMATE: \$2,000 / \$3,000

Provenance: Acquired directly from the artist by the present Private Collection, Toronto, 2001.

Aside from medium and size, the formal correspondence between this meticulously drawn study and the finished work is considerable. Only the left portion of the finished work is seen here, with the depiction of the "apple-headed Indian" in Yuxwulptun's artwork; this reflects a pejorative term used to describe someone perceived as betraying their race, who is, like an apple, white on the inside. [1] This theme resonates deeply with the racial questions central to many of Yuxwulptun's most significant paintings. It is a sardonic indictment of Indigenous individuals who gain prominence but do not use their platform to advance Indigenous causes. The depiction of the figure as a juggler, however, implies a feeling of sympathy by the artist. The act of "juggling" underscores the delicate and challenging position such persons might find themselves in, grappling with identity, societal expectations, and personal ambitions.

1. Karen Duffek and Tania Willard, *Unceded Territories: Lawrence Paul Yuxwulptun* (Vancouver: Museum of Anthropology, UBC, 2016), 2016, p. 32.

## BEAU DICK

Beau Dick was a master artist with a deep understanding of the power of Northwest Coast art. He was a prolific artist, teacher, mentor, storyteller, cultural performer, and a dedicated activist. He held the position of Artist in Residence for the faculty of Art History / Visual Art and Theory at UBC. This mask was created during the year of Expo '86 in Vancouver when many artists were in high demand and many new collectors were discovering the modern art form.

This is a mask depicting Snuxus – The Sun and creator of all things instructing the four supernatural carpenters to carve and shape all aspects of the natural world, including humans and the objects that define humankind such as houses and canoes, and ceremonial pieces such as masks and rattles. The most renowned historical example of this mask type is held in the collection of the Museum of Natural History in New York and is featured on the cover of two important books on Northwest Coast art. Masks such as these were not worn but were handheld, raised above screens, or mounted with pulleys.

Gary Wyatt

*Bella Coola Sun Mask*, 1986 is an example of Beau Dick stepping outside his own Kwakwaka'wakw artistic approach to engage with the Nuxalk (Bella Coola) art style. Dick pays homage to the Snuxus, the Nuxalk Nation's shared crest, which represents *Alhkw'ntam* (the Creator) in the centre from which the Four Carpenters radiate with their hands held up. For his interpretation, Dick pares down the Carpenter figures, representing them by four pairs of hands; each hand has four graceful fingers extended vertically like sunbeams, and an elegant curved-back thumb, that extend from ovoid palms. Beau Dick's fascination with hands was evident in this period. His print *Circle of Hands* from the same year closely mirrors the current mask, and it was also in 1986 that he designed the *Hands of Friendship* logo for Lattimer Gallery in Vancouver.



**141 BEAU DICK** (1955-2017), KWAKWAKA'WAKW, *Bella Coola Sun Mask*, 1986, yellow cedar, acrylic paint, and hide fasteners, 22.25 x 24.24 x 7.5 in (56.5 x 61.6 x 19.1 cm), titled, signed, and, dated: "Bella Coola / Sun Mask / Beau Dick 86".

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

Provenance: Spirit Wrestler Gallery, Vancouver, their inventory sticker affixed verso, in ink: "B. DICK / 1375 / X08602; An Important Private Collection, Pittsburgh, PA.



ART THOMPSON

Art Thompson created numerous transformation masks and at least two per year during the final decade of his life. This mask showcases his diverse talents in sculpture, design, and articulation. Thompson is considered one of the best designers of the modern era and was particularly known for his innate understanding of classic Nuu-cha-h-nulth forms as well as for his personal and contemporary contributions. His well-finished sculptures are complemented by detailed painting which folds and grips the carved surfaces with tension and dramatic effect.

Here, the two Ravens framing the blackened mouth (a feature to disguise the dancer and highlight the carved mask) and the flared Raven's tail on the forehead of the internal human mask are examples of Thompson's skill as a painter and his understanding of the power of masks as seen by firelight. Following the carving and detailed painting of the outer mask, he would perform the final cut, splitting the mask into two parts using a hand saw, a basic skill but one requiring both confidence and experience with the tool. His articulation was precise, and wires and pulleys were used to open and close the mask easily while being danced. It also needed to open and close many times properly when displayed on a wall.

The mask represents Raven disguised with goat fur and hints at his intention to transform. The internal painted designs flanking the human form show Raven with the box of daylight secured in its beak – a reference to the story of Raven stealing the light from the Sky Chief and then being forced to release it into the sky luminating the world. This is one of many stories of Raven traveling and meddling, stealing, and participating in the events that changed the world.

Gary Wyatt

**142 ART THOMPSON** (1948-2003), NUU-CHAH-NULTH, *Raven Transforming into Human*, July 1997, red cedar wood, acrylic paint, cedar bark, fur, and abalone, 15.5 x 28 x 26 in (39.4 x 71.1 x 66 cm) closed, 15.5 x 59 x 6.75 in (39.4 x 149.9 x 17.1 cm) open, signed, dated, and inscribed: "Thompson / July 1997 / Nitinat Lake / B.C.".

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

Provenance: Spirit Wrestler Gallery, Vancouver, accompanied by their gallery literature; Acquired from the above by the present Private Collection, Texas.

## MUNGO MARTIN

Mungo Martin was the stepson and apprentice of renowned Kwakwaka'wakw carver Yakudlas Charlie James (1867-1938) and the uncle of Ellen Neel (1916-1966). He was also an important early teacher to several prominent artists including Henry Hunt (1923-1985) and Doug Cranmer (1927-2006). Working throughout and despite the potlatch ban, Martin's name is synonymous with the mid-20th century revitalization of Northwest Coast art, and he is often credited with bridging the cultural and artistic practices of the 19th century with the reappraisal of Northwest Coast objects as fine art in the second half of the 20th century. Martin also hosted the first public, legal potlatch of the 20th century in 1953, two years after the lifting of the potlatch ban in 1951.

This frontlet is in the shape of a copper and features a frog figure carved in high relief and painted in Indigenous pigments. There is a design that may represent a killer whale painted on the chest of the frog and eight white rectangles that represent the inlaid abalone shell usually found on frontlet headdresses. This piece is carved and painted in an earlier style for Martin that recalls the work of his stepfather, Charlie James. The absence of abalone inlays and the gear to wear this piece probably indicate that it was made for sale rather than cultural use.

Christopher W. Smith



**143 MUNGO MARTIN** (1879-1962), KWAKWAKA'WAKW, *Frog Frontlet*, c. 1930, alder wood and pigment, 8 x 6.5 x 3 in (20.3 x 16.5 x 7.6 cm), measurements reflect dimensions without custom metal stand, inscribed in graphite in an unknown hand: "Wāgkāes = Frog / [Wachaeek/]" (name given [to Waghaes man] with copper / which made him a chief"; also a series of numbers incised in an unknown hand.

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

Provenance: Ex Collection Dr. Joseph T. Mandy; A Vancouver Collection.



**144 WILLIE SEAWEED (CHIEF HITLAMAS)** (c. 1873-1967), KWAKWAKA'WAKW, *Painted Candle Box*, c. 1940s, soft wood and acrylic paint, 8.5 x 6 x 3.5 in (21.6 x 15.2 x 8.9 cm), unsigned.

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

Provenance: A Vancouver Collection.

Chief Willie Seaweed, who is also known as Hitlamas or Kwaxitola, was born sometime around 1873 in the village of Tigwaxsti, but was raised in Blunden Harbour, British Columbia. Seaweed is widely considered one of the most accomplished First Nations artists from the Northwest Coast, and, along with Haida artist Charles Edenshaw (1839-1920) was among the earliest individual artists to be identified and studied in depth by art historians. Much of this research and work was carried out by the late Bill Holm (1925-2020), who said of Seaweed: "[His] approach to his art was an intellectual one. He was constantly and consciously aware of form in his work. No carved surface or painted line was ever random. Each was planned, with a draftsman accuracy, so that each form took its perfect shape and held a precise, balanced relationship to its brother shapes and to the space around and between them." [1]

This finely painted candle box probably dates to the 1940s and features a bilaterally symmetrical whale design with a tail that depicts what looks like a bear. There is also a frontally facing eagle design on the front of the candle box. This box features several design elements that Holm identified as diagnostic forms in Seaweed's work, including perfectly circular eyes created with three eccentric circles (as in the eagle design), ovoid eyes that are angular in their lower corners (as in the killer whale design), and angular split U-forms (seen throughout). [2] This smaller piece by Seaweed was likely made as a gift for a friend or family member.

1. Holm, Bill, *Smoky-Top: The Art and Times of Willie Seaweed* (Vancouver: Douglas & McIntyre, 1983), p. 35.

2. *Ibid.*, pp. 35-37.

Christopher W. Smith



**145 PROBABLY AN UNIDENTIFIED DEG XIT'AN ATHABASKAN MAKER**, *Inlaid Pictorial Grease Dish*, c. 1880s, carved and stained wood with inlaid walrus ivory, 3.75 x 9 x 13 in (9.5 x 22.9 x 33 cm), measurements reflect dimensions without custom metal stand; the interior with remnants of grease and a painted [?] zoomorphic design; the underside with incised abstracted design.

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

Provenance: A Vancouver Collection.

This unusual, obround-shaped wooden grease dish features eight inlaid pieces of walrus ivory and an incised line around the rim, a painted zoomorphic figure in the bowl, and a second zoomorphic figure incised on the bottom of the dish. The dish also has a deep, dark patina from oil and cultural usage. There is a nearly identical dish in the collection of the American Museum of Natural History in New York City (60/4987) and another lidded container likely made by the same hand (60/4988), both of which were collected by the Anglican minister, Dr. John W. Chapman (1858-1939). Chapman was stationed in the Deg Xit'an village of Anvik, Alaska, from 1887 to 1930 and formed a large collection of objects from there and the surrounding region.

Christopher W. Smith

# BARNABUS ARNASUNGAAQ

We have already discussed how Barnabus produced a plethora of muskoxen over a fifty-year span while somehow managing to avoid the formulaic (see Vol. One, Lot 73). It is interesting to take a step back and look at this oeuvre to see how his signature subject evolved over time. It is important to understand that the carving stone preferred by most Qamani'tuaq artists is amongst the hardest in the Arctic. The magnificent *Muskox* from 1973 featured on the cover of our July 2020 catalogue shows the work of an almost fifty-year-old Arnasungaaq physically capable of painstakingly chiseling hundreds of coarse guard hairs across the surface of the sculpture. In this fine example we see the same artist, now well into his seventies, concentrating on the overall essence of the subject instead of – perhaps literally – agonizing over every minute detail. Of course, by the time this piece was created Barnabus was able to avail himself of a variety of electric tools rarely used when he began his career. Here we see Barnabus ingeniously and economically using a grinding wheel to produce the guard hairs. The effect is wonderful, proving that as he aged and declined physically, Barnabus learned to work smarter, not harder!



**146 BARNABUS ARNASUNGAAQ** (1924-2017), QAMANI'TUAQ (BAKER LAKE), *Muskox*, c. 2000, stone, 8 x 14.75 x 5.5 in (20.3 x 37.5 x 14 cm), unsigned.  
ESTIMATE: \$6,000 / \$9,000  
Provenance: Images Art Gallery, Toronto; Acquired from the above by the Present Private Collection, Toronto.

**147 BARNABUS ARNASUNGAAQ** (1924-2017), QAMANI'TUAQ (BAKER LAKE), *Shaman's Amulets*, 1967, muskox horn, inlaid caribou hoof, and sinew, dimensions variable, overall: 0.75 x 4.5 x 4.5 in (1.9 x 11.4 x 11.4 cm), unsigned.

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

Provenance: Collection of Mr. Jack Butler, gift of the artist. Jack Butler was an arts advisor in Baker Lake in the crucial years of artistic flowering in the community from 1969 to 1976.

Exhibited & Published: Jean Blodgett, *The Coming and Going of the Shaman: Eskimo Shamanism and Art* (Winnipeg: Winnipeg Art Gallery, 1978), cat. 151, p. 208.

Published: "My Uncle Went to the Moon: An informal conversation with K. J. Butler" in *artscanada: Stones, bones and skin: Ritual and Shamanic Art* (Special issue, Dec. 1973/Jan. 1974, 154-158), p. 155.

Jack Butler's caption from the above-mentioned article reads in part: "They are replicas of a set that belongs to a practicing shaman, although I've never seen it [the original]. Therefore, I don't know if the shaman may use bits of the real thing: a piece of skull, a piece of the head of a bear, a piece from the head of a fox, a piece of the skin or a feather or the head of a bird. I don't know what kind of hand or piece of hand might be used . . ." Arnasungaaq carved this remarkable – and in our opinion, important – work two years before Jack Butler's arrival in Baker Lake, so it was not solicited by Butler as so many pieces in his collection were. If the set of amulets is indeed a "replica" it is certainly one invested with its own magic and power. It is one the most compelling and potent creations we have ever had the pleasure to offer.



**148 BARNABUS ARNASUNGAAQ** (1924-2017), QAMANI'TUAQ (BAKER LAKE), *Two Standing Women*, c. 1970-71, the first: muskox horn and graphite, 1.25 x 0.65 x 0.65 in (3 x 1.7 x 1.5 cm), unsigned; the second: wood and stain, 1.25 x 0.65 x 0.65 in (3 x 1.7 x 1.5 cm), signed: "ᐱᐱᐱᐱ".

ESTIMATE: \$600 / \$900

Provenance: Collection of Mr. Jack Butler, acquired directly from the artist. Jack Butler was an arts advisor in Baker Lake in the crucial years of artistic flowering in the community from 1969 to 1976.

One of the drawbacks of viewing artworks on a computer monitor is that everything appears to be the same size. Diminutive works achieve monumentality and monumental works appear modest in scale. On the plus side, works which one might gloss over due to their "inconsequential" dimensions get the chance to be taken more seriously. Such is the case with this striking pair of figures by Barnabus. They are as complete and powerful as monumental works by the artist yet small enough to be carried as a talisman. It is also interesting to note the rather atypical choice of materials for an artist best known for his work in stone. Delightful!



**149 BARNABUS ARNASUNGAAQ** (1924-2017), QAMANI'TUAQ (BAKER LAKE), *Muskox*, c. 1970-71, muskox horn and graphite, 1 x 1.5 x 0.5 in (2.5 x 3.8 x 1.3 cm), unsigned.

ESTIMATE: \$600 / \$900

Provenance: Collection of Mr. Jack Butler, acquired directly from the artist. Jack Butler was an arts advisor in Baker Lake in the crucial years of artistic flowering in the community from 1969 to 1976.

Like the previous lot, this charm-sized muskox packs as much punch as significantly larger works by the artist and one wonders whether it might have been carved as a fetish object (see Lot 147). Barnabus seems to have had a brief fascination with muskox horn as a carving material. Horn is certainly softer than the dense black stone in common usage in Baker Lake at the time and, unlike stone, is wonderfully translucent. The natural striations in the horn effectively mimic the coarse guard hairs of the muskox. Simply wonderful!

# AKEEAKTASHUK



**150 AKEEAKTASHUK** (1898-1954) m., INUKJUAK (PORT HARRISON), *Hunter Capturing a Seal*, early 1950s, stone, ivory, sinew, and soap, 9 x 6 x 6 in (22.9 x 15.2 x 15.2 cm), measurements reflect depth with inset tool, without: 4 in (10.2 cm).  
ESTIMATE: \$10,000 / \$15,000  
Provenance: An Ottawa Collection.

James Houston promoted Akeektashuk as a “star” already by 1950 and remembered him this way: “...Akiaktasuk, a plump, cheerful hunter who had the overall appearance of a hard, brown leather football and who, I believe, was the first major carver whose work was widely recognized. (He was the best of all the carvers trading into Inukjuak, at a time when important men like Sywooli, Johnny Inukpuk, Amidlak, and Isa Smiler were busy revealing their new talents with every new carving that they created.)” [1] Apparently the southern press agreed; one enthusiastic Montreal newspaper reporter dubbed him “the Arctic Angelo.” [2] Akeektashuk’s career was sadly short-lived; he and his family were part of a group of Inuit tricked into being relocated to Ellesmere Island by a government eager to maintain Arctic sovereignty. These “High Arctic exiles” were moved first to Craig Harbour, then to Grise Fiord in 1953. Akeektashuk stopped carving and died in a walrus hunting accident the next year.

Akeektashuk’s sculptures probably helped create the romantic notion of Inuit as stoical hunters. His sculptures are undoubtedly compelling and timeless images, but they must have seemed quite modern as well and amazingly, they feel so even today. Looking at *Hunter Capturing a Seal* we are still impressed by Akeektashuk’s clarity of vision. The powerfully built hunter looks surprisingly light on his feet and we sense a subtle feeling of movement in his stance as he attends to his catch. For a hunting scene there is no sense of violence but instead, as with the best of this artist’s compositions, a quiet energy. The sculpture is beautifully carved and finished. We love the way the base has been subtly shaped to mimic the uneven texture of an ice floe, and especially delight in the sensitive treatment of the seal’s eyelashes and whiskers. The animal is not simply an anonymous prey, but rather a character in its own right in Akeektashuk’s narrative. It’s touching to realize that Akeektashuk probably loved and admired seals as much as Osuitok and Kananginak loved and admired caribou.

1. See James Houston’s first memoir, *Confessions of an Igloo Dweller* (Toronto: McClelland & Stewart, 1995), p. 20.

2. Frank Lowe in *The Montreal Daily Star*, August 9, 1950, cited in Wight, *Early Masters* (WAG, 2006), p. 29.



**151 ABRAHAM NASTAPOKA** (1900-1981), INUKJUAK (PORT HARRISON), *Seated Hunter with Fox*, mid 1950s, stone, ivory, graphite, and soap, 6.75 x 9 x 4 in (17.1 x 22.9 x 10.2 cm), unsigned.  
ESTIMATE: \$2,000 / \$3,000

Provenance: A Montreal Private Collection; Walker’s Auctions, 22 Nov. 2017, Lot 90; A Montreal Collection.

A carving of a caribou c. 1950 by the respected camp leader Abraham Nastapoka is illustrated in Darlene Wight’s *Early Masters* catalogue (p. 74). It was collected on one of James Houston’s early trips to Inukjuak (then Port Harrison) and sold at the Guild of Crafts in Montreal. Hunters who had previously traded skins to the Hudson’s Bay Company began to bring artworks to trade as well; this new economic activity supplemented and eventually replaced the already declining fur trade. In this wonderful depiction of a seated hunter, Nastapoka perhaps autobiographically shows the hunter preparing to skin a captured fox. One wonders whether Nastapoka the hunter-artist was already seeing that there could be more than one way to put food on the table.



152 SHEOUAK PETAULASSIE (1918-1961) f., **PRINTMAKER: EEGYVUDLUK POOTOOGOOK** (1931-1999) m., KINNGAIT (CAPE DORSET), *Men Meeting*, 1960 #6, stencil print, 22/50, 19 x 12 in (48.3 x 30.5 cm).

ESTIMATE: \$1,800 / \$2,800

Provenance: Private Collection, Australia.

Although her life and career tragically cut short after producing ten prints for two annual collections, Sheouak Petaulassie left us with a truly striking collection of works. *Men Meeting* is a charming example of her playing with reflected imagery; the subtle asymmetry of the men, joined at the hands, is highlighted by the stark blocked ink on paper. The trio of clustered birds between them may well be the topic of conversation between them; their heads add a beautiful pop of colour to the scene. The legacy of Sheouak's unique style is kept alive through her lovely prints and fascinating drawings, and by the fact that she designed the West Baffin Eskimo Co-operative logo, still in use today.



153 NINGIUKULU TEEVEE (1963-) f., KINNGAIT (CAPE DORSET), *World Will End when Kiviuiq Turns to Stone*, 28 Oct 2013, coloured pencil on black paper, 30 x 22 in (76.2 x 55.9 cm), titled and dated: "ᑭᑭᑭᑭᑭ ᑭᑭᑭᑭᑭ ᑭᑭᑭᑭᑭ ᑭᑭᑭᑭᑭ" / world will end when Kiviuiq turns to stone / 10/23/13 /; signed: "ᑭᑭᑭᑭᑭ ᑭᑭᑭᑭᑭ".

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

Provenance: A British Columbia Collection.

Few can depict traditional myths and legends in the manner of Ningiukulu Teevee. Reimagining stories through a contemporary lens, Ningiukulu illuminates each image not only with incredible colours, but often with wit, humour, and clever flair. In this compelling coloured pencil drawing on black paper, she depicts one of the many stories associated with the mythical Inuk hero, Kiviuiq. Here we see one side of Kiviuiq's face quite literally turning to stone – but upon closer inspection, an entirely other world appears within the stone visage. Characters among animals of the land and sea appear amidst the undulating lines of the rock face, a visual summary of the many lives and journeys that make up Kiviuiq's epic adventures.



154 PARR (1893-1969) m., **PRINTMAKER: EEGYVUDLUK POOTOOGOOK** (1931-1999) m., KINNGAIT (CAPE DORSET), *Men and Walrus*, 1961 #65, stonecut print, 12/50, 26 x 16 in (66 x 40.6 cm), framed, sight.

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

Provenance: Private Collection, Québec.

A prolific artist during his relatively short career, Parr created drawings informed by his memories as a traditional hunter on the land and sea. In this work, we see not only a successful walrus hunt in the upper half, but also other snippets of figures observing walrus and a sled being pulled by dogs. The stars of this work are the positively mountainous black walrus, a focal point with its wonderfully textured body, and the much smaller figure of the hunter who has speared it. The tall, almost ghostly figures at the left of the work exemplify Parr's very earliest attempts at drawing humans and remind us why his art has sometimes been compared to that of young children. The figure at bottom left might well be a narrator, possibly Parr himself, regaling us with one of the many stories of his hunts from the past.

155 LUKE ANGUHADLUQ (1895-1982), **PRINTMAKER: WILLIAM NOAH** (1943-2020), QAMANITUAG (BAKER LAKE), *Hunting Caribou from Kayaks*, 1976 #23, stonecut and stencil print, 5/19, 25 x 39.5 in (63.5 x 100.3 cm).

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

Provenance: Private Collection, Manitoba.

This exquisite print is one of Anguhadluq's most famous images. It is also a tour-de-force example of Inuit printmaking by William Noah. The most technically complex ever attempted in the Baker Lake print shop, its creation required four stone blocks and several separate stencils. Only nineteen prints were eventually pulled, making this a rare collectible work. It depicts a classic Inuit hunting theme in the artist's trademark multiple perspective technique. Four tents on the shore act as arrows pointing to the kayakers heading out in pursuit of the caribou. The hunters are shown in a mixed bird's eye/frontal perspective in the shallow water, in contrast to the profile view of the tents. Ahead of them, the swimming caribou, numerous and clustered together are shown in profile in the water with waves rippling throughout. Unlike works of a similar theme by Luke, this work has a density that adds to the turbulent feel of the chase, and a lovely, muted colour palette.



ABRAHAM ANGHNIK RUBEN



Abraham Anghik Ruben is a keen consumer and researcher of the myths and legends of many northern cultures. Coupled with his skilled hand and unique vision, he has developed a staggering collection of works depicting the scenes and characters he has studied. In this piece, a female figure holds aloft the feminine and masculine faces of the Sun and Moon, respectively. While the story of the two astral beings as a brother and sister is well known, there is a variation that incorporates the story of the blind boy and the loon as the precursor to the events ending in the celestial chase. The central human figure might conceivably be the grandmother of the sister and brother, a cruel and selfish woman, but we don't think this is likely. Abraham's rendition of her is quite beautiful; his depiction of the female form has always been a sensitive affair, and here we are treated to rounded features, at once calm and expressive, much like those of the Sun and Moon in her hands. Perhaps she is a grandmother-as-storyteller, or someone symbolizing Mother Earth.

**156 ABRAHAM ANGHNIK RUBEN, O.C.** (1951-), PAULATUK / SALT SPRING ISLAND, B.C., *Keeper of the Sun and the Moon*, c. 2005, Brazilian soapstone, 19.5 x 21.5 x 10 in (49.5 x 54.6 x 25.4 cm), unsigned.  
ESTIMATE: \$7,000 / \$10,000  
Provenance: Images Art Gallery, Toronto; Acquired from the above by the present Private Collection, Toronto.

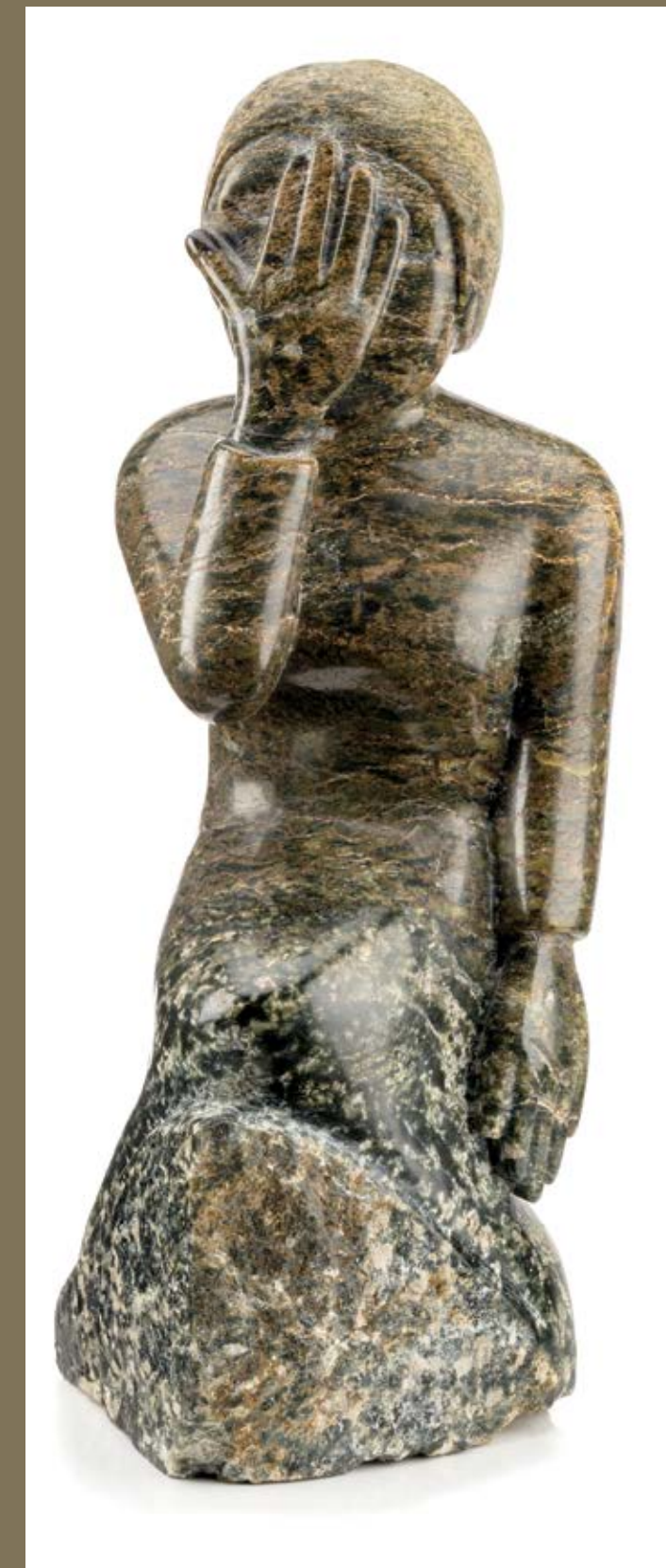
OVILOO TUNNILLIE

Typically depicted in long flowing gowns, Oviloo Tunnillie's women are instantly recognizable as hers thanks to the incredibly distinctive carving style she developed over the course of her career. Her grieving women were said to be in reference to family tragedies that the artist endured over the course of her life, including the murder of her father and death of her daughter. Oviloo was also known to reference the collective feeling of loss felt by the world after 9/11. A moving example was offered in the First Arts sale 1 Dec. 2020, Lot 107 (and is illustrated in Darlene Wight's 2016 WAG catalogue *Oviloo Tunnillie: A Woman's Story in Stone*, p. 56).

Particularly fascinating in this work is the emergence of the woman from a section of uncarved stone. One can only imagine the significance of this artistic decision. Uncarved or "raw" stone features elsewhere in Oviloo's sculptural work, in several self-portraits as a carver, for example *Self Portrait with Carving Stone* (1998) and *Woman Carving Stone* (2008), both also illustrated in Darlene Wight's catalogue, pp. 46 and 70. Here, however, the figure of a troubled woman truly emerges from the stone. Whether this enigmatic work depicts grief, shame, or "sculptor's block" is open to interpretation, but the image is still likely autobiographical in nature.

**157 OVILOO TUNNILLIE, R.C.A.** (1949-2014) f., KINNGAIT (CAPE DORSET), *Woman Emerging from Stone, Covering her Face*, 1997, stone, 16.75 x 7.25 x 9 in (42.5 x 18.4 x 22.9 cm), signed and dated: "ᐅᐱᐱ / ᐅᐱᐱ / 97".  
ESTIMATE: \$6,000 / \$9,000

Provenance: Artemis Gallery, Parry Sound; Acquired from the above by the present Private Collection, Toronto.



HOLLOW BACK TOTEM



Model totem poles in argillite became one of the most frequently seen uses for this infinitely carvable material, in addition to vessels, pipes, etc. Argillite takes form easily, and unlike wood, has no grain structure to influence sculpture. Argillite doesn't come off in chips or lumps, but rather all that is removed is reduced to black dust, easily blown away.

This early model pole has some unusual aspects to its composition that break out from the more common arrangements. The top figure is the head of a large whale, its blowhole and abbreviated dorsal fin right at the top of the pole, an unusual position for this image. But that's all we get to see of the whale; its large body and fins are absent. Below this is the head of a raven, beak pointing down onto the bird's breast, the wings to either side and the tail turned up between them, a much more frequently seen arrangement. Below the raven is a seated bear, its snout pointed down, and its forepaws held up to its chin. The bear's forearms at the elbows extend down to the level of its knees.

Steven C. Brown

**158 UNIDENTIFIED HAIDA ARTIST, Model Hollow Back Totem, c. 1880, argillite, 11.5 x 2.5 x 2 in (29.2 x 6.3 x 5.1 cm), old label: "11 1/2".**  
ESTIMATE: \$4,000 / \$6,000  
Provenance: A Vancouver Collection.



**159 UNIDENTIFIED TLINGIT ARTIST, Model Canoe Paddle, c. 1880, yellow cedar and paint, 37.25 x 1.25 x 4.75 in (94.6 x 3.2 x 12.1 cm)**

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

Provenance: A Vancouver Collection.

Proportionally correct and looking in photographs as if it's full size, this painted and carved paddle is a model, made to about one-half scale. The thickest part of the paddle is at the grip, just above the shoulders at the top of the blade. The handle becomes thinner as it gets wider, thinning down to where it meets the top grip. This gives a paddle in this form a contour something like a bow, able to bend slightly in length to give some extra snap to each stroke of the blade.

The painted designs appear to represent the head and tail of a whale, one of them on each side of the paddle. One side shows the head with its toothy mouth, a narrow pectoral fin, an ovoid and U-shape designs without the resolution of a tail. That appears on the other side of the paddle, where U-shape designs and an ovoid form with an eye taper the body down to where it meets the greater width of the tail, composed of an ovoid and U-shape. This may be a unique composition and it works well in this example.

Steven C. Brown

**160 UNIDENTIFIED TLINGIT ARTIST, Canoe Model, c. 1890, yellow cedar, black, red, and traces of Reckitt's blue pigment, 3.75 x 17.5 x 3.75 in (9.5 x 44.5 x 9.5 cm)**

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

Provenance: A Vancouver Collection.

Canoe models have been made over a long period of time, since before Euro-Americans arrived on the coast. Models are a way of encapsulating the essence of a full-size canoe in a smaller package. They probably served this function in teaching apprentices the proper details of canoe appearance before a large canoe was attempted. This painted canoe model features avian-symbolic designs on the bow and stern, and one large ovoid in the middle of each side. The paintings are well executed and give a lightness to the ends of the canoe. The interior has three well-shaped thwarts and a wide plank with a hole (quite a large hole), designed to represent a mast partner. This model does well in conveying the traditional lines and forms that have made this canoe design stand out as one of the finest hand-powered vessels in the world. The sweeping curves of the gunwales on each side have just the right amount of rise in them to emulate the best historical examples.

Steven C. Brown







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162

**161 JOHN MARKS (IRHTEENA)** (1876-1952), HAIDA, MASSET, *Model Totem Pole*, c. 1920s, argillite, 7 x 1.5 x 1 in (17.8 x 3.8 x 2.5 cm), unsigned.

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

Provenance: A Vancouver Collection.

Here is a highly unusual design for a Haida model pole in argillite, carved by a well-known artist by the name of John Marks of Masset. The composition follows convention in terms of how the images are stacked upon one another in a vertical line, but the content of those images is about as different as can be from the typical Haida model pole. The top figure is a woman, depicted with her arms folded at her waist. She is seated on the head of a small-beaked bird, whose head turns up at the back to accommodate the woman seated above. The bird has large round eyes and a small, slightly recurved beak. Its short, rounded body supports similarly short, rounded wings embellished with incised lines indicating feathers. Its small feet are perched on the forehead of another bird with a heavy brow, small eyes, and a small, triangular beak. Curiously, this bird's body and wings are carved to almost resemble body armour and shields. Between the wings is a small humanoid face of undetermined identity with a downturned mouth and small eyes.

Steven C. Brown

Marius Barbeau devotes a section to John Marks in his book *Haida Carvers in Argillite* (Ottawa: Dept. of Northern Affairs and Natural Resources / National Museum of Canada, 1957; repr. 1974), pp. 199-203. He discusses the artist's idiosyncratic style and imagery, noting that he was the only argillite carver to regularly depict nude women. Barbeau identifies the two birds as Hummingbirds, crest animals of Marks's family. An almost identical argillite pole is illustrated on page 199.

**162 UNIDENTIFIED HAIDA ARTIST, *Model Totem Pole***, c. 1920s-1940s, argillite, 13.5 x 2.75 x 2.5 in (34.3 x 7 x 6.3 cm), unsigned.

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

Provenance: A Vancouver Collection.

A well-carved, multi-figure argillite pole that features, from top, a killer whale, bear, dogfish (shark), frog, and Wasgo (sea wolf). By the early 20th century, Haida argillite model poles became a ubiquitous feature of the Northwest Coast art market. Many argillite carvers also worked in silver and gold, creating bracelets, brooches, and pendants that featured formline designs and techniques that transferred between the two media. This model pole was likely made by an artist who also carved silver, as the two-dimensional elements – particularly the tight cross-hatching and pointed split U-forms – reflect design elements found on Haida engraved silver spoons and ladles.

Christopher W. Smith

## RUFUS MOODY



A large argillite eagle feast dish by the renowned Haida argillite carver, Rufus Moody. He was a member of the Moody family of multigenerational argillite carvers who, along with his father and grandfather, "have probably contributed a greater volume of argillite than any three generations in a single family." [1] He was also the uncle of contemporary Haida carver Garner Moody. Rufus Moody was awarded the Order of Canada in 1976. This feast bowl is in the form of an eagle on its back, with the wings forming the sides of the dish and the eagle's talons carved in low relief on the rim, opposite the head. It's a good example of Moody's argillite carving style in that it combines bold Haida sculptural forms with finely incised lines that delineate feathers and other details. The dish also features abalone inlays in the eyes and around the rim of the bowl. Moody's pieces are found in several prominent public collections, including the Museum of Anthropology at UBC and the Museum of Vancouver.

1. Leslie Drew and Douglas Wilson, *Argillite: Art of the Haida* (North Vancouver, B.C.: Hancock House, 1980), p. 254.

Christopher W. Smith

**163 RUFUS MOODY, C.M.** (1923-1998), SKIDEGATE, B.C., *Eagle Form Model Feast Bowl*, c. late 1970s, argillite and abalone, 9.5 x 13 x 6.25 in (24.1 x 33 x 15.9 cm), signed and inscribed: "Rufus Moody, C.M. / Skidegate Mission / B.C."

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

Provenance: Private Collection, Victoria, B.C.

# JOHN TIKTAK



**164 JOHN TIKTAK, R.C.A.** (1916-1981), KANGIQLINIQ (RANKIN INLET), *Hunched Man*, c. 1970-74, stone, 6.75 x 2.75 x 3 in (17.1 x 7 x 7.6 cm), signed: "NC".  
ESTIMATE: \$6,000 / \$9,000  
Provenance: Acquired by a Private Collection, Saskatoon, gift of the artist; by descent in the family.

This powerful little figure of a stooping man was presented by Tiktak to John G. McConnell, a professor of geography whose research took him to the region regularly during the late 1960s and early 1970s. McConnell had been introduced to the artist by his friend the anthropologist Robert Williamson, Tiktak's neighbour, close friend, and enthusiastic supporter. Tiktak is reported to have stated that the carving represented an old man and jokingly claimed that it was a self-portrait. In our June 2022 sale (Lot 33) we featured a powerful yet whimsical whistling figure by the artist, noting that it showed Tiktak at his most human and charming. *Hunched Man* further shows us the range of emotions that Tiktak achieved with minimal means. The work displays similar humanity but with an added poignancy that is quite touching. [1]

In a style typical of Tiktak's later works, the subject is portrayed as a simplified, robust figure whose arms and legs are defined by three voids. [2] (These hollows are Tiktak's greatest invention and have led to many comparisons with the sculptures of Henry Moore.) What separates this figure from the majority of Tiktak's oeuvre is the way the subject's head seems to be weighed down by old age or fatigue. Although Tiktak was not particularly old when he created this piece, he was increasingly bothered by an old workplace injury he suffered at the Rankin Inlet nickel mine in 1959.

1. In the words of Robert Williamson, "Tiktak... [uses] tension with his discipline of line and volume to evoke intensity of feeling, simple insight and a stark and simple humanity that strikes upon the heart." From "An Arctic Gathering" in Norman Zepp, *The Williamson Collection of Inuit Sculpture* (Regina: Norman Mackenzie Art Gallery, University of Regina, 1987), p. 7.

2. See First Arts, 28 May 2019 (Lot 44), and 12 July 2020 (Lot 90) for late 1960s works in a similar style.



**165 GEORGE TATANNIQ** (1910-1991), QAMANI'TUAQ (BAKER LAKE), *Muskox*, c. 1977, stone and muskox horn, 4.5 x 8.75 x 3.25 in (11.4 x 22.2 x 8.3 cm), signed: "CCσ".  
ESTIMATE: \$4,000 / \$6,000

Provenance: Waddington's, Toronto, November 2010, Lot 245; Acquired from the above by the Norman Zepp & Judith Varga Collection, Saskatoon.

The muskox was a subject that Tatanniq would revisit frequently over a period of two decades and it is interesting to look at the evolution of their design. Tatanniq's muskoxen from the early 1960s are rather tall and svelte, perched atop almost delicate legs. As he moved into the 1970s, Tatanniq began making muskoxen that were often shorter and more stout and solid. And whereas his earlier beasts were usually given a smooth finish, the '70s sculptures paid greater attention to the long coarse guard hairs that make the muskox such a visually striking animal. In other words, the artist moved from semi-abstract to a greater naturalism. In this fine example we see an animal standing at rest on a calm day. The almost exclusively vertical striations of its coat confirm this, conveying to this charming beast an air of serenity and strength.

**166 TUNA IQULIQ** (1934-2015) m., QAMANI'TUAQ (BAKER LAKE), *Muskox*, c. 1980, stone, 3 x 5 x 1.75 in (7.6 x 12.7 x 4.4 cm), signed: "Δdc".  
ESTIMATE: \$800 / \$1,200

Provenance: An Ottawa Collection.

Tuna's approach to the muskox is decidedly different from Tatanniq's (see previous Lot 165). Arguably its style is closer to that of Barnabus Arnasungaaq (see Lot 146); certainly, its overall look feels "muscular" rather than serene. Most notably, however, Tuna presents us here with perhaps the most formidable set of horns we have ever seen! Their outlandishly outside forms would certainly challenge any rival or predator foolish enough to engage this animal in battle. They are certainly visually compelling, matched by a robust body but almost dwarfing the animal's diminutive head. What makes this depiction of almost bewildering power so amazing is that the work fits comfortably into the palm of one's hand! Brilliant and astonishing.



**167 EEGYVUDLUK POOTOOGOOK** (1931-1999) m., KINNGAIT (CAPE DORSET), *Seated Man Sticking Out his Tongue*, c. early 1960s, stone, 7 x 5 x 5 in (17.8 x 12.7 x 12.7 cm), unsigned; with partial affixed typeset label, "[#32 E. Pootoogook / Seated Man?]"

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

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

The brother of Cape Dorset artists Kananginak, Paulassie and Pudlat Pootoogook, Eegyvudluk Pootoogook was not a prolific sculptor. He focused his energies instead on his work as a stonecutter and printer in the Cape Dorset printmaking studio. In a decades long career at the studio, Eegyvudluk participated in the production of many of the most important prints produced in the community including Kenojuk Ashevak's iconic *Enchanted Owl* (see Lot 11). He was, however, both a highly gifted and highly original sculptor. Masterful depictions of animals from the early 1960s include the marvelous *Hawk and Young* (see Lot 35) and the famous *Dog Spirit* (see Hessel, *Inuit Art*, 1998, pl. 149 and elsewhere). *Seated Man Sticking Out his Tongue* is superbly carved and delightfully comical. We wonder whether this jolly man is simply laughing uncontrollably or if he's participating in a "making silly faces" competition. Perhaps it's a self-portrait! Interestingly, several of Eegyvudluk's animal sculptures show the subjects with protruding tongues: an owl, a hare, and a spirit creature that we know of.



**168 THOMASSIE KUDLUK** (1910-1989) KANGIRSUK (PAYNE BAY / BELLIN), *Dog Team and Sled*, 20 March 1976, stone and stain, 3 x 6.5 x 6.5 in (7.6 x 16.5 x 16.5 cm), dated: "1976 / MARS / 26 / Λσ"; signed and inscribed: "ᑕᑭᑭᑦ ᑕᑭᑭᑦ / ᑕᑭᑭᑦᑕᑭᑭᑦ"; extensively inscribed along the edges and underside, "ᑕᑭᑭᑦᑕᑭᑭᑦ ᑕᑭᑭᑦᑕᑭᑭᑦ ᑕᑭᑭᑦᑕᑭᑭᑦ ᑕᑭᑭᑦᑕᑭᑭᑦ"; incised on the underside with a shallow relief carving of a man hunting by kayak.

ESTIMATE: \$1,200 / \$1,800

Provenance: The Isaacs/Innuit Gallery, Toronto; Acquired by the Norman Zepp & Judith Varga Collection, Saskatoon, 1995.

Published: Robert Kardosh, *Vision and Form: The Norman Zepp - Judith Varga Collection of Inuit Art*, (Vancouver: Marion Scott Gallery, 2003), fig. 4, p. 116.

If one were to draw up a list of Inuit artists whose work best embodies the idea of "folk art," Thomassie Kudluk would likely be at the top. His carvings are the products of a true original; they are deliciously unglamorous to the point of crudeness, while their commentaries – often in large syllabics inscribed in plain view – can be hilarious, acerbic, downright bizarre, or all three. This delightful work is a marvelous example; we had no trouble dating the work, for one thing! Furthermore, its mocking commentary, bearing no relation whatsoever to the imagery, seems to poke fun at both *qallunaat* and Inuit: "A song: grandmother, grandfather, what's the matter with you? Do you feel it's disgusting to accept the white man's offers? The nurse has directed you to take your pills regularly." To call this little gem "quirky" would be putting it mildly; *Dog Team and Sled* is a stylistic, conceptual, and comedic tour de force.



**169 PROBABLY ALACIE SAKIAGAQ** (1928-1990) f., SALLUIT (SUGLUK), *Standing Woman, Plaiting her Hair*, c. 1954-56, ivory and pigmented inlay, 5.75 x 2 x 1.5 in (14.6 x 5.1 x 3.8 cm), unsigned.

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

Provenance: Private Collection, USA.

Compared with the brief but impressive outpouring of stone sculptures from Salluit in the 1950s, ivory carvings from this period are quite rare. One similarly sized and proportioned work that comes to mind is illustrated in George Swinton's *Sculpture of the Inuit* (1972/92), fig. 410; note the similarity in the delineation of parka trim, with thin inked lines. The work in Swinton is charming if somewhat naïve in style and workmanship, while *Standing Woman, Plaiting her Hair* is a stunningly beautiful little sculpture. The woman's overall slim proportions and very slight tilt reflect the shape and curvature of the walrus tusk from which she was carved, but the delicacy with which her various parts and details are rendered is due to the skill and talent of her maker. We would be remiss if we did not point out the remarkable similarity between this gem and the imposing *Standing Woman Holding her Braids* by Alacie Sakiagaaq, which graced the cover of our 12 June 2023 catalogue cover (Lot 62). It's an amazing coincidence that these two masterpieces, likely carved by the same female artist from Salluit, should turn up within months of each other.

**170 UNIDENTIFIED ARTIST KINNGAIT** (CAPE DORSET), *Necklace and Artist-made Containing Pouch*, c. mid-1970s, the necklace: antler, stone, metal, and black inlay, chain, total length: 20.5 in (52.1 cm) / pendant: 4.5 x 3 x 0.25 in (11.4 x 7.6 x 0.6 cm) / the pouch: duffle, cotton fabric, cotton thread, and stone, 13.5 x 5.25 x 0.5 in (34.3 x 13.3 x 1.3 cm), each with WBEC chop; each unsigned.

ESTIMATE: \$1,200 / \$1,800

Provenance: Private Collection, Winnipeg, MB.

The 1970s marked a pivotal period of innovation at the Kinngait Studios; lithography was introduced, as was acrylic painting and jewelry-making through experimental workshops. While the jewelry workshop in particular did not survive the test of time and market economics, extraordinary creations such as this one were made during this seldom-mentioned magic moment.

In this exquisite necklace and pouch, metal is mixed with stone and antler to create an intricate and charming wearable work of art. A tattooed face of green serpentine stone presents as its central emblem, flanked by lovely birds – imagery echoed in the delightful pouch. We hope that future research will uncover the identity of this artist.





**171** **MARTHA IKIPERIAK EEKERKIK** (1912-1979), ARVIAT (ESKIMO POINT), *Woman with Fussing Child*, c. 1970, stone, 9.5 x 5.25 x 3 in (24.1 x 13.3 x 7.6 cm), signed with syllabics obscured by igloo/artist identification tag.

ESTIMATE: \$1,200 / \$1,800

Provenance: A Montreal Collection.

Martha Ikiperiak was the wife of the Arviat sculptor Romeo Eekerik, who was famous for his carefully crafted antler sculptures. Ikiperiak herself created a few works on cloth and carved only seldom, which is an enormous shame because *Woman with Fussing Child* is one of the most captivating Arviat sculptures we have had the pleasure of offering. On the one hand it is charming in its naiveté; on the other it is brilliant in its portrayal of the small details of family life. We love the way the mother's hood frames the tilt of her head as she makes room for her small child who seems desperate to clamber out of the confines of the amautiq. The back of the carving is equally lovely, showing off the forms of both hood and pouch – which are shown gently bulging to the right as they accommodate the child's body. These are subtle and masterful and delightful touches.

**172** **ELIZABETH NUTARAALUK AULATJUT** (1914-1998), ARVIAT (ESKIMO POINT), *Kneeling Woman*, late 1980s, stone, 6 x 7 x 5.5 in (15.2 x 17.8 x 14 cm), signed: "ᑭᑭᑭᑭ".

ESTIMATE: \$1,800 / \$2,800

Provenance: Private Collection, USA.

As recognizable as her earlier works are for their strength in pose, emotional content, and distinctive carved features, Elizabeth Nutaraaluk's later works are known for their simpler, blocky forms and brutalism. For a late sculpture, *Kneeling Woman* is a surprisingly charming study in planes and angles, almost cubist in style. With its degree of geometric minimalism, it might almost be mistaken for a work by John Pangnark. But the stark facial features show Nutaraaluk's hand, and her trademark pair of hatch-mark braids running along the woman's back leave no doubt as to this sculpture's authorship.



**173** **ELIZABETH NUTARAALUK AULATJUT** (1914-1998), ARVIAT (ESKIMO POINT), *Kayaker and Owl*, c. late 1960s, antler and black inlay, 5.25 x 16 x 5 in (13.3 x 40.6 x 12.7 cm), signed: "ᑭᑭ[?]ᑭ".

ESTIMATE: \$1,200 / \$1,800

Provenance: Private Collection, BC.

One could be forgiven for thinking that this delightful antler sculpture was carved by Luke Anowtalik, known for his frequent use of antler. However, the work is by his mother-in-law Elizabeth Nutaraaluk. She is famous for her stone sculptures (see Lots 69 and 172), however one of her earliest documented works is an antler carving of a kayaker hunting a caribou from 1966 (see George Swinton, *Sculpture of the Inuit, 1972/92*, fig. 604), and she is also known to have carved whale bone. The highly distinctive facial features that the artist imparted to her stone sculptures is evident here in the kayaker's profile.



**174** **LUKE ANOWTALIK** (1932-2006), ARVIAT (ESKIMO POINT), *Kayaker*, c. early 1970s, antler, 3.5 x 15 x 3.5 in (8.9 x 38.1 x 8.9 cm), measurements reflect dimensions with inset paddle, unsigned.

ESTIMATE: \$800 / \$1,200

Provenance: Private Collection, BC.

The homeland of the Ahiarmiut Caribou Inuit, west of Hudson Bay, is full of lakes large and small, thus the kayak was a vital part of Anowtalik's life. Carved from caribou antler, this kayak and figure have the feel of a toy rather than a more lifelike model. In a discussion of Arviat art George Swinton writes: "One of the Inuktitut words used in earlier times for carvings was pinguaq, meaning toy (or 'playful imitation') ... The ethic of making a carving a pinguaq is still pretty strong in Eskimo Point." [1] Perhaps more than any other artist, Anowtalik's antler works epitomize this concept. This kayaker sports the well-known open-mouthed expression of Luke's little figures. One can easily imagine this to be an excited reaction to something in the water, possibly a caribou!

1. See Swinton's essay "Memories of Eskimo Point 1967-1979" in Bernadette Driscoll, *Eskimo Point/Arviat* (WAG, 1982), p. 14.

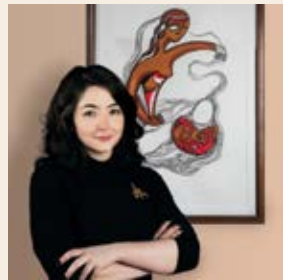
## THE FIRST ARTS TEAM

Founded in 2018, First Arts Premier Inc. is committed to offering the highest level of professionalism and scholarship in the resale market for Inuit, First Nations, and Métis art through an ambitious program of twice-yearly catalogued live auctions, online auctions, and retail exhibitions. The team at First Arts brings a wealth of experience working with Indigenous art and artists, art collectors, and museums.



**Ingo Hessel** began working at the federal government's Canadian Inuit Art Information Centre in 1983. He has authored several books and museum exhibition catalogues including the landmark *Inuit Art: An Introduction* and has lectured and taught university courses. Ingo has held curatorial appointments in Toronto and Phoenix, co-curated the AGO exhibition *Inuit Modern*, and has conducted numerous research trips to the Arctic. Ingo curated catalogued auctions of Inuit & First Nations art at Walker's Auctions from 2011 to 2018 before founding First Arts.

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**Nadine Di Monte**, a graduate in Art History from Queen's University, is a specialist in Inuit & First Nations art as well as Canadian art. She worked for five years at Waddington's Auctioneers and Appraisers, then three years for the Alan Klinkhoff Gallery in Toronto, before assuming her position as Director of First Arts in 2019.

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**Patricia Feheley, C.M.**, daughter of the early Inuit art champion and pioneer dealer M.F. "Budd" Feheley, has worked with Inuit art for over four decades. Feheley Fine Arts is one of Canada's premier Inuit art galleries, specializing in nurturing and promoting contemporary artists. Patricia has travelled north continuously for forty years, consults extensively and has held board positions at the Inuit Art Foundation and the Canadian Cultural Property Export Review Board. She was appointed as a Member of the Order of Canada in 2021 for her contributions to Inuit art and the Canadian art scene.

[info@FirstArts.ca](mailto:info@FirstArts.ca)



**Mark London**, also a second-generation art dealer, grew up working at Montreal's Galerie Elca London when it specialized in Canadian and international art with a sideline in Inuit art. Assuming the helm of the gallery in the late 1980s, Mark transformed it into one of the preeminent Inuit galleries in the country, specializing in older, classic works. Mark has extensive appraisal and consulting experience and has served on the board of the Art Dealers Association of Canada.

[mark@FirstArts.ca](mailto:mark@FirstArts.ca)



**Ashley Cook**, a graduate of York University's Fine Arts program and Toronto Metropolitan University's Photographic Preservation and Collections Management MA program, worked at Balzac Fine Arts, the Museum of Inuit Art, the Inuit Art Foundation, and most recently Feheley Fine Arts before moving to her current position at First Arts.

[billing@FirstArts.ca](mailto:billing@FirstArts.ca)

## OUR CONSULTANTS

We are immensely grateful to the following distinguished consultants who have provided us with their advice, expertise, and insights, and whose essays appear in these catalogues:

**Steven Clay Brown** served as Curator of Northwest Coast Art at the Seattle Art Museum from 1990 to 2000 and has taught classes in NW Coast art for universities and colleges in Washington and Alaska. He is the author of several books in the field including *The Spirit Within* (1995), *Native Visions* (1998), and *Spirits of the Water* (2000) as well as numerous articles and essays in various anthologies and periodicals. He also has experience in carving traditional sculptural styles of the NW Coast and has performed replications and restorations of historical works including totem poles, house-posts, canoes and individual objects.

**Gary Wyatt** has worked with contemporary Northwest Coast artists for over thirty-five years, and from 1995-2019 was the co-owner of Spirit Wrestler Gallery in Vancouver. He is the author of several books on contemporary Northwest Coast art including *Spirit Faces* (1994), *Mythic Beings* (1999), and *Seekers and Travellers* (2012). His latest book project is *Echoes of the Supernatural: The Graphic Art of Robert Davidson* (2022), co-authored with Robert Davidson.

**Christopher W. Smith**, originally from Alaska, is a Vancouver-based writer and scholar with over twenty years of research experience. His work primarily concerns the collection, circulation, and representation of 19th and 20th century Alaska Native and Northwest Coast objects in museums and the ethnographic art market. He is currently a doctoral candidate in Museum Anthropology at the University of British Columbia and a 2023 Redefining Canadian Art History Fellow with the Art Canada Institute.

**Mark A. Cheetham** is a freelance writer and curator and a professor of art history at the University of Toronto. He is author of two books on modern and contemporary abstract art, *The Rhetoric of Purity* (1994) and *Abstract Art Against Autonomy* (2006). His current research includes contemporary ecological art, the use of analogy in art history and museums, and the image cultures of 19th-century Arctic voyaging from the Anglosphere.





## Nunavut Inuit Heritage Centre: Bringing Inuit Heritage Closer to Home

By Catherine C. Cole, Director of Planning, Inuit Heritage Trust

On Nunavut Day, July 9, 2023, Inuit Heritage Trust (IHT) announced that a team led by Dorte Mandrup Architects of Denmark had won the international competition to design the Nunavut Inuit Heritage Centre (NIHC) in Iqaluit. The need for this facility was considered “urgent” in the Nunavut Agreement **30 years ago and is now dire. The 55,000 sq ft facility will allow the return of Nunavut’s cultural belongings. Because there is no facility** in Nunavut to properly house the collection, 7,500 works of Inuit art are being managed by the Winnipeg Art Gallery’s *Qaumajuq*, inaccessible to Nunavut Inuit and at a significant cost to the Government of Nunavut (GN). (The 140,000 objects in the archaeology, ethnology, paleontology, and history collections are being stored at the Canadian Museum of Nature in Gatineau). Beyond the traditional functions of collections and exhibitions, the NIHC will provide a venue for performances, workshops, and other programs, and support healing and reconciliation. The NIHC will also support the development of a heritage network throughout Nunavut.

The project is Inuit-led, with a Steering Committee comprised of members of the five Inuit organizations designated under the Nunavut Agreement overseeing the project: Nunavut Tunngavik Incorporated (NTI), the Qikiqtani Inuit Association (QIA), the Kitikmeot Inuit Association (KitIA), the Kivalliq Inuit Association (KivIA), and IHT. The Department of Culture and Heritage, GN recently joined the Committee. As IHT Executive Director William Beveridge says, “We have waited many years for this opportunity and have never been this close to realizing our dream.”

The architects will develop the conceptual design through the Fall/Winter. The developed design will be complete in May 2024 and site preparation will begin next summer. Construction is expected to be complete in 2027/2028. As this is a new cultural heritage centre, as well as a new facility, work is also underway to research, develop and pilot various educational and cultural programs. An Inuit-led Exhibitions and Programs Committee is being established to direct the consultants contracted to develop the Interpretive Plan. IHT held a territory-wide Heritage Summit in March 2023. The Summit was held in Winnipeg to allow participants to see the Inuit art collection at *Qaumajuq* that will return to Nunavut. IHT is now organizing a series of regional Heritage Summits early in 2024 in communities throughout Nunavut.

Preliminary plans for the NIHC have been developed through extensive community consultations, and include long-term and temporary exhibition galleries, an IQ Lab, named for the principles of Inuit *Qaujimajatuqangit*, Inuit societal values. The IQ Lab will incorporate visible storage organized by region, as well as a study area for cultural belongings and archival records, a specialized Inuit/Northern library, computers with resources such as Inuit Broadcasting Corporation and oral history recordings, a digital maker space, and place names maps. A unique single case exhibit in the lobby, reminiscent of a *Nattinnak*, iceberg, will showcase the work of a single artist featured in each issue of the *Inuit Art Quarterly*. Another single case exhibit could show a variety of different stones from throughout the territory and work created from them, to help visitors to understand what is involved in carving. There will be several workshop spaces: a carving studio, an art studio, a woodworking shop, a sewing workshop, and skin preparation room to allow Inuit to teach, learn and practice cultural skills. The centre will also house a theatre, shop, and café. IHT has developed a curriculum-based Inuit art program that is in phased implementation with the GN’s Department of Education.



Dorte Mandrup

Since the 1993 Nunavut Agreement, federal government support for the Truth and Reconciliation Commission’s Calls to Action and adoption of the United Nations Declaration on Rights of Indigenous Peoples (UNDRIP) and Bill C-15 that commits the Government to implement the Declaration, have underscored the urgency of this initiative to recognize Inuit rights. UNDRIP Articles 11 and 12 require the Government to invest in a territorial heritage centre which will allow Inuit to practice and revitalize cultural traditions and customs; maintain, protect and develop past, present and future manifestations of Inuit culture through restitution of cultural, intellectual, religious and spiritual property; have control of ceremonial objects, and respect Inuit rights to repatriate human remains. In sum, the Declaration requires states to enable access and/or repatriation of ceremonial objects and human remains.

The NIHC will benefit Inuit throughout Nunavut through capacity building and collaborative exhibitions and programs. It will support the four pillars of sustainability, including:

- **Economic**, e.g., job creation and training both during planning and construction and once open to the public
- **Social**, e.g., mental health, suicide prevention, literacy
- **Cultural**, e.g., language and traditional skill revitalization, identity, and
- **Environmental**, e.g., LEED Silver facility, exhibitions and programs related to climate change and Inuit relationships to the land.

Creation of the NIHC is a high priority for the Inuit organizations because of the many benefits it will provide, and the role it will play in reaffirming cultural identity. Likewise, it will be a priority for collectors because it will foster more interest in Inuit art and support the future development of art and artists.

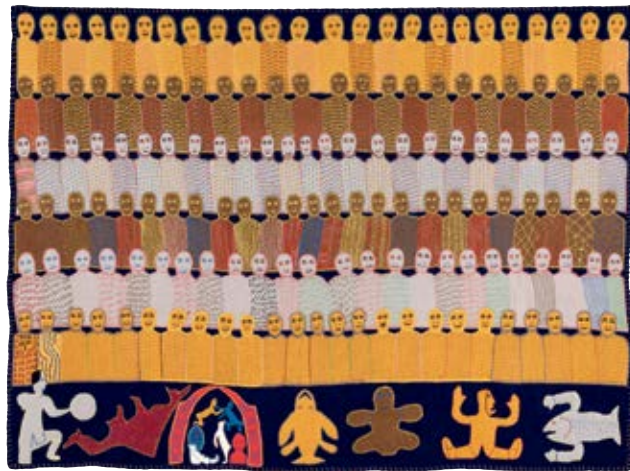
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