

First Arts

INUIT & FIRST NATIONS ART

From the Collection of John & Joyce Price

Volume I

December 8, 2025





INUIT & FIRST NATIONS ART AUCTION

Monday 8 December 2025 at 7:00 PM ET

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

PREVIEWS

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

or by *appointment*

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First Arts

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VOLUME ONE

Lots 1-81

Director's Note

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

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

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

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

Nadine

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Acknowledgements

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

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

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

Nadine, Mark, and Pat

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

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

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



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

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



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

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

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

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



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

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

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

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

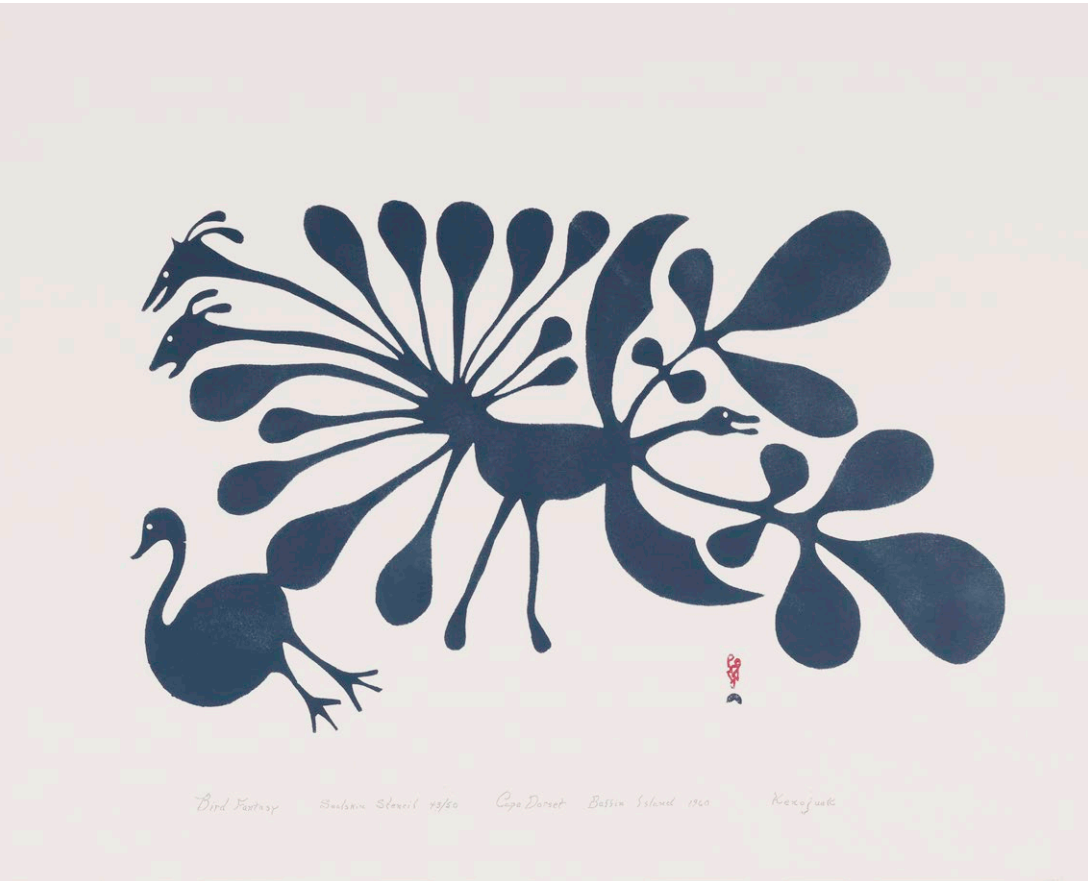


6 **NIVIAQSI (NIVIAKSIK)**, *Char Fisherman (Fishermen)*, 1959 (Dorset Series), Printmaker: **IYOLA KINGWATSIK** (1933-2000) Kinngait (Cape Dorset), stencil, 12 x 24 in (30.5 x 61 cm), 33/50, framed.
CAD 4,000 – CAD 6,000

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

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

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



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

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

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

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

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

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

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

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

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



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

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

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

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

CAD 2,000 – CAD 3,000

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

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

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



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

CAD 1,500 – CAD 2,500

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

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

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





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

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

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

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



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

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

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

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

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

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





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

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

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

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

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



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



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

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

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

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

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



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

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

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

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

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

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

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

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



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

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

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

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





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

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

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

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

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



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

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

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



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

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



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

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

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

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

1. See lot 42, this sale.

Christopher W. Smith



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

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

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

Christopher W. Smith



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

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

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

Christopher W. Smith



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

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

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

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

CAD 7,000 – CAD 10,000

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



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

CAD 2,500 – CAD 3,500

Thomas Ugjuk, son of the celebrated Rankin Inlet artist John Kavik (see Lot 17), spent much of his early life in the region between Baker Lake and Cambridge Bay before settling in Rankin Inlet in 1958 to work at the nickel mine, which closed in 1962. Unlike his father, Ugjuk did not become a full-time artist but carving remained an important part of his life. It allowed him to support his family and purchase essential hunting supplies. Ugjuk continued to hunt well into his seventies. Living with his son until shortly before his passing in 1993, Kavik left a direct imprint on Ugjuk, whose sculptures reflect the raw, expressive style of his father and continue a deeply personal and familial approach to art-making.

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



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

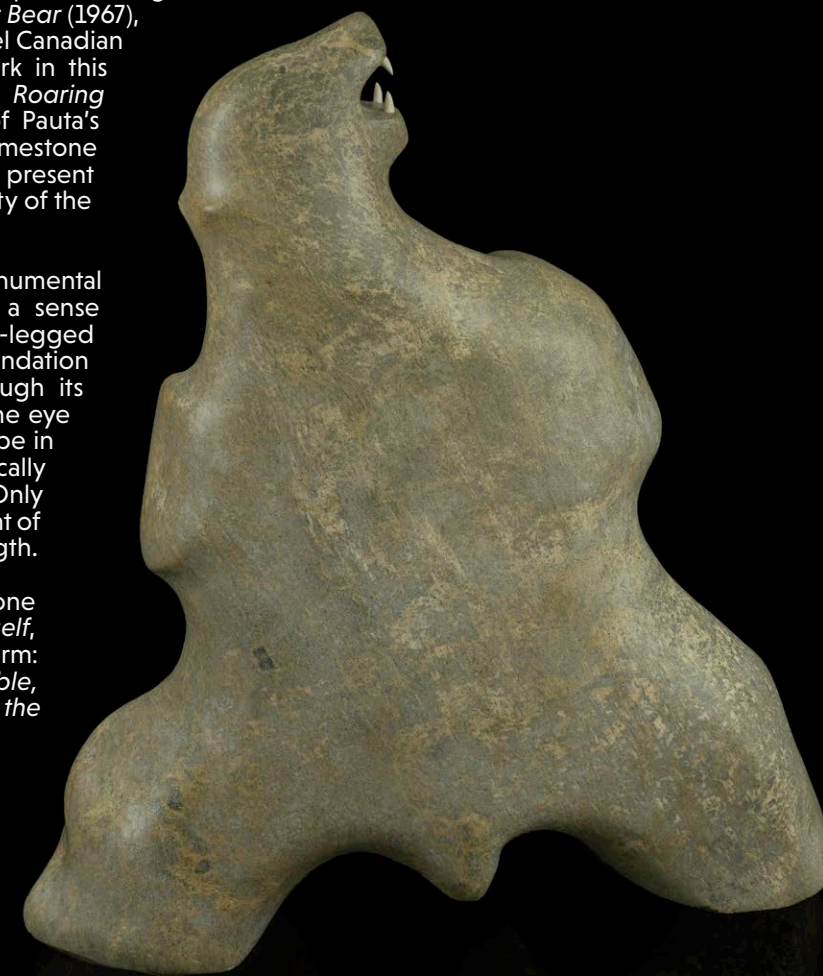
Pauta and polar bears are inextricably linked in Inuit art, bound together in a way that is both personal and mythic. In Cape Dorset, there is a well-known story of the elderly Pauta offering food to a polar bear that had wandered into town. "I like to carve what I feel, not merely what I see," Pauta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

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

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

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

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





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

CAD 4,000 – CAD 6,000

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

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

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

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



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

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

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

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

CAD 4,000 – CAD 6,000

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

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

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



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

CAD 6,000 – CAD 9,000

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



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

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

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

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

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



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

CAD 12,000 – CAD 18,000

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

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

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

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

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

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

32 OVILOO TUNNILLIE, R.C.A., *Ikeyukta Tunnillie Holding Her Drawing of an Owl*, c. 2008, stone, 14.5 x 13.5 x 10 in (36.8 x 34.3 x 25.4 cm) signed, "ᐃᓄᓂ ᐅᓇᓂ".
CAD 9,000 – CAD 12,000

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

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





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

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

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

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

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

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

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

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





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

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

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

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

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

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



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

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

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

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

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

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

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

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



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

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

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

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

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

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

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





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

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

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

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

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

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

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

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

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

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





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

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

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

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

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

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

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

2. Ibid., p. 45





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

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

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



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

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

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

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

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

Christopher W. Smith





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

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

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

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

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

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

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

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

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



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

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

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

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

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



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

CAD 2,500 – CAD 3,500

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

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



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

CAD 10,000 – CAD 15,000

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

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

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

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

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



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

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

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

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

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

CAD 12,000 – CAD 18,000

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

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





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

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

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

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

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





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

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

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

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



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

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

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

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

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

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





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

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

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

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

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



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

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

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

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



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

CAD 12,000 – CAD 18,000

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

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

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

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

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

Gary Wyatt

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

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

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

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

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

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

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

Christopher W. Smith





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

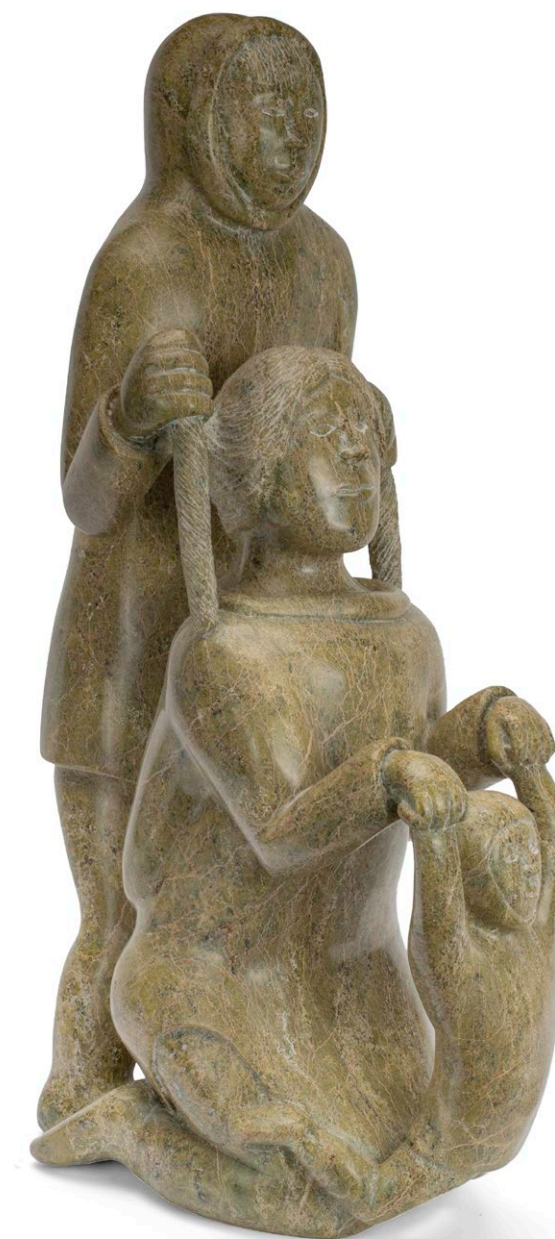
We have been fortunate to have been the stewards of some of the select few of Niviaqsi's carved works, including several from the Prices' collection in recent sales [1]. His sculptural output truly highlighted his particular eye for form and detail in stone, despite his skills as a master printer monopolizing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

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

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

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

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





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

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

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

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

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

CAD 5,000 – CAD 8,000

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



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

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

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

CAD 2,500 – CAD 3,500

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

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

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



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

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

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



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

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

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

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

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



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



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

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

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



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

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



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

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

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

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

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

CAD 300 – CAD 500

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

Christopher W. Smith



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

CAD 600 – CAD 900

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

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

Christopher W. Smith

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

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

Christopher W. Smith



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

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

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

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

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



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

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

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

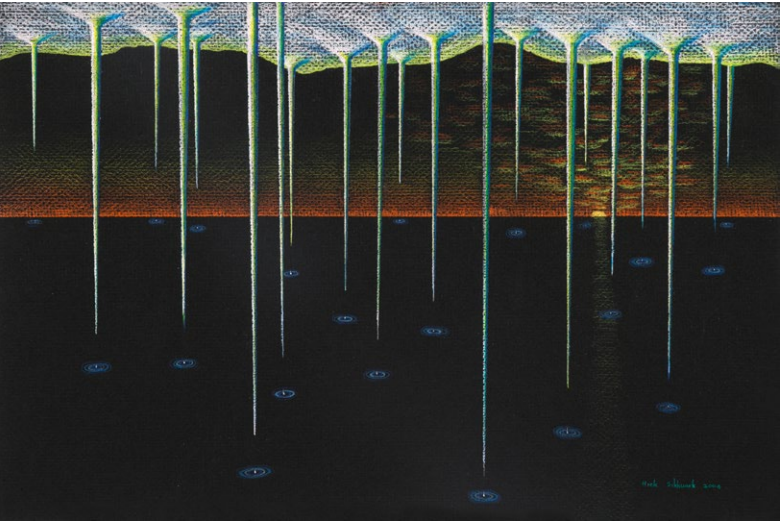


73 NICK SIKKUARK, *Untitled (Surreal Landscape)*, 2004, coloured pencil on black wove paper, 12 x 18 in (30.5 x 45.7 cm), signed and dated, "Nick Sikkuark 2004".
CAD 1,200 – CAD 1,800

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

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

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



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

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



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



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

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

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

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

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

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



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

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

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





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

CAD 600 – CAD 900

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

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

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



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

CAD 1,500 – CAD 2,500

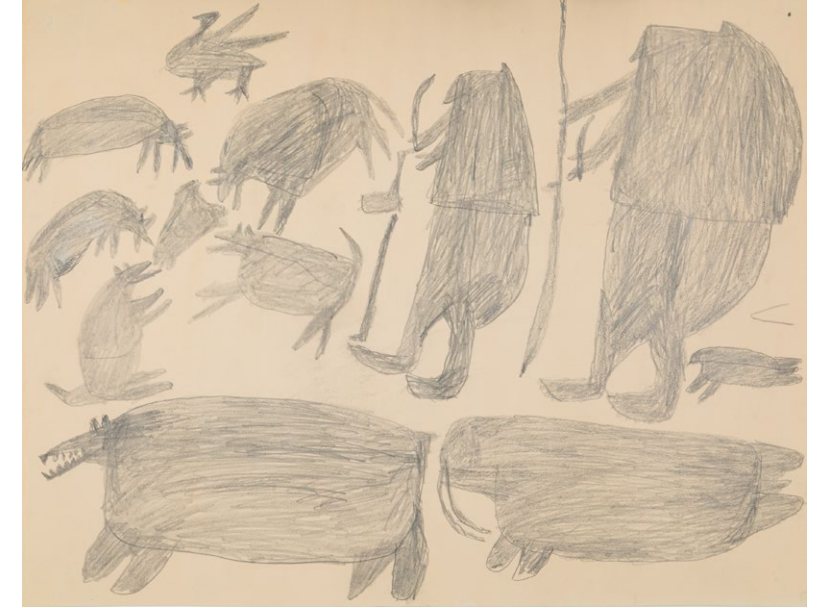
Provenance: Private collection, Montreal; Galerie Elca London, Montreal; Acquired from the above by John and Joyce Price, c. 2005.

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

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

CAD 3,500 – CAD 5,000

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



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

CAD 5,000 – CAD 8,000

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



INDEX

AKESUK, LATCHOLASSIE , m., (1919-2000), Kinngait (Cape Dorset)	44
ANGUHADLUQ, LUKE , m., (1895-1982), Qamani’tuaq (Baker Lake)	63
ANOWTALIK, LUKE , m., (1932-2006), Arviat (Eskimo Point)	4
AQIGAAQ, MATHEW , m., (1940-2010), Qamani’tuaq (Baker Lake)	76
ARLOOKTOO, KOWISA , m., (1966-) KIMMIRUT (LAKE HARBOUR)	45
ARNASUNGAAQ, BARNABUS , m., (1924-2017) Qamani’tuaq (Baker Lake)	28
ASHEVAK, KENOJUAK , f., (1927-2013), Kinngait (Cape Dorset)	2, 7, 18, 19, 20, 39
ASHEVAK, OOLOOSIE , f., (1991-) Kinngait (Cape Dorset)	49
ASHOONA, SHUVINAI , f., (1961-) Kinngait (Cape Dorset)	81
AYAQ ANOWTALIK, MARY , f., (1938-2024) Arviat (Eskimo Point)	62
DAVID, JOE , m., (1946-) Nuu-Chah-Nulth, Tofino, B.C.	21
DAVIDSON, REG (SKIL KAAT'LASS) , m., (1954-) Haida, Masset, Haida Gwaii	23
EKERKIK, ROMEO , m., (1923-1983) Arviat (Eskimo Point)	75
IKKUTI, NICHOLAS m., (1920-D) Kangiqliniq (Rankin Inlet)	16
IKSIKTAARYUK, LUKE , m., (1909-1977) Qamani’tuaq (Baker Lake)	27
IKUTAAQ, DAVID , m., (1929-1984) Qamani’tuaq (Baker Lake)	13
INUGAQ PUTUMIRAQTUQ, GLORIA , f., (1975-) Qamani’tuaq (Baker Lake)	65
IPEEELE, OSUITOK , m., (1923-2005) Kinngait (Cape Dorset)	14, 41
IYAITUK, MATIUSIE , m., (1950-) Ivujivik	51
KANAYUQ ARNAKYUINAK, YVONNE , f., (1920-1988) Qamani’tuaq, (Baker Lake)	3
KANGERYUAG SEVOGA, NANCY , f., (1936-) Qamani’tuaq (Baker Lake),	66
KAVIK, JOHN , m., (1897-1993) Kangiqliniq (Rankin Inlet)	17
KIAKSHUK , m., (1886-1966) Kinngait (Cape Dorset)	8
KUDLUK, THOMASSIE , m., (1910-1989) Kangirsuk (Payne Bay / Bellin)	78
LIVINGSTON, JOHN , m., (1951-2019), Non-Indigenous, Adopted Kwakwaka’wakw	43
MAMNGUQSUALUK, VICTORIA , f., (1930-2016) Qamani’tuaq (Baker Lake)	34, 77
MASSIE, MICHAEL , m., (1962-), Kippens, Newfoundland and Labrador	29, 30
NAHAULAITUQ, SAMUEL , m., (1923-1999) Taloyoak (Spence Bay)	53
NIVIAQSI (NIVIAKSIK) , m., (1908-1959) Kinngait (Cape Dorset)	6, 36
NIVIAQSI, PITSEOLAK , m., (1947-2015) Kinngait (Cape Dorset)	58
NOONLIK (APTANIK), MARTHA , f., (1915-1972) Qamani’tuaq (Baker Lake)	72
NUILAALIK, JOSIAH , m., (1928-2005) Qamani’tuaq (Baker Lake),	52
NUNGNIK, JANET , f., (1954-) Qamani’tuaq (Baker Lake)	35

NUTARAALUK AULATJUT, ELIZABETH , f., (1914-1998) Arviat (Eskimo Point)	54
OONARK, JESSIE, F. , (1906-1985) Qamani’tuaq (Baker Lake)	15, 64
PARR , m. (1893-1969) Kinngait (Cape Dorset)	40, 80
PEE, ETIRAYAQYUAG , m., (1922-1977) Kinngait (Cape Dorset)	46
POOTOOGOOK, KANANGINAK , m., (1935-2010) Kinngait (Cape Dorset)	11, 71
POOTOOGOOK, PUDLAT , m., (1919-1985) Kinngait (Cape Dorset)	38
PUDLAT, PUDLO , m., (1916-1992) Kinngait (Cape Dorset)	5, 74
QIMIRPIK, KELLYPALIK , m., (1948-2017) Kinngait (Cape Dorset)	12
QUVIQ MALLIKI, PAUL , m., (1956-) Naujaat (Repulse Bay)	50
RIZAL (HUDSON), CLARISSA , f., (1956-2016) Tlingit	57
RORICK, ISABEL , f., (1955-) Haida, Old Masset, Haida Gwaii	22
RUDOLPH, PATSY , f., (20th Century), Unangax (Aleut)	69
SAILA, PAUTA , m., (1916-2009) Kinngait (Cape Dorset)	26
SAMUEL, CHERYL , f., (1944-) Non-Indigenous, Adopted Tlingit	56
SETON, HELEN (20th Century) Cup’ik/Yup’ik, Hooper Bay, Ak	68
SIKKUARK, NICK , m., (1943-2013) Arviliquuaq (Pelly Bay)	73
SINGLETARY, PRESTON , m., (1963-) Tlingit, Seattle, WA	31
TAIPANAK, ANNIE PIKLAK , f., (1931-) Qamani’tuaq (Baker Lake)	55
TALIRUNILI, JOE , m., (1893-1976) Puvirnituaq (Povungnituk)	79
TASSEOR TUTSWEETOK, LUCY , f., (1934-2012) Arviat (Eskimo Point)	61
TIKAK, JOHN , m., (1916-1981) Kangiqliniq (Rankin Inlet)	24
TUDLIK , m., (1890-1966) Kinngait (Cape Dorset)	10
TUNGILIK, MARK , m., (1913-1986) Naujaat (Repulse Bay)	37
TUNNILLIE, OVILOO , f., (1949-2014) Kinngait (Cape Dorset)	1, 32
TUNNILLIE, TAYARAQ , f., (1934-2015) Kinngait (Cape Dorset)	9
TUU’LUQ, MARION , f., (1910-2002) Qamani’tuaq (Baker Lake)	33, 48
UGJUK, THOMAS , m., (1921-D) Kangiqliniq (Rankin Inlet)	25
UKPATIKU, WILLIAM , m., (1935-) or UKPATIKU, Magdalene, f., (1931-1999), Qamani’tuaq (Baker Lake)	76
ULLULAQ, JUDAS , m., (1937-1999) Uqsuqtuuq (Gjoa Haven)	59
UNGALAAQ, NATAR , m., (1951-) Iglulik (Igloodik)	60



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