

INUIT & FIRST NATIONS ART

Volume II

December 8, 2025



First Arts



INUIT & FIRST NATIONS ART AUCTION

Monday 8 December 2025 at 7:00 PM ET

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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Photography by Julie MacDonald and Miles Wheeler.



VOLUME TWO

Lots 82-149

Acknowledgements

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

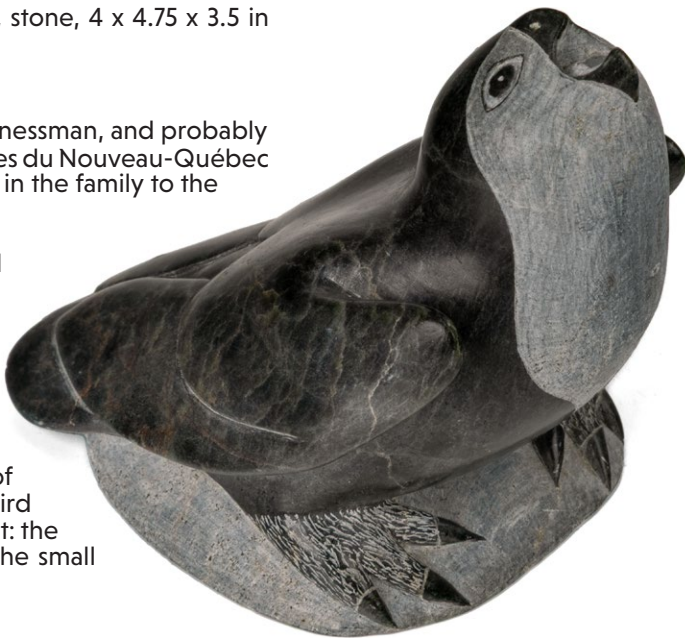
Nadine, Mark, and Pat



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

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

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



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

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

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

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



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

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

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

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



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

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

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



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

CAD 1,500 – CAD 2,500

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

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

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

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

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

CAD 1,500 – CAD 2,500

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

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

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



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

CAD 2,000 – CAD 3,000

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

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

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



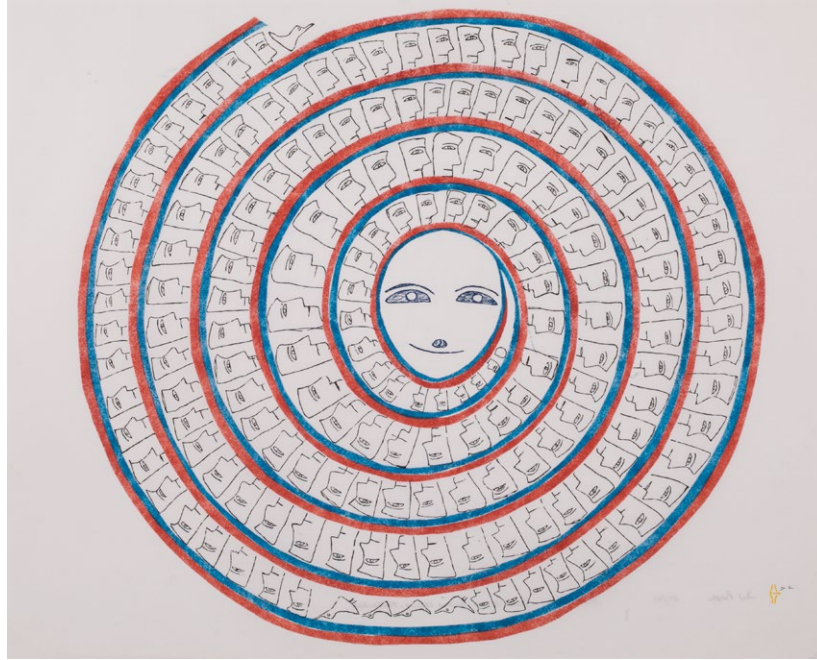
89 **JESSIE OONARK**, *The People*, 1985 #20, Printmaker: **MARTHA NOAH (1943-)**; Cutter / Platemaker: **THOMAS IKSIRAQ (1941-1991)** Qamani'tuaq (Baker Lake), stonecut and stencil, 25 x 31.25 in (63.5 x 79.4 cm), 25/40, framed.

CAD 4,000 – CAD 6,000

Provenance: Private Collection, Montreal.

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

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



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

CAD 2,000 – CAD 3,000

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

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



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

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



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

CAD 5,000 – CAD 8,000

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



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

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

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

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

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





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

CAD 3,500 – CAD 5,500

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

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

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

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

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

CAD 5,000 – CAD 8,000

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

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

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



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





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

She once reflected:

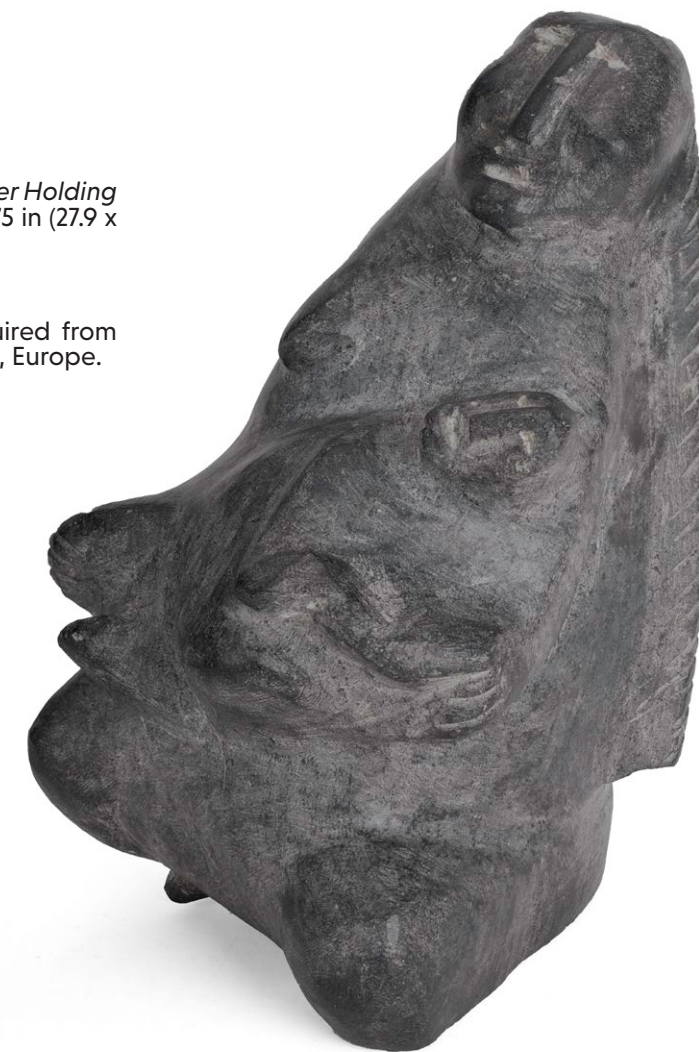
Before I carve I think about women, how they lived a hard life before, they were always cold. [...] When I make my carvings I think of how weak and cold I used to be, how I had to carry firewood on my back, that's what I remember. [...] My carvings of mothers and children represent me trying to keep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

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

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

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

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



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

Provenance: Private Collection,
Montreal.

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



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

Provenance: Private Collection, Montreal.

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



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

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

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

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

1. Interview with Abraham Anghik, September 2025



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

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





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

CAD 7,000 – CAD 10,000

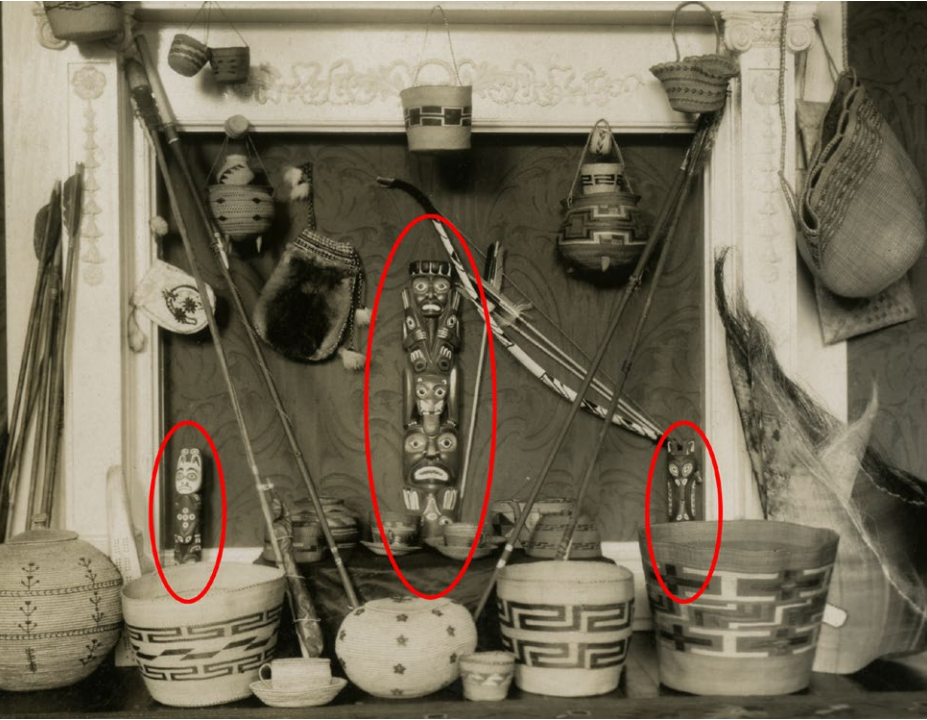
Provenance: Probably John Nathan Cobb Collection, Washington, DC/Alaska; Richmojoe Gallery, Vancouver, BC; Private Collection, NY.

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

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

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

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



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

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

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

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

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

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

CAD 3,500 – CAD 5,000

Provenance: Private Collection, NY.

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

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

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

CAD 3,500 – CAD 5,000

Provenance: Private Collection, NY.

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

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

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

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

CAD 900 – CAD 1,200

Provenance: Private Collection, NY.

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

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

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

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

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

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

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



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

CAD 40,000 – CAD 60,000

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

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

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



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

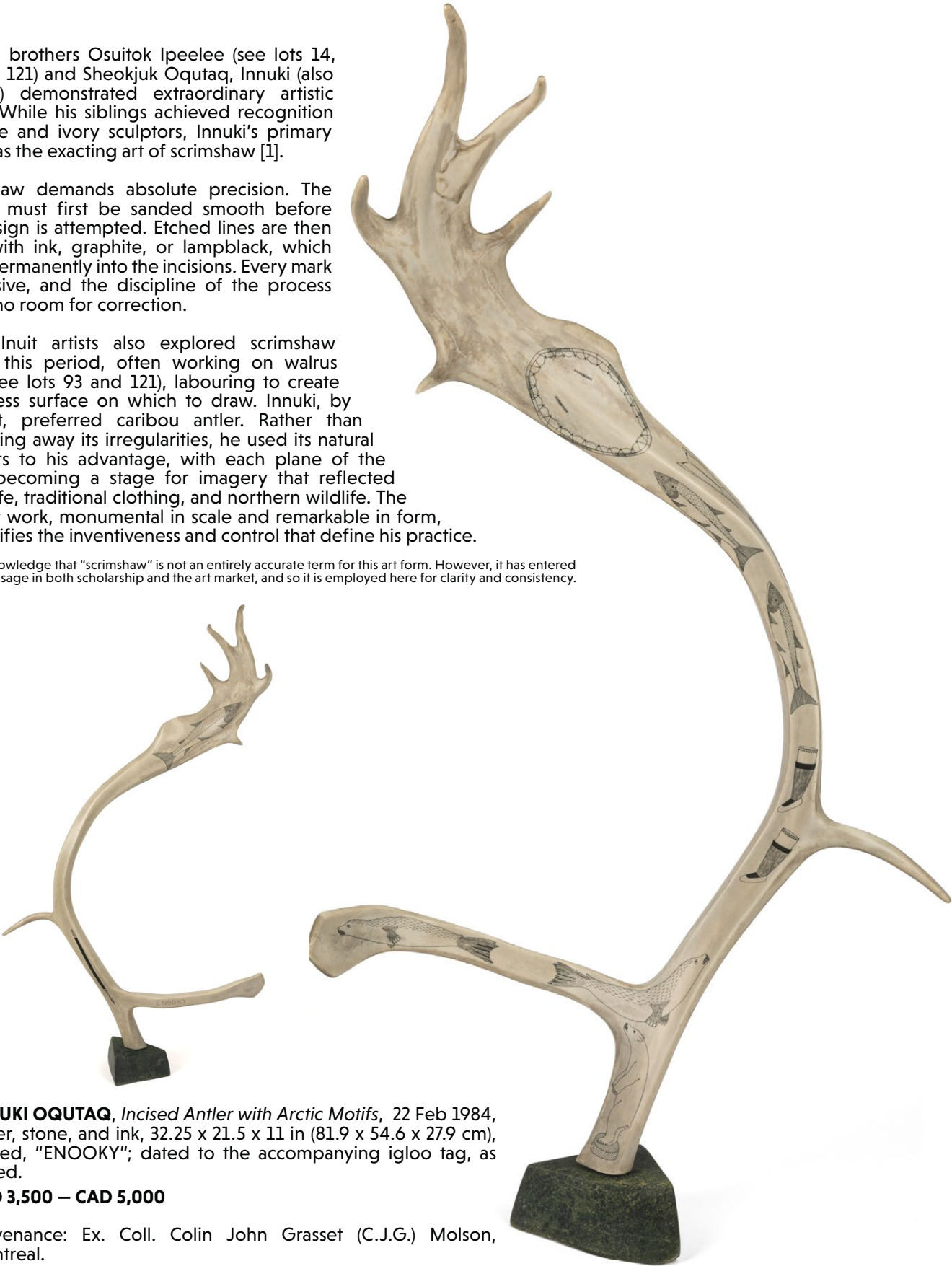
Provenance: Private Collection, Toronto; Estate of the above.

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

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

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

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



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

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



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

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

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

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

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

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

CAD 4,000 – CAD 6,000

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

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



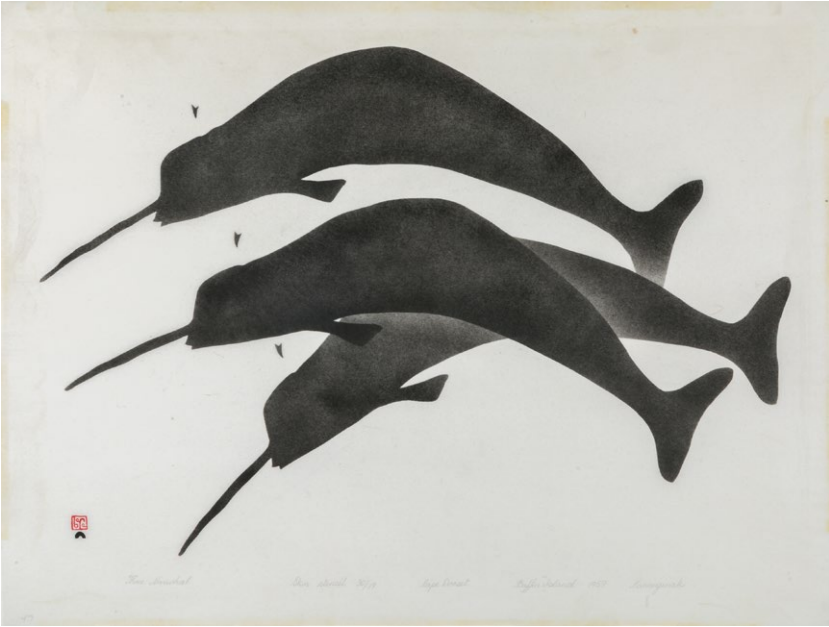
108 KANANGINAK POOTOOGOOK, *Three Narwhal*, 1959 #9, sealskin stencil, 18.25 x 24 in (46.4 x 61 cm), 19/30
CAD 3,000 – CAD 5,000

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

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

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

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



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

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

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

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



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

Provenance: Private Collection, Toronto.

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

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

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

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

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

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

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

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

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

2. Ibid.

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

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

CAD 15,000 – CAD 25,000

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





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

Provenance: Private Collection, Toronto.

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

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

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

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

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

CAD 4,000 – CAD 6,000

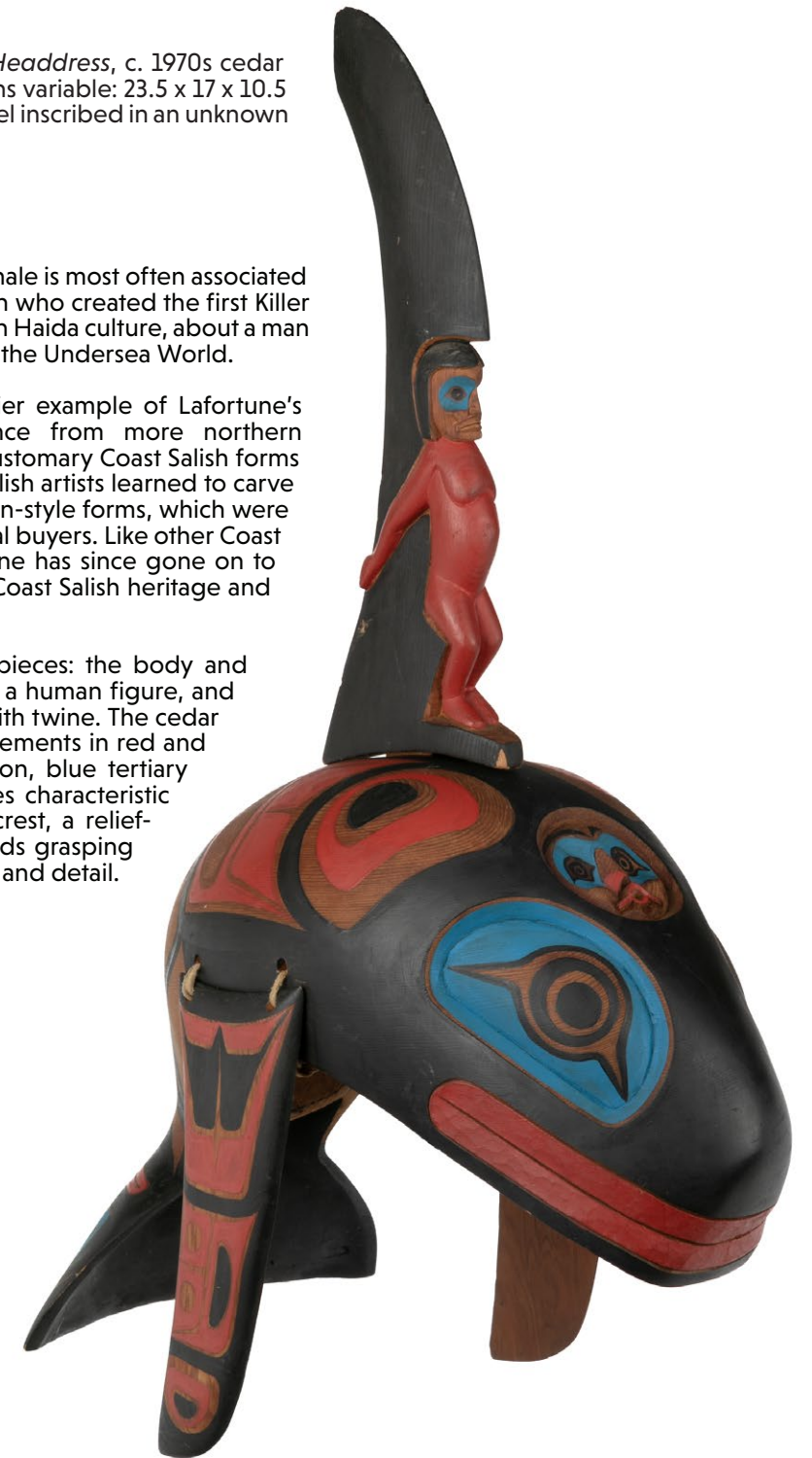
Provenance: An Ottawa Collection.

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

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

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

Christopher W. Smith



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

Provenance: Richmojoe Gallery, Vancouver; Private Collection, NY

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

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

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

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

Provenance: Private Collection, NY.

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

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

Provenance: Private Collection, NY.

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

Christopher W. Smith



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

Provenance: Private Collection, NY.

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

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

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

2. Ibid.

Christopher W. Smith





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

CAD 12,000 – CAD 18,000

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

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

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

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

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

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

CAD 7,000 – CAD 10,000

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

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

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



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

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



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

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

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

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

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



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

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



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

CAD 3,500 – CAD 5,000

Provenance: Private Collection, Winnipeg.

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



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

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

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

CAD 800 – CAD 1,200

Provenance: Private Collection, Toronto.

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

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



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

CAD 4,000 – CAD 6,000

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

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



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

CAD 4,000 – CAD 6,000

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

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

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

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



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

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

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

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

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

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



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

Provenance: Private Collection, Montreal.

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

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

Provenance: Private Collection, Montreal.

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





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

Provenance: Private Collection, NY.

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

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

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

Christopher W. Smith

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

Provenance: Private Collection, NY.

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

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

Christopher W. Smith

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

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

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

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

Christopher W. Smith





133 CHIEF GEORGE SAM, "Peace Arch" Model Totem Pole, 1938, wood and pigment, 8 x 5.75 x 2 in (20.3 x 14.6 x 5.1 cm), inscribed and dated by the artist, "Peace Arch / Canada / 1938"; inscribed and signed, "Hand Carved / by / Chief George Sam".
CAD 500 – CAD 800

Provenance: Private Collection, NY.

This unusual Coast Salish model pole, carved in 1938 by Chief George Sam of the Semiahmoo First Nation, is especially notable as a signed work directly tied to the international Peace Arch monument at the US–Canadian border. The Peace Arch, completed in 1921, stands between White Rock, British Columbia, and Washington State, in the heart of Semiahmoo territory.

Rendered in a customary Coast Salish style, the pole features a Bird in a "wing-drying" pose above an inverted Porpoise shown in high relief against a panel-like backdrop. Painted in whitish grey, green, blue, orange, black, and yellow, the Bird bears an orange head, blue chest spots, and striped wings. The pole is mounted on a beveled base inscribed "Peace Arch" and is signed and dated on the back.

Christopher W. Smith

134 UNIDENTIFIED ARTIST, WSÁNEĆ/SAANICH COAST SALISH, (SIDNEY, B.C.), (SIDNEY, B.C.), Model Totem Pole, c. 1920, wood and paint, 11.25 x 7.25 x 2.5 in (28.6 x 18.4 x 6.3 cm), inscribed on base, in an unknown hand "R J [?]" ; inscribed in an unknown hand, "Sydney [sic], B.C."
CAD 600 – CAD 900

Provenance: Private Collection, Seattle/Vancouver; Private Collection, NY.

This Coast Salish model pole features, from the top: Eagle with wings spread, Humanoid Face or Mask, Frog (?), Anthropomorphic Frog (?), and partial Humanoid Face or Mask. Carved in red cedar, this pole is an interesting intermediate object between earlier Coast Salish model poles that followed customary styles and later, more Northern-influenced forms. Although this pole features discrete, stacked figures, which show Northern influence, the lack of ovoids and the striped painting of the wings connect this pole to other Coast Salish model poles from this era and region, including the Chief George Sam pole (lot 133). The Wsáneć attribution is based on the Sidney, BC inscription on the bottom of the base and the pole's similarity to other Coast Salish model poles from Southern Vancouver Island and the adjacent mainland.

Christopher W. Smith



135 UNIDENTIFIED NUU-CHAH-NULTH ARTIST, Model Totem Pole, c. 1900-1920, wood and paint, 25 x 4 x 3.5 in (63.5 x 10.2 x 8.9 cm), unsigned.
CAD 2,500 – CAD 3,500

Provenance: Seahawk Auction, BC, 4 November 2012, Lot 669, as "Nuu-chah-nulth Totem Carved with Nine Figures ca. 1920's 24 1/2" H. 3 3/4" W.; Private Collection, Toronto; First Arts, 3 December 2021; Acquired from the above by the present Private Collection, USA.

Model poles are an interesting genre of Indigenous art for their ability to capture pop culture and historic moments. While some model poles featured popular entertainers or the mascots of fast-food chains [1], others carried a more serious tone. For instance, Alaskan Tsimshian carver Casper Mather (1872-1976) created a model pole depicting Harry S. Truman, Winston Churchill, and Joseph Stalin [2], while Tlingit artist Frank James (1893-1959) made poles that featured WWII bombers [3]. This larger Nuu-chah-nulth pole likely falls into this latter category.

At the base of the pole is a box with the faces of three men projecting outward. Each face appears distressed or sorrowful and has unique facial hair and features, likely indicating that each was meant to represent a specific individual. The unusual depiction of the eyes and facial hair may also suggest that the heads are based on historic, stereotypical caricatures of Chinese men, a group immigrating to Canada at the time this pole was made and who were subjected to extreme prejudice, discrimination, and an excessive head tax that made their lives in Canada extremely difficult [4]. The carved box surrounding the heads is also notable, as it is based on a "captive ball" style of folk-art carving which may represent isolation or imprisonment. Aside from the three captive heads, this pole features Human Head or Mask, Heron, transverse Whale, Human Head or Mask, Raptor, and what looks like a floppy-eared Dog.

1. Robert Amos: A Lifetime of Visionary Totem Pole Art. <https://www.timescolonist.com/islander/robert-amos-a-lifetime-of-visionary-totem-pole-art-4646116>. Accessed 21 September 2025.
2. Casper Mather with Totem Pole. <https://www.trumanlibrary.gov/photograph-records/60-351-02>. Accessed 21 September 2025.
3. See objects II-B-1966 and II-B-1965 in the Alaska State Museum collection for examples of Frank James' bomber plane model poles.
4. 100th Anniversary of the Chinese Exclusion Act. <https://www.museum-mccord-stewart.ca/en/blog/chinese-exclusion-act/>. Accessed 21 September 2025.

Christopher W. Smith





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

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

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

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

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



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

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

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

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

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

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





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

CAD 2,000 – CAD 3,000

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

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

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

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

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

CAD 1,200 – CAD 1,800

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

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



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

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

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

CAD 6,000 – CAD 9,000

Provenance: A Toronto Collection.



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

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

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



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

Provenance: Private Collection, Ottawa.

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

CAD 1,800 – CAD 2,800

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

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



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

CAD 700 – CAD 1,000

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

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



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

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

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



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

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

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

Provenance: A Vancouver / Seattle Collection.

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

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



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

Provenance: A Vancouver / Seattle Collection.

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





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

Provenance: Private Collection, Ottawa.

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



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

CAD 2,000 – CAD 3,000

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

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

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

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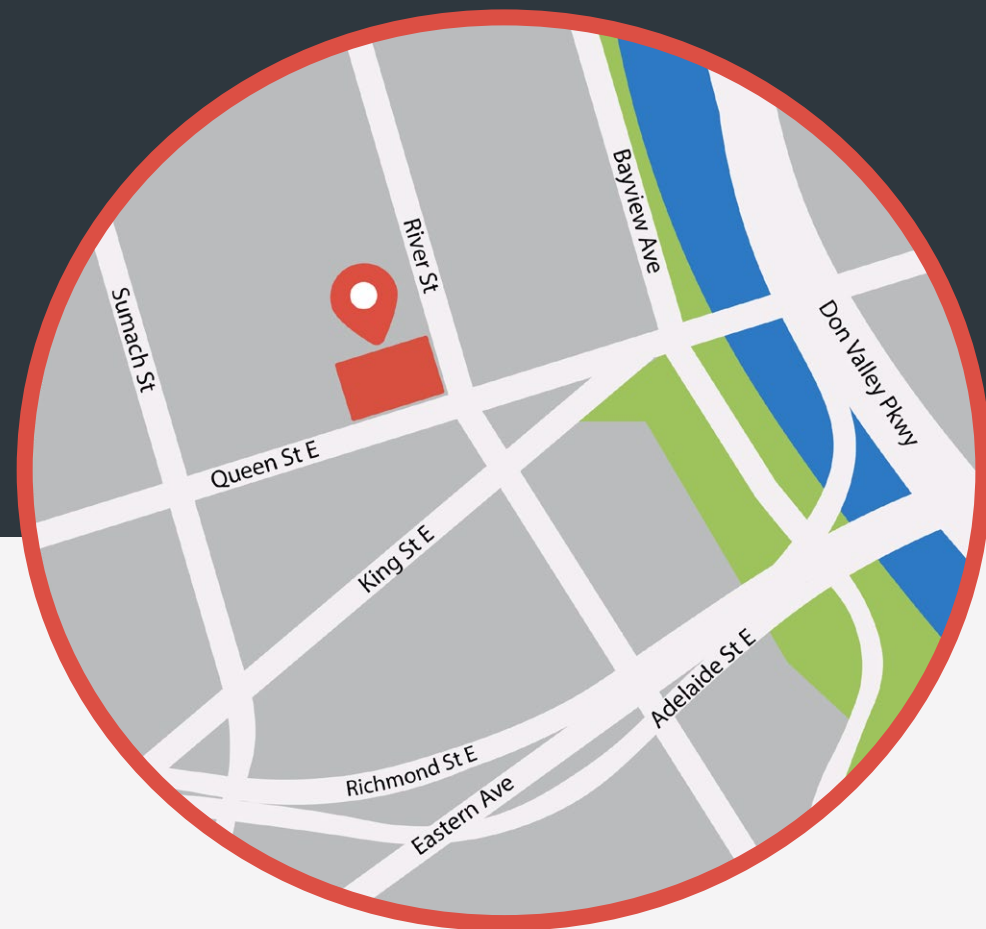
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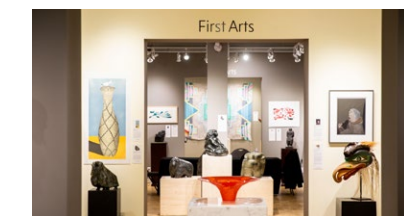
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