

INUIT & FIRST NATIONS ART

June 12, 2023, Toronto



First Arts



INUIT & FIRST NATIONS ART AUCTION MONDAY, JUNE 12TH, 2023 at 7pm EDT

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

PREVIEWS

Friday, June 9 10am – 5pm
Saturday, June 10 10am – 5pm
Sunday, June 11 10am – 5pm
Monday, June 12 10am – 6pm

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

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First Arts

INTRODUCTION

First Arts is pleased to present our Spring 2023 auction catalogue, which features an extraordinary collection of Inuit and First Nations art and objects. These exceptional offerings have been consigned to us by numerous North American and European collectors, who share a deep appreciation for and dedication to Indigenous art and culture.

Among the many highlights from this season is Norval Morrisseau's *The Great Migration of the Ojibwa People*. While it is a theme that the artist revisited, the impressive painting offered in this sale – which spans almost eight feet in length – undoubtedly stands as one of the most significant achievements by the artist on this subject. We are pleased to have an additional selection of fine paintings from other First Nations artists including Angus Trudeau, Cecil Youngfox, and Robert Houle.

Superb contemporary examples from the Northwest Coast include an exquisitely made 22kt gold *Killer Whale Brooch* by Bill Reid; and an early and important painting by Robert Davidson, *U is Transforming*, which presents collectors with an unprecedented opportunity to purchase a seminal gouache on paper work by the artist at auction. Fine historical examples include a stunning *Model Totem Pole* by Charles Edenshaw, which illustrates the master's meticulous attention to detail and deep reverence for the forms and stories of his Haida heritage, as well as a fine *Chilkat Robe*, remarkable for its exquisite craftsmanship.

Inuit art highlights include the work by the Salluit sculptor Alacie Sakiagaq, whose imposing form graces our catalogue cover; important works by Jessie Oonark including the imaginative and extraordinary work on cloth, *Untitled (Composition with Skidoos and Ulu)*; the impressive *Female Demon with Child* by Charlie Ugyuk, whose whalebone form is delightfully devilish; two sculptural masterpieces by John Tiktak; a charming and early *Spirit* by Karoo Ashevak; two handsome *Dancing Bears* by Pauta Saila; the monumental *Standing Woman and Child*, c. 1957-58 by an unidentified Inukjuak artist; the masterful *Excited Fisherman* by Judas Ullulaq; and the much-published and charming *Pregnant Mother and Child* by John Kavik. We are pleased to also offer important contemporary Inuit works by artists such as David Ruben Piqtoukun, Michael Massie, Abraham Anghik Ruben, Bill Nasogaluak, and Toonoo Sharky.

We are pleased to offer two-dozen fine works selected for this catalogue from the Collection of John and Joyce Price. These include masterpieces by artists such as Johnny Inukpuk, Osuitok Ipeelee, Kenojuak Ashevak, and Jutai Toonoo. As we have mentioned elsewhere, the Prices spent decades curating their collection, seeking out works that showcase the incredible talent and skill of Inuit and First Nations artists. We are once again honoured to showcase these artworks, and grateful to John and Joyce for entrusting us with the task of finding these works loving new homes.

We are likewise pleased to offer several published Inuit works from the Collection of Jack Butler, including an exquisite small sculpture by Yvonne Kanayuk; the impish and delightful *Standing Man (The King)* by Peter Inukshuk; and *Qiviuk*, a highly important drawing by Luke Anguhadluq. Jack was a key figure in the establishment of the "arts and crafts" program in Qamani'tuaq (Baker Lake). Jack and Sheila Butler oversaw the inaugural 1970 Baker Lake print collection, fostered a renaissance in the creation of works on cloth, and helped to secure a federal loan for the creation of the Sanavik Cooperative.

We wish to thank all our consignors for their confidence in First Arts. We are proud to care for their treasures and pleased to offer them to an ever-growing family of enthusiastic collectors around the world. We learn so much ourselves while preparing to offer these works and are happy to share our thoughts with you. As you look through this catalogue, we hope that you will take some time to appreciate the stories and histories behind each piece, and to reflect on the many contributions by the supremely talented artists, and the commitment of passionate collectors, who have made this collection possible. We trust that you will find something in this auction that speaks to you and inspires you.

– Ingo, Nadine, Mark, Pat, and Ashley

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

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ACKNOWLEDGEMENTS

We wish to express our deepest gratitude to the many individuals who are involved in organizing this auction and producing this catalogue.

We would like to extend our thanks to Steven Clay Brown, Gary Wyatt, and Christopher W. Smith for their valuable contributions in writing and cataloguing many works in this season's offerings. We wish to recognize the essential role played by Colleen Clancey and Dieter Hessel of Heliographics Studio, whose design work and photography bring our catalogues to life each season. We are also deeply grateful to Andrea Zeifman and Andrew Wilkens of A.H. Wilkens Auctions & Appraisals for their invaluable assistance and support throughout the year. We likewise wish to extend our gratitude to their staff, whose hard work and dedication we greatly appreciate.

Above all, we want to thank our consignors and collectors, whose shared passion and ongoing support have been immeasurable to the success of First Arts.

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1 POSSIBLY PAUTA SAILA R.C.A. (1916-2009) m., KINNGAIT (CAPE DORSET), *Polar Bear*, c. 1957-60, stone, 4.5 x 10 x 2.75 in (11.4 x 25.4 x 7 cm), unsigned.
ESTIMATE: \$3,000 / \$5,000

Provenance: A British Columbia Private Collection.

Our research suggests that this fine old *Polar Bear* might have been carved by Pauta. Pauta of course was the author of the famous *Bear Family* c. 1956-57, illustrated in *Sculpture/Inuit* (cat. 122) and elsewhere, and we see a distinct "family resemblance" between that work and this one. *Bear Family* is quite naturalistic in form, while most Pauta bears of the early-mid 1960s are decidedly more stylized and chunky - making our *Polar Bear* the perfect bridge between the two styles. This elegant sculpture has wonderfully strong form combined with true sensitivity. We love how the bear's powerful extended neck ends with a playful tilt of the small, almost delicate head.



2 OSUITOK IPEELEE, R.C.A. (1922-2005) m., KINNGAIT (CAPE DORSET), *Curious Bird*, c. 1968-72, stone, 5.75 x 10 x 1.75 in (14.6 x 25.4 x 4.4 cm), signed: "ᐅᐱᐅ".

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

Provenance: Private Collection, USA.

Perhaps best known for his delicate, naturalistic compositions, Osuitok was equally at ease at the more minimal end of the spectrum. Rather than amazing us with his daring and technical virtuosity, here Osuitok has opted for a simple, crisp silhouette on this charmingly quizzical bird, which dates to the late 1960s or very early 1970s. There is a purity of form and line that is almost graphic in its sensibility. The sculpture's virtual two-dimensionality is reinforced when we note that this bird is supported by a single, sturdy leg.



3 PAUTA SAILA, R.C.A. (1916-2009) m., KINNGAIT (CAPE DORSET), *Seal*, early 1960s, stone, 5.5 x 6.25 x 2 in (14 x 15.9 x 5.1 cm), signed: "ᐅᐱᐅ / ᐱᐅᐅ".

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

Provenance: Arctic Experience Gallery, Hamilton; Purchased from the above by a Private Collection, Toronto in 1986.

We are all very familiar with the justifiably famous "Pauta Bears" (see Lots 70, & 90), but the artist produced a broad range of subjects throughout his long career. While his sculptures of birds are sometimes not so easily identifiable as works by the master, his wonderful seals truly stand apart from the rest of the herd. While not dancing per se, this graceful creature is marvellously animated. The combination of skilled and sensitive execution with the lovely, variegated serpentine stone common to Kinngait in the early 1960s makes this wonderful Pauta pinniped an equal to the best of its ursid "cousins."

4 POSSIBLY QAQAQ (KAKA) ASHOONA (1928-1996) m., KINNGAIT (CAPE DORSET), *Bust of a Woman with Plaited Hair*, c. 1952-54, stone, 5 x 4.5 x 2.5 in (12.7 x 11.4 x 6.3 cm), unsigned.

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

Provenance: Private Collection, USA.

Though unsigned, there are features which point to a possible attribution to Qaqaq Ashoona as the author of this wonderfully serene composition. This portrait bust is carved from the dark grey stone in common usage in Kinngait in the early-mid 1950s. The artist has carefully etched the stone to highlight design elements of the woman's pose. A feature we love is the coquettish tilt of the woman's pose. The style of this quite early sculpture is simultaneously naïve and brilliant, and so we put forward Qaqaq's name as a prime candidate. For examples of early Qaqaq sculptures see Darlene Wight's *Early Masters*, p. 144; and *Sculpture/Inuit*, cats. 304, 330, and 402.



5 OVILOO TUNNILLIE, R.C.A. (1949-2014) f., KINNGAIT (CAPE DORSET), *Fly*, c. late 1980s, stone, 3.5 x 13.5 x 11.5 in (8.9 x 34.3 x 29.2 cm), signed: "ᐅᐱᐅ / ᐅᐱᐅ".

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

Provenance: Private Collection, USA.

Fly is a delightful and typically daring departure from Oviloo's usual subject matter. (Interestingly, there have been various depictions of insects in Inuit art over the years, in sculpture, graphic art, and even in works on cloth.) With her usual flair for elegance, and in this case a quite precise clarity of form, Oviloo has created an intriguing and quite remarkable sculpture. *Fly* seems uncannily anatomically correct - at least so far as we can see without a microscope - and if Oviloo has taken any artistic liberties, it is to make the insect look like a jet fighter. Oviloo is known to have depicted at least one airplane during her career, by the way.



KENOJUAK ASHEVAK



Elsewhere we have discussed the flowing and imaginative designs of Kenojuak Ashevak's early graphic works, noting the ways in which the artist's natural sense of fluidity and balance added a rhythmic quality and sense of weightlessness to her works, so that they appear like the ethereal figures of a shadow game played inside a tent. There is, perhaps, no more suitable image for this kind of "lighter than air" quality than *Geese Frightened by Fox*. In this print, the birds take wing and flutter – with their wings dramatically upswept or furiously flapping – as they make their escape from the nimble Arctic fox. The light-footed predator lunges towards the goose at lower left. The lightness of the image, and its success at rendering how a scenario of predator and prey might play out, lends the composition a lively sense of drama. We can practically *hear* the birds' chorus of fevered honks and hisses as they flee.

It is interesting to note the various changes that Lukta made to translate Kenojuak's drawing into print. [1] In her original graphite drawing, we see that the goose at lower left has not yet opened its wings as the predator bounds towards it. In the printed image, the young bird appears with its feathers raised to begin its flight, suggesting it has a fighting chance to make a narrow escape. To delineate the separation of some of the birds (which simply overlap in Kenojuak's graphite drawing), Lukta has carved thin bands to separate their forms. He has also created a hollow oval on the belly of the front-facing goose, which exposes the mauve-grey tint of the rolled ground. This furthers the sense of airiness to the scene and adds an interesting visual element of texture.

1. Both Kenojuak's drawing, and the final print are illustrated in Jean Blodgett, *Kenojuak*, 1985, fig. xiv, p. 56.

6 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., **PRINTMAKER: LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *Geese Frightened by Fox*, 1960 #16, stonecut print, 3/50, 19 x 21 in (48.3 x 53.3 cm), framed, sight.

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

Provenance: Collection of John and Joyce Price, Seattle.



7 NAPACHIE POOTOOGOOK (1938 -2002) f., **PRINTMAKER: IYOLA KINGWATSIK** (1933-2000) m., KINNGAIT (CAPE DORSET), *Eskimo Sea Dreams*, 1960 #42, stonecut print, 4/50, 19.25 x 24 in (48.9 x 61 cm).

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

Provenance: Private Collection, St Paul, MN, USA.

Napachie moved into Cape Dorset in the late 1950s and began drawing almost immediately, at the same time as her mother Pitseolak (see Lots 17, 18). Napachie's *Eskimo Sea Dreams* beautifully conveys Inuit myth overlapping with traditional Inuit life in an imagined world. Here are two scenes, each depicted against a mottled blue sea. Humans go about their day, apparently unaware or unbothered by the supernatural figures going about their own business. For young Napachie, however, this was the stuff of legend, not experience:

The image is a whaling scene and telling a tale. Whales and bears and other animals turn into humans in Inuit mythology. It is depicting an Inuit myth even though I have not witnessed anything happening like that in real life.

(Napachie in Leroux et al ed., *Inuit Women Artists*, CMC, 1994, p. 137)



8 KIUGAK (KIAWAK) ASHOONA, O.C., R.C.A. (1933-2014) m., KINNGAIT (CAPE DORSET), *Hawk and Fox*, 1960 #35, stonecut print on hand-coloured paper, 47/50, 10 x 10.5 in (25.4 x 26.7 cm), framed, sight.

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

Provenance: Collection of John and Joyce Price, Seattle.

An sculptor throughout his life, Kiugak Ashoona did experiment with a small jaunt into printmaking in the early 1960s. This charming stonecut from the 1960 annual collection, a small vignette depicting an encounter between a fox and a hawk, is his first of four prints and the only one for which he cut the stone. Ever one to have his own style, Kiugak created an image that stands out in the 1960 catalogue. While the work is modest in size, the background provides a solid field of black for the outlined figures. Kiawak's notable eye for detail comes through with scratched and incised lines along the hawk's wings and body, and the fox's snout. As a result, far from looking flat, the figures exhibit a quite high degree of naturalism. The inscriptions, integrated right into the printed image, are the musings of the fox as he stares up at the flapping hawk: "I will grab you . . . will I not eat again?" Norman Vorano hints that the inclusion of an inscription might have been influenced by certain Japanese prints that James Houston brought to Cape Dorset. [1]

1. See Norman Vorano, *Inuit Prints: Japanese Inspiration* (Gatineau: CMC, 2011), cat. 11, p. 72.

JOE TALIRUNILI

Joe Talirunili carved his first *Migration Boat* (in the Montreal Museum of Fine Arts collection) in late 1964. Other early examples include one from c. 1965-66 in the Twomey Collection at the WAG, another the TD Bank Collection, and a fine large one from c. 1966 sold at First Arts in December 2020 (Lot 32). Based on its style and workmanship, we feel that *Three Hunters in a Canoe* dates from not long after the latter example, from 1967 or 1968, and it is clearly contemporaneous with a somewhat larger *Boat with Hunters and Dogs* sold at Walker's Auctions in May 2018 (Lot 55). This artist's depictions of very small watercraft are quite rare.

Three Hunters in a Canoe is a lovely and almost delicately carved little sculpture. The forms of the canoe and the figures themselves are crisply delineated, and each hunter is given his own space. The sense of forward movement is nicely implied, but it's certainly not the frenzied paddling of a *Migration* scene. This work, and similar examples, do not relate directly to Talirunili's recorded marine adventures, although according to Marybelle Myers, possibly every boat trip was an adventure for Talirunili: "He was always smashing his boat but would survive the disaster, find another boat, and make the most of it. Invincible, he always came out a hero – of sorts." [1]. Clearly this sculpture does not depict a disaster. There are no weapons on board the canoe, so it may not even illustrate a hunting trip, but rather simply an excursion. In any case, we wish Joe and his companions an enjoyable (and safe) adventure.

1. Marybelle Myers, *Joe Talirunili: a grace beyond the reach of art* (Montreal: La Federation des cooperatives du Nouveau-Quebec, 1977), p. 5.



9 JOE TALIRUNILI (1893-1976), PUVIRNITUQ (POVUNGNITUK), *Three Hunters in a Canoe*, c. 1967-68, stone and antler, 2.25 x 6.5 x 2.5 in (5.7 x 16.5 x 6.3 cm), measurements reflect inset paddles, faintly signed: "JOE".
ESTIMATE: \$9,000 / \$12,000

Provenance: Manitoba Handicrafts Guild, Winnipeg; Purchased from the above by a Private Collection, Winnipeg, MB.

ELIJASSIAPIK

This delightful *Roaring Polar Bear* is likely one of Elijassiapik's earlier efforts, carved a year, or perhaps two, before most of his published works (the majority of which are dated to c. 1954-55). A fine seated *Polar Bear* c. 1954 was published in Darlene Wight's 2006 *Early Masters* exhibition catalogue (p. 88). Two other fine examples are dated 1955: a charming *Reclining Polar Bear* (First Arts, 13 July 2021, Lot 95) and *Seated Polar Bear* (First Arts, 5 Dec. 2022, Lot 17). All three of these mid-1950s versions are embellished with ivory: eyes, noses, and in one case paw pads; it is probable that Elijassiapik was, at some point, influenced by the more experienced artist and his good friend Johnny Inukpuk, at whose camp he lived in the early 1950s (see *Early Masters*, p. 85).

Try as he might, our *Roaring Polar Bear* is simply too charming to scare anyone. He's a large specimen, but even his considerable heft seems more endearing than intimidating to us. Elijassiapik has created a sculpture with presence and personality, in a style both naïve and incredibly appealing. We have searched the literature for comparable works, and have realized that polar bears were actually not very common subjects in Inukjuak art, especially before about 1954-55 or so. There are a few notable examples by Akeekashuk, and a handful by other artists (although polar bears do feature regularly in the quirky Inuit "totem poles" carved in the early years). One similar work we do recall is a *Growling Bear* possibly by Elijassiapik (see Walker's Auctions, May 2012, Lot 45).



10 ELIJASSIAPIK (1912-1972) m., INUKJUAK (PORT HARRISON), *Roaring Polar Bear*, c. 1952-53, stone and antler, 6 x 13.5 x 4.5 in (15.2 x 34.3 x 11.4 cm), inscribed with artist's disc number.
ESTIMATE: \$8,000 / \$12,000

Provenance: Bonham's, USA; A Private Collection, USA.



HENRY EVALUARDJUK

11 HENRY EVALUARDJUK (1923-2007), IQALUIT (FROBISHER BAY), *Dancing Polar Bear*, mid-late 1970s, stone, 19 x 10 x 9.25 in (48.3 x 25.4 x 23.5 cm), signed: "HENRY / ᐃᓴᓂ ᐱᓴ".

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

Provenance: Waddington's Auctions, 15 Dec. 1981, Lot 475; Purchased in 1986 by the father-in-law of the present Private Collection; by descent in the family.

Throughout much of the 1970s and '80s sculpted depictions of polar bears were loosely divided between two approaches championed by two master sculptors: Pauta Saila and Henry Evaluardjuk. Whereas Pauta chose to capture the "spirit" of the polar bear, Evaluardjuk had a much more studied approach. The best Pauta pieces, despite their open jaws and prominent canine teeth, can have a decidedly congenial character. Evaluardjuk, on the other hand, had a far more naturalistic approach to portraying them; "Henry" bears are based more on careful observation of the animals and their movement. We can learn about the physiognomy and habits of his subjects. Evaluardjuk's bears are not stylized or idealized depictions but verge on portraiture (the same can be said of Evaluardjuk's human subjects; see Lot 60).

This monumental sculpture is quite large for an artist who generally preferred to work on a smaller scale. *Dancing Polar Bear* stands on its back legs either in an aggressive show of force or perhaps to better capture a scent. We sense the powerful musculature of this imposing specimen. Despite the closed mouth, one can see from the powerful paws that this is an apex predator ready to pounce. Evaluardjuk may have decided to try his hand at carving a "dancing bear" but this animal, lean and mean and ready for action, is nothing like the bears of Pauta and his followers. Awesome!



12 HENRY EVALUARDJUK (1923-2007), IQALUIT (FROBISHER BAY), *Bear Climbing a Boulder*, late 1970s, stone, 4.5 x 4.25 x 3 in (11.4 x 10.8 x 7.6 cm), signed: "HENRY / ᐃᓴᓂ ᐱᓴ".

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

Provenance: A Private Collection, Ottawa; Walker's Auctions, Ottawa, 5 May 2018, Lot 1; Acquired from the above by the present Private Collection, Toronto.

The preceding work (Lot 11) by Henry Evaluardjuk presents the viewer with a portrait of a bear as a powerful, fearsome predator. With this endearing sculpture however, Henry shows us a more sensitive side to his character. Clearly, he was equally at ease showing a more humorous side of the polar bear personality. This sculpture features a much younger and innocent bear cub exploring his environment and burning off some "puppy energy." Evaluardjuk sensitively conveys the seemingly clumsy movements of a young bear not yet in full control of its physical movements but nonetheless displaying curiosity and intelligence. Charming!

NANCY PUKINGRNAK



13 NANCY PUKINGRNAK AUPALUKTUQ (1940-), QAMANI'TUAQ (BAKER LAKE), *Woman Shaman*, 1976, stone and antler, 9 x 11 x 7.5 (22.9 x 27.9 x 19.1 cm), measurements reflect depth with inset tusks, without: 6 in (15.2 cm), signed: ">Pα".

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

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

Exhibited and Published: Jean Blodgett, *The Coming and Going of the Shaman: Eskimo Shamanism and Art*, Winnipeg Art Gallery, March-June 1978, cat. 2, pp. 14 and 30.

This stunning sculpture by Nancy Pukingrnak, Oonark's youngest daughter, is as mysterious as it is compelling. Here is one possible explanation: a shamanic séance often involved the summoning of helping spirits by the angakok. One or more animal spirits would enter his/her body and transform it. This shaman might be using one of her several props to produce the effect of animal transformation, in this case teeth. Here is another: Jean Blodgett quotes from Knud Rasmussen's *Iglulik Eskimos* in describing a shamanic disciple's "lighting" or "enlightenment" as a: "...mysterious light which the shaman suddenly feels in his body, inside his head, within the brain, an inexplicable searchlight, a luminous fire, which enables him to see in the dark, both literally and metaphorically speaking, for he can now, even with closed eyes, see through darkness and perceive things and coming events which are hidden from others....". [1]

Pukingrnak's *Woman Shaman* has eyes that are large yet apparently unseeing. But we are almost certain that she has "vision" beyond her surroundings. We are also curious regarding the hands at her shoulders; we've never seen a sculptural bust posed in this way. We wonder if they could be the guiding hands of this apprentice shaman's teacher. Extraordinary.

1. Jean Blodgett, *The Coming and Going of the Shaman: Eskimo Shamanism and Art* (Winnipeg: Winnipeg Art Gallery, 1978), p. 36.



14 MATHEW AQIGAAQ (1940-2010), QAMANI'TUAQ (BAKER LAKE), *Muskox*, 1981, stone, 7 x 11.25 x 4.75 in (17.8 x 28.6 x 12.1 cm), signed and dated: "4PL / 1981".

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

Provenance: Marion Scott Gallery, Vancouver; Acquired from the above in 1986 by the present Private collection, San Francisco.

In addition to caribou, the Kivallirmiut hailing from the Kazan River area relied on the muskox as a vital resource for food, hides and horn. Undoubtedly inspired by his reverence for this important animal, Aqigaaq acknowledged the significance of the muskox by carving portrayals throughout his career. The rounded, pillowy volumes of this work convey the expressive essence of Mathew Aqigaaq's style. Aqigaaq's *Muskox* is not shaggy, but rather wears its coat like a soft blanket. Lovely. The animal stands immutably still, with its head slightly cocked, perhaps alerted by the smell of an unseen predator in the distance.



15 TUNA IQULIQ (1934-2015) m., QAMANI'TUAQ (BAKER LAKE), *Composition*, c. 1978-80, stone, 3.5 x 13 x 8.25 in (8.9 x 33 x 21 cm), signed: "Δdc".

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

Provenance: Private Collection, USA.

Tuna Iqulik developed the primal carving style for which he is perhaps best known while living in Rankin Inlet in the 1960s, although he was also known for his delicate, semi-abstract carvings of birds. It was in the spirit of this latter style that Tuna created this unusual, gorgeous sculpture. Delicately carved and polished in the most beautiful black Baker Lake stone, *Composition* is as enigmatic as it is lovely. A few possible interpretations come to mind. The work might depict a deceased person traveling to the next world, surrounded by his ancestors and the animals he loved. Possibly it illustrates a person dreaming of a spirit voyage; or a shaman actually taking such a voyage, surrounded by helping spirits. Whether elegiac or visionary, the work is lovely and quite moving.



16 UNIDENTIFIED ARTIST, INUKJUAQ (PORT HARRISON), *Standing Woman and Child*, c. 1957-58, stone, soap, and waxed string, 13.5 x 14.5 x 7 in (34.3 x 36.8 x 17.8 cm), unsigned.

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

Provenance: Nickerson Family Collection, Winnipeg, purchased with the advice of George Swinton, probably from the Hudson's Bay Company in Winnipeg; by descent to a Private Collection, Ontario; Walker's Auctions, Ottawa, May 2018, Lot 68, reproduced on the front cover of the catalogue; Acquired from the above by the present Private Collection, Europe.

Years ago and again this year, we have spent many hours trying to establish an attribution for this marvelous sculpture. Darlene Wight has suggested Abraham POV (1927-1994) to us, based on the mother's staring eyes, her downturned mouth, and realistic treatment of her sagging parka hood. We had thought of him as a candidate as well and think he is a distinct possibility, but other possible names present themselves – all from Inukjuak – based on the many works and hundreds of photos we have examined: Abraham Nastapoka, Eli Weetaluktuk, and Aculiak for example; today we feel that Johnny Inukpuk is a strong contender. We still hope to someday make a firm attribution.

This depiction of a powerful-looking mother and her son is unusual for its standing pose; it is rare in that it is carved from a single piece of stone, especially given its large size; and quite simply extraordinary for its sculptural presence. These aspects of the sculpture suggest a date of c. 1957-58 (if an attribution to Johnny Inukpuk is in order, this date fits in well with the evolution of his sculptural style). We love the slight tilt of the mother's head, her melancholy eyes, and her downcast mouth; these features are each subtle in themselves, but together they deliver a formidable emotional punch. We find the mother's riveting gaze to be absolutely mesmerizing. Interestingly, the boy also gazes directly at us, but although his facial features are quite strongly carved, they are more difficult to read. We know that the two are witnessing something important; it is the mother's expression that seems to register fear or worry. *Standing Woman and Child* is an extraordinarily moving work of art.

The sculpture is also something of a carving feat. Typically, a composition like this one would be fashioned from three separate pieces of stone. Sculpting it from one large block required incredible craftsmanship and prodigious effort, but also true artistic sensitivity, given the subtle forms and even movement in the sculpture. See how the boy is in motion, having not quite caught up to his mother, who is standing quite still. This movement is not merely captured by placing one foot in front of the other; the figure of the child is set at a slight diagonal. The artist has paid close attention to the figures' clothing as well, in particular the myriad folds of the mother's tight-fitting parka. Brilliant.



PITSEOLAK ASHOONA



17 PITSEOLAK ASHOONA, R.C.A., O.C., (1904-1983) f., PRINTMAKER: LUKTA QIATSUK (1928-2004) m., KINNGAIT (CAPE DORSET), *Tattooed Woman*, 1963 #22, stonecut print, 6/50, 28.75 x 24.5 in (73 x 62.2 cm), framed.

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

Provenance: Collection of John and Joyce Price, Seattle.

In *Tattooed Woman*, the powerful female figure displays a proud and confident demeanour. The printmaker chose to modulate the work not with colour but rather with variations in the weight of crisp stonecut lines. [1] This conscious aesthetic decision draws the viewer's eye toward the face of the woman. Her voluminous amautiq and even her eyes are shown in outline only, lest they distract our gaze from the rows of tattoos on her forehead, cheeks, and especially her chin; only her beautiful hairdo competes with the beauty of her facial markings. Pitseolak Ashoona created this alluring image, which reads as both a powerful statement of Inuit identity and a celebration of feminine beauty, in 1960, very early in her artistic career. Her drawing was made into a stonecut print and released three years later.

While colonial suppression saw the practice of tattooing almost disappear in the Arctic in the twentieth century, depictions of the practice persisted in Inuit-generated, self-pictorial records that were reproduced in anthropological reports. But in the 1950s, with the arrival of arts and crafts programs, depictions of tattooed faces began to occupy a prominent position first in Inuit sculpture, then also in graphic art, in communities across the Canadian Arctic including in Kinngait (see Lots 28, 33, 37, 39, and 97).

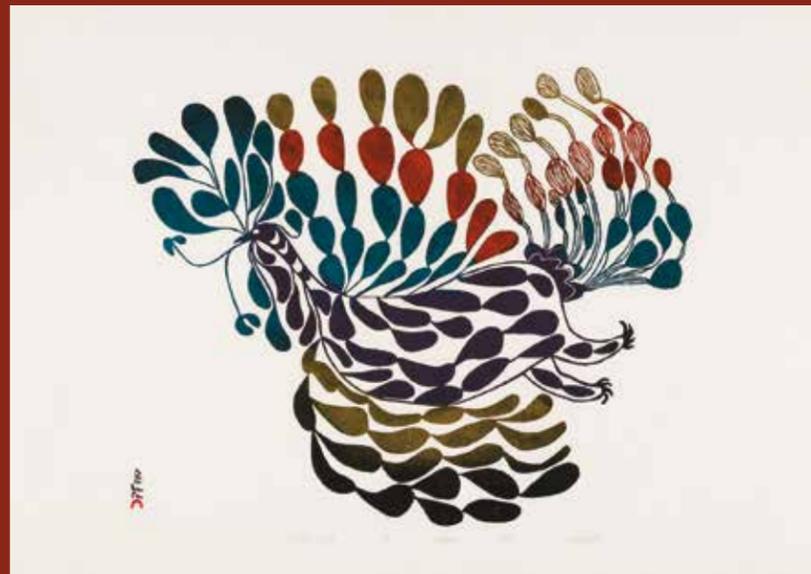
1. Pitseolak's original graphic drawing was, in fact, delicately shaded throughout, thus modulated with tone, if not exactly with colour. See *Inuit Modern* (AGO, 2010), p. 160.

18 PITSEOLAK ASHOONA, R.C.A., O.C., (1904-1983) f., PRINTMAKER: KANANGINAK POOTOOGOOK, R.C.A. (1935-2010) m., KINNGAIT (CAPE DORSET), *Festive Bird*, 1970 (1971 #14), stonecut print, 29/50, 23.5 x 33.5 in (59.7 x 85.1 cm)

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

Provenance: Collection of John and Joyce Price, Seattle.

A self-taught and prolific artist, Pitseolak Ashoona produced thousands of drawings, and her prints were mainstays of the Cape Dorset print collections almost from the beginning. Many will recognize Pitseolak's birds as studies in colour, texture, and curved limbs. In some ways *Festive Bird* is part of that canon of works - on steroids! This bird practically disappears in an explosion of plumage, whose different colours radiate in gentle swirls. There are no actual "wings"; they have dematerialized into the feather shapes. One needs a second look to find the fine lines outlining an arched body and legs flying back in the wind. This now famous print by Pitseolak was chosen to grace the cover of the 1971 Cape Dorset print catalogue.

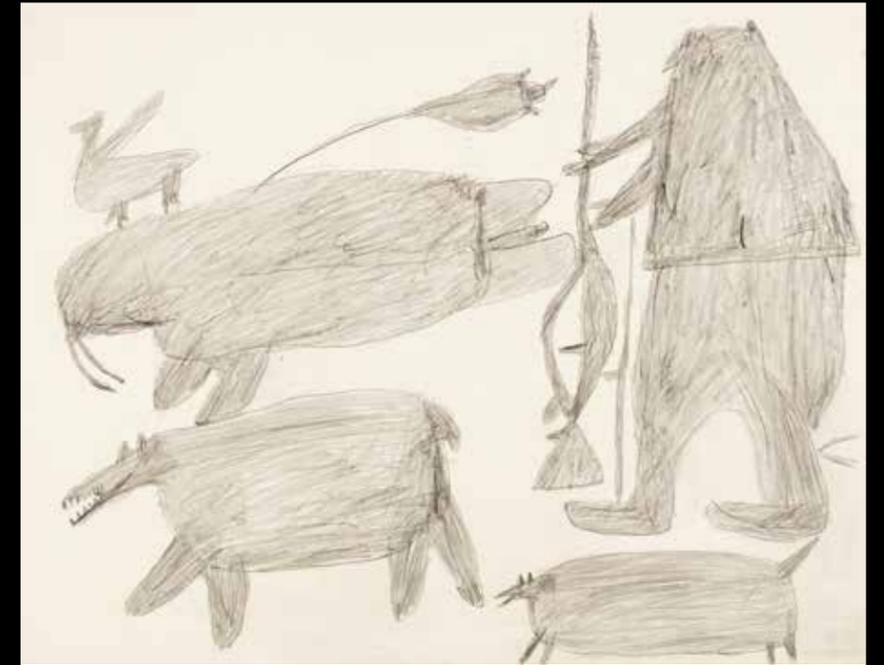


19 PARR (1893-1969) m., KINNGAIT (CAPE DORSET), *Untitled Drawing (Hunter and Dog with Walrus, Polar Bear, and Goose)*, c. 1965-67, graphite on paper, 20 x 25.5 in (50.8 x 64.8 cm), signed: "<"

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

Provenance: Private Collection, Hamilton, Ontario.

Parr was already in his late sixties when he was approached by Terry Ryan to pursue an art career. This drawing comes from the middle years of Parr's foray into art making; its relatively loose style shows his evolution as a draughtsman. His memories of a traditional lifestyle that focused mainly on animals and the hunt were clearly still fresh in his mind and inspired his works throughout his brief career. This drawing depicts a lone hunter (and likely his dog) and three different preys: a walrus, polar bear, and goose. Parr's own life, which began in the late nineteenth century and straddled the transition between the old ways and the new in Canada's Arctic, is reflected in this autobiographical image of Parr the hunter, armed with a harpoon and rifle. The large size of the rifle indicates its relatively greater importance for the hunter's success and survival.



20 LUCY QINNUAYUAK (1915-1982), PRINTMAKER: IYOLA KINGWATSIK (1933-2000) m., KINNGAIT (CAPE DORSET), *Bird with a Fish*, 1964 (1964/65 #7), stencil print, 29/50, 18.5 x 15 in (47 x 38.1 cm), framed, sight.

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

Provenance: Collection of John and Joyce Price, Seattle.

With *Bird with a Fish*, Lucy Qinnuyak offers viewers a narrative scene of a bird as hunter, rather than her more typical humorous bird imagery. Rooted in observation of the animal's movements, it portrays the bird plummeting to capture a fish. Stylistically, however, the image evokes the creatures without strict imitation. The body and feathers of the bird are animated by the tonality of the ink that the stencil process affords, but their shape is illustrated as continuous undulating curves and saw-toothed spikes that fold and flow - a marvellous effect that reminds us of a paper cut-out! The bird's feet mimic the shape of its wings; their yellow colour matches the fish. Its eyes seem to stare at us through a "mask" of un-inked paper. The captured fish seems unperturbed as its dorsal fin is seized by the sharp beak of the bird.



CHARLES EDENSHAW

Daax'igang, aka Charles Edenshaw, was a prolific and versatile Haida artist of the late 19th and early 20th centuries. In the early part of his artistic life, the 1860s, he produced memorable works in support of Haida ceremonial culture, such as carved chests, at least one settee decorated with a graceful dogfish design, at least two transformation masks, wooden bowls with crest images, totem poles, and carved screens, and he painted at least one canoe made by his relative Alfred Davidson. With the arrival of missionaries in the 1870s and their ongoing suppression of Haida traditional culture, Edenshaw and many of his contemporaries turned to producing artworks for sale and trade outside the culture (which was condoned by the missionaries). These included model canoes, model totem poles in wood, model houses painted with crest designs, silver and gold work, as well as carved figures, bowls with crest images, chests with decorated sides, and painted spruce root hats woven by his relatives. Edenshaw also carved figures, elaborate bowls, and model totem poles from argillite, a black carbonaceous shale that had been carved into items for trade with Euro-American sailors since the 1820s.

Daax'igang's argillite poles, especially in his later years, tended to be richly sculpted, with deeply carved profiles and intertwined subsidiary figures as can be seen in this example. At the top of this pole, a small beaver (identified by its large incisor teeth) with its body facing the pole, clings with its hands and feet to the top of the pole and the figure below, its head turned 180 degrees to look straight outward like the rest of the figures. Why Edenshaw chose his unusual composition is unknown, but it probably represents a tale of Haida oral literature that includes this beaver and the rest of the imagery on this pole. The next figure down is a larger beaver, also with large incisors and holding a stick in its front paws beneath its chin. The textured paddle-tail of the beaver is turned up between its hind feet covering its belly, and the hind legs arc over the upright ears of the figure below. The relative sizes of the two beavers suggests that the lower one is an adult and the upper one possibly a pup, perhaps a troublesome or wayward offspring.

The lower half of the pole includes a tall figure that may be either a sea wolf or sea bear, indicated by the formline-embellished pectoral fins that extend down from the figure's forelegs. The forelegs themselves are long, reaching down over the shoulders of a subsidiary figure that appears to be either a wolf or bear, perhaps a yearling. The yearling's forelegs are draped over the larger figure's forelegs, which reach down to touch upon the pectoral fins. The hind legs of the sea-bear/wolf are short, drawn up as though the figure is seated on the base of the pole. The hind legs of the yearling are also drawn up, its feet resting between the feet of the larger figure.

Edenshaw's well-defined and developed sculpture reveals these images in an elegant purity, each figure comfortably ensconced in relation to the others without being cramped or bulky. The back of this pole is flat, suggesting a creation after 1900, and it rests on a small base with chamfered edges.

Steven C. Brown



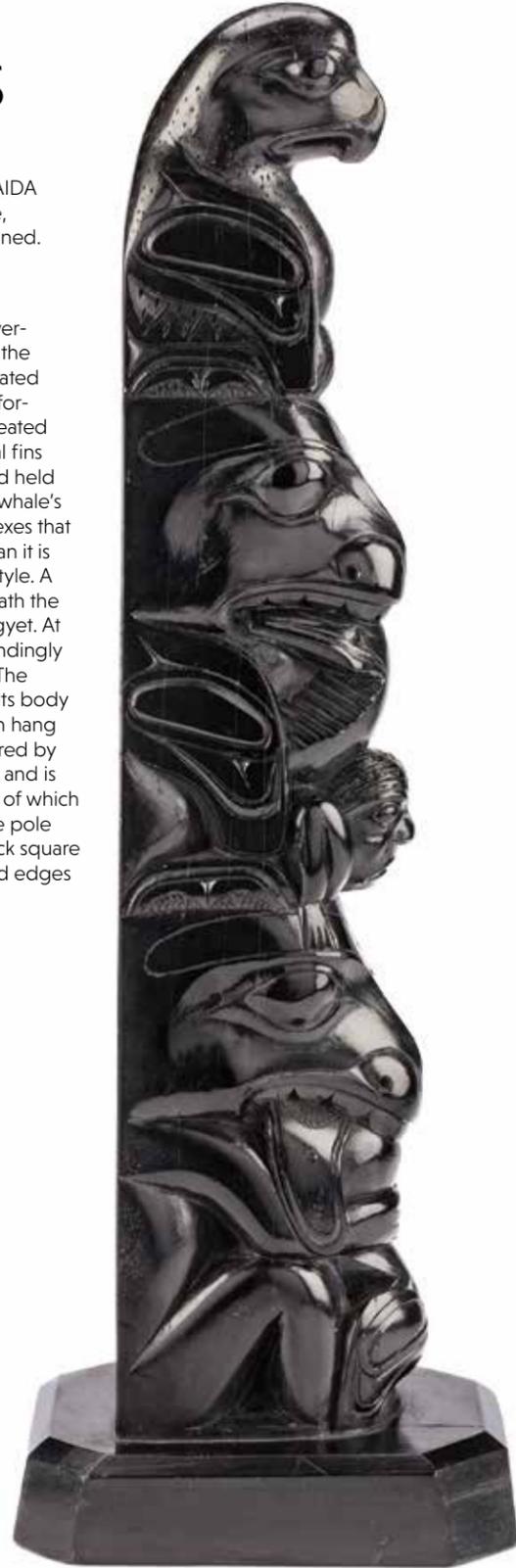
Charles Edenshaw is a true icon of Haida art. His virtuosic skill in several artistic media is legendary, as was his knowledge of Haida art history. Spanning the end of the 19th and the early 20th centuries, his art career was founded on tradition but was truly innovative. Edenshaw's works and his versatility have inspired generations of Haida artists, and represent the gold standard among collectors of Northwest Coast art. The Vancouver Art Gallery's major retrospective travelling exhibition of 2013, *Charles Edenshaw*, was accompanied by a lavish and scholarly catalogue.

- 21 CHARLES EDENSHAW (DAAX'IGANG OR TAHAYGEN)** (1839-1920), MASSET, HAIDA GWAIL, *Model Totem Pole*, c. 1900-10, argillite, 10.25 x 2.5 x 2 in (26 x 6.3 x 5.1 cm), unsigned.
ESTIMATE: \$60,000 / \$90,000
Provenance: An American Private Collection; A Vancouver Collection.



JOHN CROSS

- 22 JOHN CROSS** (1867-1939), SKIDEGATE, HAIDA G'WAI, *Model Totem Pole*, c. 1920, argillite, 12 x 3.25 x 3.75 in (30.5 x 8.3 x 9.5 cm), unsigned. ESTIMATE: \$6,000 / \$9,000
Provenance: A Vancouver Collection.
- Here a trio of primary figures is densely overlapped with subsidiary images that weave the larger creatures together. At the top is a seated eagle with folded wings, its head leaning forward as if scanning for prey. The eagle is seated on what appears to be a whale, its pectoral fins flanking the body and its tail turned up and held within its mouth. The bird's wings and the whale's pectoral fins feature small formline complexes that employ a large main ovoid much wider than it is tall, an identifying marker of John Cross's style. A man's head and arms protrude from beneath the whale, perhaps representing Gunarnasingyet. At the bottom of the composition is an astoundingly large bear, making a meal out of a whale. The whale's tail is draped over the bear's feet, its body grasped by the bear's forelegs, over which hang the pectoral fins. The whale's head is covered by the bear's mouth. This pole has a flat back, and is proportioned deeper than it is wide, both of which are characteristics of a later stage in argillite pole development, perhaps around 1920. A thick square base with flattened corners and chamfered edges helps to stabilize the sculpture.
- Steven C. Brown*



- 23 UNIDENTIFIED HAIDA ARTIST**, *Russian Orthodox Priest*, c. 1880 or earlier, argillite, 7 x 2.5 x 2 in (17.8 x 6.3 x 5.1 cm). ESTIMATE: \$7,000 / \$10,000
Provenance: Private Collection, Montreal.



Haida argillite carvers have created images of foreigners almost since the beginning of the slate-carving tradition. Statuettes of American and British sea-captains and sailors, Protestant clergy in their vestments, well-dressed Victorian ladies and others have manifested the artists' impressions, often somewhat comical, of the newcomers to the region and their foreign occupations. Carvings of Orthodox Catholic churchmen, on the other hand, are extremely rare. They were probably seldom, if ever, seen outside of Sitka, where the Russian Orthodox church held sway; otherwise, there were almost no opportunities to encounter a fully dressed priest from this denomination. Russian America Company policies toward the Tlingits, whose land they occupied, did not extend to the proselytizing and sweeping assimilation pressures of the Protestant church of Canada. They in many ways left the Tlingits to pursue their own culture and enjoined those who wished to follow Orthodox ways to do so.

An interesting historical case developed in the village of Old Kasaan on Prince of Wales Island, where a European trader named Baronovich was married to the daughter of a high-ranking Haida house leader known as Skowal. A forty-four-foot totem pole was carved to commemorate the occasion. Figures on the pole included a bearded Baronovich, the archangel Michael, a Haida style eagle at the top (the only Haida image), complex foliate borders on each side and a richly robed Orthodox priest. The priest crosses his arms in the manner of one conducting the ritual of communion and Eucharistic service.

The Skowal pole was carved and erected in 1880, and the priest has been said to commemorate Skowal's journey to Sitka, most likely for his daughter's wedding, and where he may have taken up the Orthodox faith, as some stories have told. (Alternative interpretations have included the priest as an object of ridicule for attempting to convert the Indigenous, but this seems like a more recent attempt at re-telling the story. A priest as an object of ridicule would most likely not be so elaborately and accurately represented).

It's possible that this argillite priest may have been associated with the story of the Skowal pole, where another bearded and robed priest was represented in a Haida village. This would suggest a c.1880 date for the argillite carving. It's also possible that the sculpture was from an earlier time when argillite carvers were regularly creating caricatures of foreign visitors to their shores.

The priest wears an elaborate cloak and tunic. His cloak is decorated with fancy epaulets and the back panel with foliate design; his tunic is diamond-patterned. The underside of the sculpture is carved to reveal the bottoms of his shoes and the hem of his tunic. The priest's features are well-defined and portrait-like, his hair and beard well-coiffed and very finely detailed. His small hands are clasped together at the front of his cloak.

Steven C. Brown

BEAR FOREHEAD MASK



**24 UNIDENTIFIED KWAKWAKA'WAKW ARTIST, *Bear Forehead Mask with Articulated Jaw*, c. 1880, red cedar, hide, iron, and pigment, dimensions variable, 13.5 x 17.5 x 11.75 in (34.3 x 44.5 x 29.8 cm), ears and lower jaw professionally restored by John Livingston (1951-2019), adopted Kwakwaka'wakw Master Carver.
ESTIMATE: \$18,000 / \$28,000
Provenance: A Vancouver Collection.**

Kwakwaka'wakw artists were adept at creating articulated masks of many different creatures both real and mythological. Here is a straightforward unadorned bear, its lower jaw attached by short pieces of leather and tacks, acting as the hinges on which the mouth opens and shuts. The bear is carved out in every way that such a forehead mask was traditionally made. There once would have been a wood and leather harness to hold it on a dancer's forehead pointing slightly upward. The ears and lower jaw are restorations that perfectly replicate what the original parts would have looked like, right down to the surface patina. Holes pierced along the rear edge of the mask may have once been for attachment of a piece of cloth or hide designed to obscure the dancer. Without a known context in which this mask was used, it's difficult to know precisely what its performance would have looked like. It may have been made for a solo performance of the great bear, *Walas Na'n*, the expression of a family crest, or perhaps part of a group dance with many other kinds of animals and spirits also represented.

Steven C. Brown



25 UNIDENTIFIED NUU-CHAH-NULTH ARTIST, *Model Totem Pole*, c. 1910-1920, yellow cedar and paint, 18.25 x 3.75 x 4.25 in (46.4 x 9.5 x 10.8 cm), unsigned; inscribed in graphite in an unknown hand: "The Hydah / [sic] Indian Totem / Alaska / \$12".

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

Provenance: A Vancouver Collection.

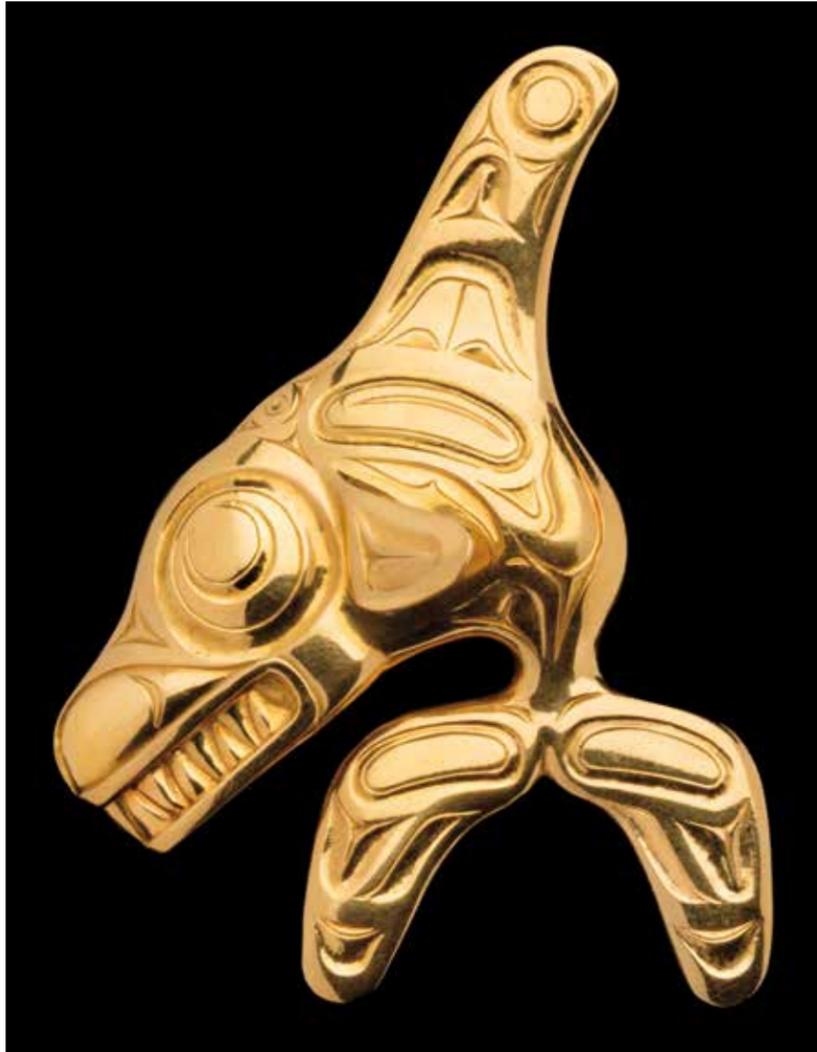
Wooden model totem poles were a common type of object offered in souvenir and curio shops in Vancouver, Seattle, and SE Alaska in the late 19th and early 20th centuries. This model was most likely carved by a Nuuchahnulth artist, probably between 1900 and 1920. What appears to be a small bird occupies the top position, its wings folded about its body like a cloak. The next figure down represents a raven, its head and long pointed beak turned down upon its body. The wings are folded on each side and decorated with a single U-form complex to represent feathers. A seated bear is at the bottom, its forelegs tidily poised upon its chest. The bear's hind legs are drawn up, and between them appears a human face, possibly a reference to the story of the human that married a bear. The pole is attached to a tall square base cut from burly wood. The style and subjects of the carving are in some ways as representative of a more northern origin as one in Nuuchahnulth territory on the west coast of Vancouver Island.

Steven C. Brown



BILL REID (IIJUWAS)

Ijuwas, Bill Reid was born in Victoria, B.C. in 1920. In the late 1940s he began to pursue his personal interest in jewellery with courses at Ryerson Institute of Technology while working as an announcer for CBC Radio in Toronto. At the same time, he was exposed to Haida masterworks in Toronto museums which altered his artistic direction. In 1963 he established a studio in Gastown back in Vancouver, after several years working on monumental projects, to devote time to creating Haida pieces in precious metals. It was during this time that he would produce some of the definitive masterworks of Haida art. Several of these pieces were exhibited at the two major showcases for Northwest Coast art in the 1960s: the Canadian Pavilion at Expo '67 in Montreal, and the exhibition *Arts of the Raven* at the Vancouver Art Gallery. In 1968, Reid received a Canada Council grant that allowed him to study goldsmithing at the Central School of Design in London, England, where he learned to add new techniques to Haida and contemporary jewellery pieces. Following his time in London, he established a studio in Montreal where he could quietly pursue his career as an artist; there he carved the boxwood sculpture *Raven and the First Men* which would become the maquette for the famous seven-foot monumental sculpture for the new UBC Museum of Anthropology. He continued to produce pieces in argillite, wood, and ivory.



Reid was interested in Haida mythology, which he related in compelling stories, and which formed the basis of numerous multi-figured sculptures, drawings, and jewellery pieces. The Killer Whale appears in several myth-based pieces, particularly the story of Nana-simeget and his wife. He also carved the Killer Whale as a solitary figure such as with the *Killer Whale Brooch*, the monumental *Killer Whale* for the Vancouver Aquarium, and a sculpted box with an arching killer whale handle in 1971. All three works capture the whale in a similar position, with an exaggerated and heavily designed dorsal fin, an arched back, and riding on its back flukes as it leaves the water. The 1972 *Killer Whale Brooch* was in a stated edition of ten, but only three were ever cast, hand carved, and finished. The first of the three was gifted by Prime Minister Trudeau to his wife, Margaret.

Gary Wyatt

- 26 BILL REID (IIJUWAS), O.B.C., R.C.A.** (1920-1998), HAIDA, *Killer Whale Brooch*, 1972, testing 22 kt cast gold with chased and engraved highlights, 2.5 x 2 x 0.5 in (6.3 x 5.1 x 1.3 cm), / 21 grams, with artist's Wasgo stamp; signed: dated, and numbered: "Reid - '72 / 2/10".*
*from the planned edition of 10, only 3 were made; the first one was gifted from Pierre Trudeau to his wife, Margaret in 1971.
ESTIMATE: \$25,000 / \$35,000
Provenance: An Ottawa Collection.

GARY MINAKER-RUSS



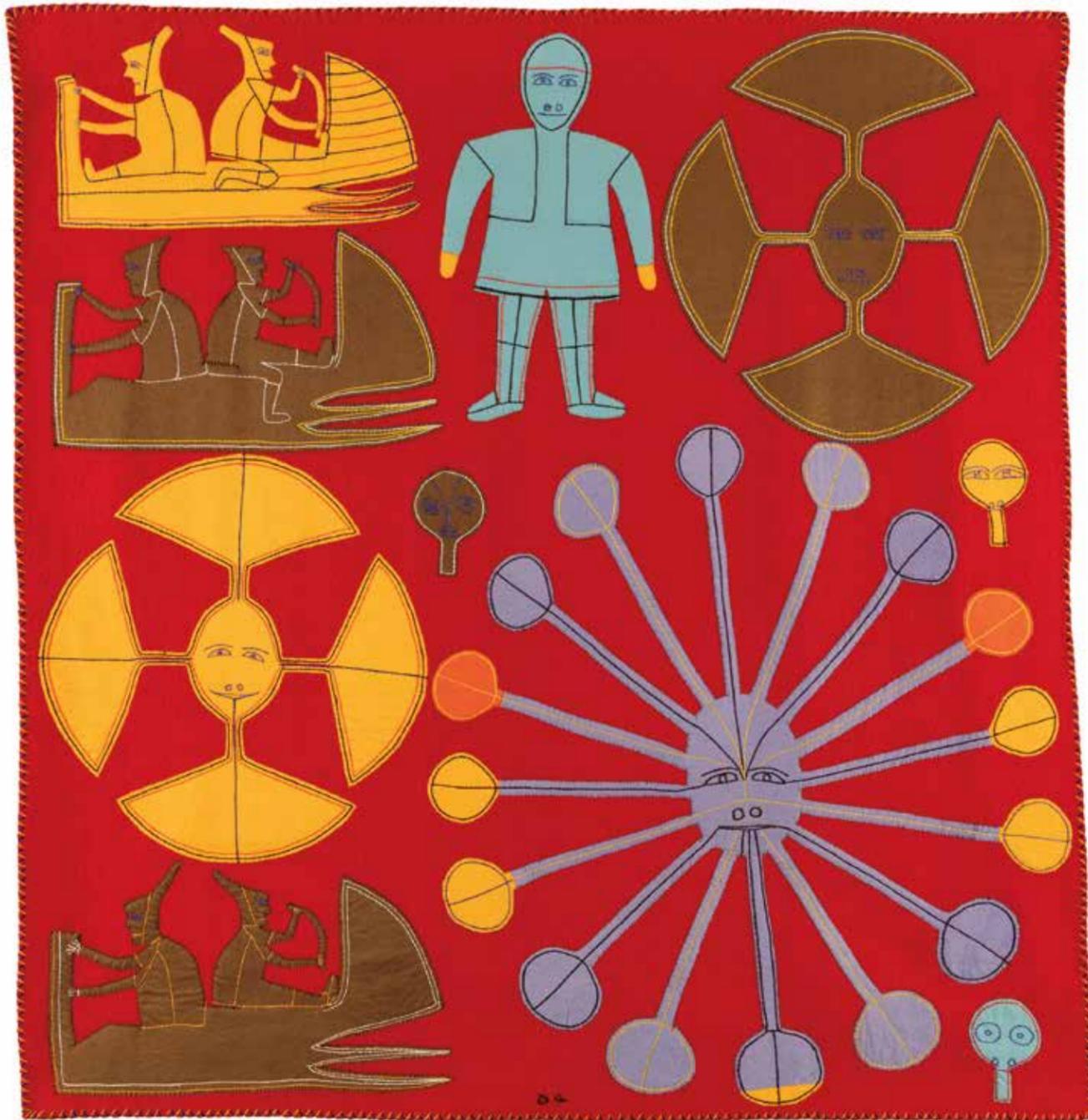
- 27 GARY MINAKER-RUSS** (1958), MASSET, HAIDA GWAIL, *Haida Supernatural Hawkman with Paddle and Hawk Rattle*, 2008, argillite, 11.5 x 9 x 5.5 in (29.2 x 22.9 x 14 cm), titled, signed, and inscribed "HAIDA / SUPER NATURAL [sic] / HAWK MAN [sic] WITH PADDIE / + HAWK RATTLE / GARY MINAKER-RUSS / MASSET."
ESTIMATE: \$8,000 / \$12,000

Provenance: Inuit Gallery of Vancouver, B.C.; Acquired from the above by the present Private Collection, Toronto.

Gary Minaker-Russ is a contemporary master argillite carver. He was a middle child in a large family and chose to move in with his brother Ed and sister-in-law Faye while still a teenager to learn to carve. This also afforded him the opportunity to learn about Haida cultural history and to gain some business acumen. His work has been widely collected and exhibited internationally. Minaker-Russ's distinctive style includes narrative depictions of Haida mythology, the natural world, and ceremonial dancers sometimes in full regalia – or like the *Hawkman* here in a state of transformation between bird and human – figures in motion and fully rendered in the round. Gary Minaker Russ was influenced by the workmanship and work ethic of Charles Edenshaw; this artist is committed to making major pieces, and he strives to develop select pieces requiring both time and detail, such as a full village scene taking months or even years to complete.

Gary Wyatt

JESSIE OONARK



28 JESSIE OONARK, O.C., R.C.A (1906-1985), QAMANI'TUAG (BAKER LAKE), *Untitled (Composition with Skidoos and Ulus)*, c. 1971-72, wool melton cloth, felt, cotton thread and embroidery floss, 53 x 50.75 in (134.6 x 128.9 cm), signed: "D.O."

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

Provenance: Innuitt Gallery of Eskimo Art, Toronto; Purchased from the Above by a Private Collection, Winnipeg, MB.

Exhibited and Published: *The People Within: Art from Baker Lake*, Art Gallery of Ontario, Toronto, 1976, colour plate and cat. 49, unpag.

Published: This work was featured on the front cover of the Canadian history magazine *The Beaver* in the Autumn 1972 issue. The blend of stylization, symbolism, and modern imagery in Oonark's work is described in the accompanying article "Wall Hangings from Baker Lake" by Sheila Butler (pp. 26-31), p. 31.

Composition with Skidoos and Ulus is exceptional (and possibly unique) in its blend of imagery. More than in perhaps any other of her important works on cloth, here Oonark has boldly juxtaposed very traditional and symbolic with very modern images. As Bernadette Driscoll has observed: "The triangular knife with a curved blade and handle, known as the ulu, is recognized across the arctic as the symbol of the woman. Yet no other artist has employed it as consistently as Oonark, raising the implement itself to the level of a graphic and symbolic convention." [1] Here the ulu shapes radiate from the heads of smiling women; it is one of her most brilliant and visually pleasing inventions. Oonark has incorporated traditional Inuit women's tattoo imagery as well – brilliantly and charmingly – on the woman's face at the centre of the radiating circles that likely represent drums or drumbeats. (Can you find the other tattoos?) The modern images are, of course, the three snowmobiles (or skidoos, as they are often called). Oonark's snowmobiles quite resemble the form of early 1960s Ski-Doo machines. We love the way the handlebars just float in the drivers' hands! As strikingly modern as skidoos would have been in the early 1970s, visually they don't seem out of place, perhaps of their similarity to traditional sleds.

Although it has been noted that Oonark depicted modern forms of transportation such as snowmobiles, airplanes, and helicopters, we have not found more than a handful of images in the literature. (It is quite a remarkable coincidence, therefore, that we are offering the c. 1976-78 drawing *Helicopter and Bird Transformations* in this auction, Lot 128.) Therefore, *Composition with Skidoos and Ulus* is quite rare in its imagery, and certainly ground-breaking. Created possibly as early as late 1971 or in 1972 (it was published in Fall 1972), this work on cloth is contemporaneous with or slightly predates two other important works on cloth with very similar imagery dated to 1972; one features three skidoos, the other four radiating ulus. Both are untitled, and one is housed in the Canadian Museum of History collection (see Blodgett and Bouchard, *Jessie Oonark*, WAG, 1987, cats. 54 and 56; the CMH work is also illustrated in Hessel, *Inuit Art*, 1988, pl. 138). We have so far not seen Oonark drawings or works on cloth with this imagery made earlier than this date (although unpublished examples may exist).

Composition with Skidoos and Ulus is a brilliantly conceived work on cloth from Oonark's early mature period. Its relatively large visual elements are beautifully balanced; note that the composition is not arranged in tiers as slightly later works would be. The artist effortlessly fills gaps in the layout with the figure of a man and three charming little drum spirits; as usual, nothing looks out of place. Oonark's love of colour changes and alternating patterns is much in evidence, in both her choice of felt appliqué and contrasting embroidery floss. Her clever use of embroidery has already been mentioned regarding the gorgeous tattooing in the lower right quadrant, but we would like to point out how Oonark uses it to change up the positions of the skidoo drivers' legs. We should also mention that this marvelous work on cloth is in pristine condition, its strong, brilliant colours as bright as ever. Fabulous.

1. Bernadette Driscoll, "Tattoos, Hairsticks and Ulus: The Graphic Art of Jessie Oonark" in *Arts Manitoba* (Fall 1984:12-19), p. 16.





Elizabeth Nutaraaluk was the wife of Aulatjut, the leader of the famous inland Ahiamut (Caribou Inuit) camp at Ennadai Lake (known by local Inuit as Kitigaq). After she and her family suffered famine and several forced relocations in the 1950s, they finally settled in Arviat in the early 1960s. Nutaraaluk soon took up carving, and is today considered to be the grande dame among sculptors in Arviat.

Nutaraaluk's *Mother with Two Children* is unusual in her oeuvre for a few reasons. Relatively large compared with other examples from the early 1970s, this impressive sculpture exudes an indomitable monumentality. Furthermore, the mother carries two children rather than one; we do know of another fine example from 1975 (see Hessel, *Arctic Spirit*, cat. 39), but that work is literally half the size of this one. Finally, the mother lacks Nutaraaluk's trademark criss-cross braid; here her head is framed by her amautiq hood. However, the artist's highly distinctive hatch mark treatment of the woman's hands is here, and Nutaraaluk's overall primal carving style is very much in evidence.

Nutaraaluk's compositions are seldom "pretty" in the typical sense of the word, but they are beautiful works of art, charged with emotional power and sculptural strength. Nutaraaluk's works are a testament to her suffering, but they also symbolize her love for her family. We love the stoical demeanour of this woman, as she holds her infant with one arm while trying to hang on to a fidgety youngster with the other.

29 ELIZABETH NUTARAALUK AULATJUT (1914-1998), ARVIAT (ESKIMO POINT), *Mother with Two Children*, 1974, stone, 11 x 7 x 5.25 in (27.9 x 17.8 x 13.3 cm), signed: "ᐱᐱᐱᐱ"; dated: "74"
ESTIMATE: \$7,000 / \$10,000
Provenance: Galerie Elca London, Montreal; Collection of John and Joyce Price, Seattle.



30 LUKE ANOWTALIK (1932-2006), ARVIAT (ESKIMO POINT), *Family Group*, late 1990s, stone, 8.5 x 7.5 x 4.25 in (21.6 x 19.1 x 10.8 cm), signed: "ᐱᐱᐱᐱ"
ESTIMATE: \$4,000 / \$6,000
Provenance: Private Collection, Toronto.

While Arviat sculptors John Pangnark and Andy Miki concentrated on single human or animal forms reduced to their purest contours, fellow Arviat artists Lucy Tasseor Tutsweetok, Mary Ayaq, and Ayaq's husband Luke Anowtalik espoused a "busier" aesthetic. In some examples by Anowtalik there is no surface that is left undecorated. In this wonderful sculpture, Anowtalik populates the stone's surface with heads and faces both large and small, creating a wonderful sense of "all-overness." One wonders whether Anowtalik is depicting his extended family, perhaps even including ancestors who have gone before yet still make up the fabric of the Inuit family. We love the rough-hewn details and omnipresent tool marks which act almost as Anowtalik's fingerprints.



31 LUCY TASSEOR TUTSWEETOK (1934-2012), ARVIAT (ESKIMO POINT), *Family Group*, early-mid 1980s, stone, 4 x 8.25 x 1.5 in (10.2 x 21 x 3.8 cm), unsigned.
ESTIMATE: \$2,500 / \$3,500

Provenance: Innuit Gallery of Eskimo Art, Toronto; Purchased from the above by Private Collection, Toronto in June 1986.

It's the imagination of the shape that I like. It does not look just like the real thing. If it looked like a real person, you would simply see a copy of what is alive. (Lucy Tasseor Tutsweetok, interviewed by Ingo Hessel, 1989)

Lucy Tasseor Tutsweetok was fond of telling the story of how her works were inspired by her grandfather's drawings of faces in the sand, and on the surface of it one can see those drawings echoed in her work. Peering and craning from the shard-like piece of stone, this *Family Group* emerges from the stone as if it had always been there. Though modest in scale, this carving still possesses some of the monumentality that is intrinsic to Tasseor's works, large and small; the family as an eternal, immutable entity, is bound together in this sculpture.

JUDAS ULLUQAQ

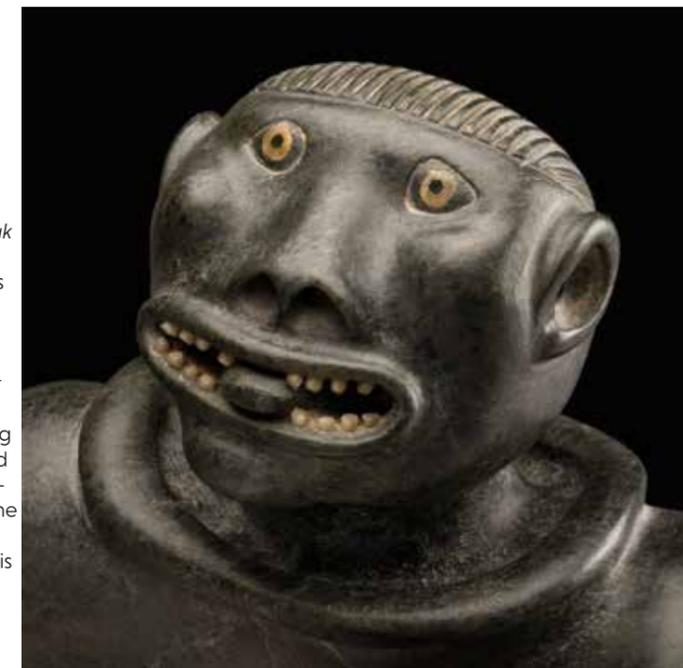


We know that Judas Ullulaq began making small carvings and models in 1961, and he carved whale bone in the late 1960s; there are virtually no documented pieces by him from the 1970s, however, so it is safe to assume that he carved only sporadically during these years. Ullulaq may have felt slightly intimidated by the extraordinary success of his nephew Karoo Ashevak (1940-1974) in those years. He began to carve more seriously just before his move to Uqsuqtuuq (Gjoa Haven) in 1982, and it was there that his art and his career blossomed. Ullulaq quickly forged a strong personal style and was given two successful solo shows in southern galleries in 1983. He himself soon became the most important and influential artist in the Kitikmeot region.

Excited Fisherman was carved about a year after his delightful *Drum Dancer* from c. 1983 (see First Arts Auctions, 5 Dec. 2022, Lot 133). It shares several stylistic attributes with that fine work but is even closer in style to the artist's *Tiqmiaqhiuqtuq* (*Bird Hunter*) of 1984 (see Darlene Wight's *WAG Netsilik* catalogue, cat. 148). Wight correctly observes that many of the wonderfully expressive faces of Ullulaq's hunters and fishermen are self-portraits. Those of us who were lucky enough to spend time with him fondly recall Ullulaq's apparently inexhaustible cheerfulness, his sense of humour, and his infectious smile and lively eyes; indeed, there is no question in our minds that *Excited Fisherman* depicts Ullulaq himself.

This sculpture is classic Ullulaq, a masterpiece of the artist's early mature style. The overall composition of the sculpture is beautifully conceived (we love the way the figure is balanced on his knees!) The fisherman's body is realistic in pose and carefully modeled, with a handsome matte finish. Ullulaq also pays careful attention to the *kakivak* (fishing spear) and jigger (he enjoyed fashioning dolls and other craft items as a young boy [1]). But it is clearly to the figure's head and face that Ullulaq has devoted special attention; the face is brilliantly carved, with exaggerated but not grotesque features. With his inlaid muskox horn eyes and teeth, protruding tongue, bulging cheeks, large ears, and hair swept back from an almost non-existent forehead, *Excited Fisherman* is one of the most expressive, engaging, and charming sculptures ever created by this beloved artist.

1. See Darlene Coward Wight, *Art & Expression of the Netsilik* (Winnipeg: Winnipeg Art Gallery, 2000), p. 152.



32 JUDAS ULLUQAQ (1937-1999), UQSUQTUUQ (GJOA HAVEN), *Excited Fisherman*, c. 1984, stone, antler, string, and muskox horn, 13.5 x 16 x 11 in (34.3 x 40.6 x 27.9 cm), signed: "ᐃᐅᐅ".

ESTIMATE: \$35,000 / \$50,000

Provenance: Ex Collection of Don Morgan, Toronto; Acquired from the above by Fred and Mary Widding, Ithaca, NY. January 2001; First Arts, 1 December 2020, Lot 23; Acquired from the above by the present Private Collection.

Exhibited and Published: Ithaca, NY, Handwerker Gallery, Gannett Center, Ithaca College, *Of the People; Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008, catalogue: Cheryl Kramer & Lillian R. Shafer eds., cat. no. 25.

Published: Illustrated in "Artists Speak: Judas Ullulaq", *Inuit Art Quarterly*, Vol. 14, No. 22, Summer 1995, p. 18.



DAVID RUBEN
PIQTOUKUN

Nuna, the land, was seen as a nurturing mother that supported the animals, the spirits and the Inuit. Income from government programs has been a very poor substitute. The founding of Nunavut is changing the outlook of many people who now want to take charge of their lives again. This hope is reflected in the upturned face at the top of the sculpture.

This commentary by the artist in the catalogue from Darlene Wight's 1996 solo exhibition for the artist at the WAG looks forward hopefully to the founding of the new Territory of Nunavut in 1999. That must have been a bittersweet occasion for Piqtoukun, whose home community of Paulatuk lies in the far western Inuvialuit Settlement Region which remained part of the Northwest Territories. Nonetheless, Inuit and Inuvialuit across Canada today have a much greater say in their destiny. The sweeping, lyrical forms of this sculpture beautifully echo the aspirational – and inspirational – meaning ascribed to it by the artist. Piqtoukun's use of the universal mother-and-children motif to illustrate his theme is apt and poetic. We love the interplay of subtle curves, elegant visages, and tool marks. In form and feeling Nuna reminds us of one of Piqtoukun's most famous and impressive works, *Spirit World of the Inuit* from 1984, in the Sarick Collection at the AGO (see Darlene Wight, *Out of Tradition*, cat. 55 and Ingo Hessel, *Inuit Art*, pl. 2). Lovely.

33 DAVID RUBEN PIQTOUKUN (1950-), PAULATUK / ONTARIO, *Nuna*, 1995, Brazilian soapstone and African wonderstone, 17 x 11 x 5.25 in (43.2 x 27.9 x 13.3 cm), unsigned. ESTIMATE: \$8,000 / \$12,000
Provenance: Images Art Gallery, Toronto; Private Collection, Toronto.
Exhibited and Published: Darlene Coward Wight, *Between Two Worlds: Sculpture by David Ruben Piqtoukun* (Winnipeg: Winnipeg Art Gallery, 1996), cat. 37, p. 23.



ABRAHAM ANGHNIK RUBEN



Abraham Anghik Ruben is today one of the biggest names in contemporary Inuit art, but this sculpture was created very early in the artist's career. The sculpture was acquired from the Pollock Gallery (Toronto) in 1979 shortly after the artist's first one-person exhibition there in 1977. (Interestingly, Jack Pollock was also the first gallerist to champion the work of Norval Morrisseau.) Despite its early date, we can see the beginnings of the wonderful imagination and creativity for which the artist has become justifiably famous. Given the similarity of their natural shapes, whale bone vertebrae have long lent themselves to the seemingly endless repetition of either Janus heads or sun/moon images on either side of the "disc" area by sculptors across the Arctic. Rather than succumb to the formulaic, Anghik has opted to utilize and adorn almost every surface of one side of this bone to present a shaman with a multitude of helping spirits. We love the complexity of this piece as opposed to the default recto/verso treatment. "Side A" depicts the shaman surrounded by charmingly spooky mini spirits, while "Side B" presents the clearly more powerful walrus familiar.

34 ABRAHAM ANGHNIK RUBEN, O.C. (1951-), PAULATUK / SALT SPRING ISLAND, B.C., *Shaman with Spirit Helpers*, 1979, whale bone, stone, antler, and baleen, 20.25 x 18.5 x 6.75 in (51.4 x 47 x 17.1 cm), unsigned. ESTIMATE: \$5,000 / \$8,000
Provenance: Pollock Gallery, Toronto; Purchased from the above by a Private Collection, Toronto.

OSUITOK IPEELEE



In Sharon Van Raalte's appreciation of the man and artist Osuitok in the Royal Canadian Academy of Arts exhibition catalogue, she writes:

"Unlike the stereotype of the Inuit artist looking into the stone to see the form struggling to be released, Osuitok walks the corridors of his own imagination. His images come during dream time, flowing from the trance-like state between two worlds – messengers from another reality. They wait, like seeds promising life, until he finds a piece of stone that will carry their projection." [1]

We cannot think of a more apt description of Osuitok's art as it applies to this remarkable, lyrical image. Much has been made of Osuitok's idealized yet naturalistic portrayals of animal and human subjects – especially his famous caribou – and rightly so. Sculptures like *Walking Caribou* (First Arts, 13 July 2021); *Rearing Caribou with Nursing Calf* (First Arts, 5 December 2022, Lot 43; and *Fisherwoman* (First Arts, 28 May 2019, Lot 28) are staggeringly beautiful and technical marvels. With *Caribou Composition* we get to appreciate Osuitok's imagination in a whole new light. Carved at the end of a decade of spectacular artistic flowering in Cape Dorset, the sculpture seems to harken back to the early 1960s when sculptors and graphic artists alike (but perhaps most notably Kenoiuak) were creating marvelous flowing, dreamy images of spirits and animals.

Caribou Composition does indeed seem to flow from a "trance-like" state of mind. Osuitok's charming menagerie – caribou, hare, owl and other birds, bear, seal – does not look or feel like a group-portrait; instead, the image comes across as dream-like, even visionary. Here Osuitok aims not for precision and mastery of the stone, but rather for poetry and magic. This sculpture is truly, quite literally enchanting.

1. Sharon Van Raalte, "Osuitok Ipeelee" in Royal Canadian Academy of Arts, *Indigenous People: A New Partnership* (Oakville, ON: Mosaic Press, 1993:37-44), p. 42.

35 OSUITOK IPEELEE, R.C.A. (1922-2005), m., KINNGAIT (CAPE DORSET), *Caribou Composition*, c. 1968-70, stone, 13.5 x 8 x 5 in (34.3 x 20.3 x 12.7 cm), signed: "ᐅᓯᓯᓯ".

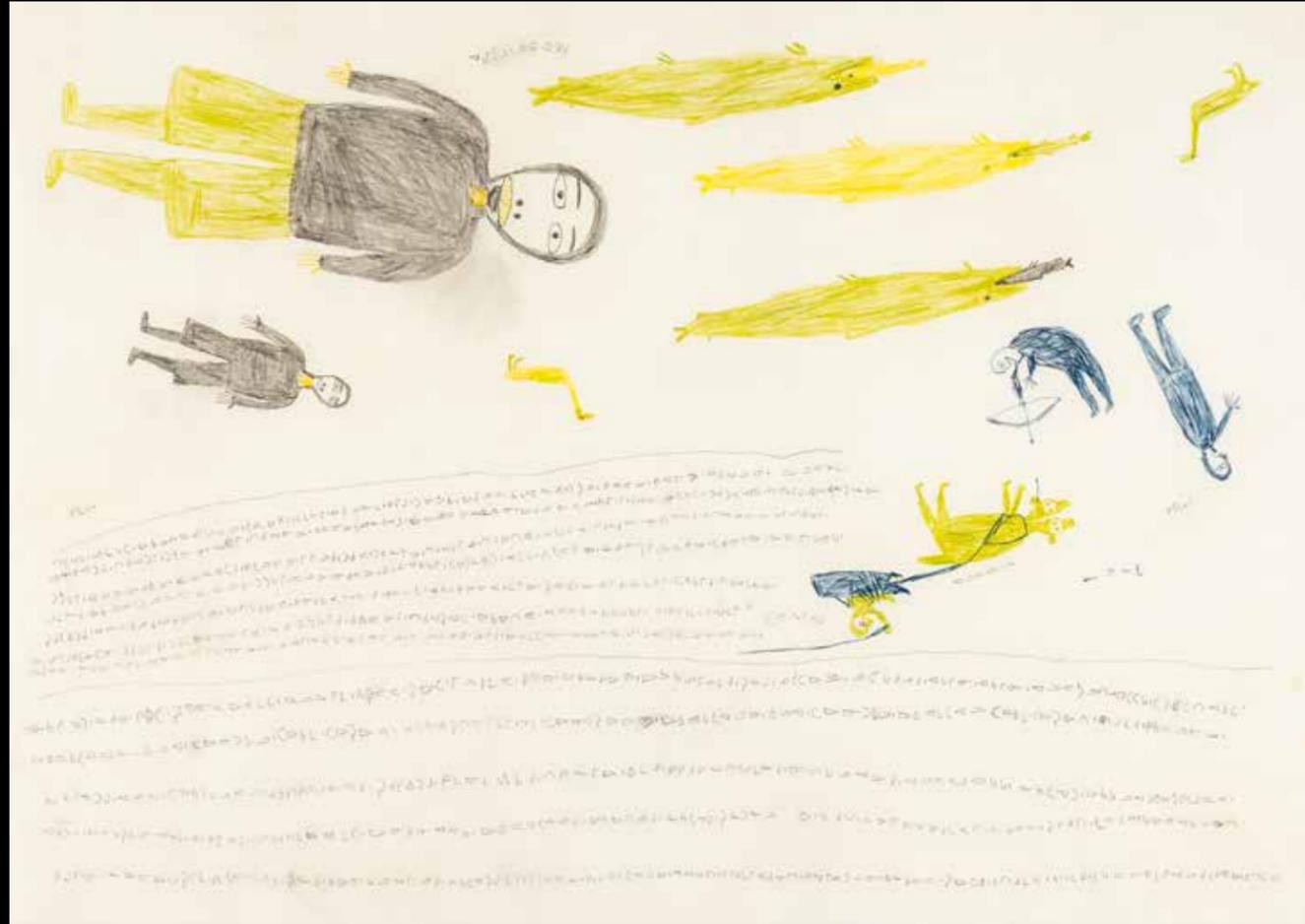
ESTIMATE: \$25,000 / \$35,000

Provenance: Collection of Terry Ryan, Kinngait / Toronto; Feheley Fine Arts, Toronto; Purchased from the above by John and Joyce Price, Seattle.

Exhibited and Published: Royal Canadian Academy of Arts, *Indigenous People: A New Partnership*, John B. Aird Gallery, Toronto, October 1993; catalogue: (Oakville, ON: Mosaic Press, 1993), cat. VII. This two-person exhibition featured the sculptures of Osuitok and the photographs of the Canadian filmmaker Christopher Chapman.



LUKE ANGUHADLUQ



36 LUKE ANGUHADLUQ (1895-1982), QAMANI'TUAQ (BAKER LAKE), *Qiviuq*, 1970, coloured pencil on heavy wove paper, 29.25 x 41.25 in (74.3 x 104.8 cm), extensively inscribed in graphite by the artist with didactic text in Inuktitut; signed: "ᐱᑭᐱᑦᐱᑦᐱᑦ" and inscribed with the artist's disc number.

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

Provenance: Collection of Mr. Jack Butler, acquired directly from the artist. Jack and Sheila Butler were arts advisors in Baker Lake in the crucial years of artistic flowering in the community from 1969 to 1976.

Published: K. J. Butler, "Remembering the Ancient Spirit Songs" in *Keeveeok, Awake! Mamnguqsualuk and the Rebirth of Legend at Baker Lake*, exhibition catalogue (Edmonton: University of Alberta, Ring House Gallery, 1986), p. 14, as "Qiviuq." Butler and Ruby Angrna'naaq provide a translation of the syllabics, pp. 16-18. Also illustrated in Cynthia Waye Cook, *From the Centre: The Drawings of Luke Anguhadluq* (Toronto: Art Gallery of Ontario, 1993), fig. 11, p. 27.

Qiviuq, the legendary adventurer whose heroic exploits and narrow escapes from danger were well known by most Inuit in Qamani'tuaq, was portrayed by many artists there, often in serial fashion. In this highly important drawing, Anguhadluq, the famous artist best known for his depictions of traditional life on the land, departed from his usual subject matter (at the request of Jack Butler) to depict an episode from the Qiviuq story. Remarkably, Anguhadluq wrote an extensive syllabic text describing a scene from the famous legend; in brief, it reads: *A lone man arrives in an unknown village, where he is granted amnesty from cannibals by a woman in an igloo. The man flees from danger, escaping his would be captors by shooting the tracking dog, Alulla'q, in the ear.*

The climax of this dramatic tale — Qiviuq taking aim at the two-headed dog — is depicted at the centre right of the sheet, relatively small in comparison to the figures and fish drawn elsewhere. Immediately beside this scene, we see the hero in profile, making his great escape. Interestingly, both this imagery and the apparently random inclusion of human, fish, and bird figures, seems drawn without concern for the orientation of the narrative text. Jack Butler, the former Baker Lake arts advisor, and the custodian of this work, explains that this was due, in part, to the artist's method of drawing. Anguhadluq would work seated on the floor, rotating the sheet of paper as he went. [1] This partially accounts for the variation in time, perspective, and spatial depth in many of his drawings. Anguhadluq's creative multiplicity of viewpoints rivals that of European Cubist artists who consciously experimented with the ambiguities of representation in two-dimensional works. The key difference, however, is that Anguhadluq's aims come from an untutored, entirely intuitive place in the artist.

1. Marion E. Jackson, *Baker Lake Inuit Drawings: A Study in the Evolution of Artistic Self-Consciousness*, University of Michigan, PhD Dissertation, 1985, p. 150.



37 JESSIE OONARK, O.C., R.C.A (1906-1985), **PRINTMAKER: SIMON TOOKOOME** (1934-2010), QAMANI'TUAQ (BAKER LAKE), *Big Woman*, 1974 #2, stonecut and stencil print, 15/50, 25 x 37.25 in (63.5 x 94.6 cm).

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

Provenance: Private Collection, Hamilton.

Big Woman, one of the great masterpieces of Inuit art, is filled with symbols of femininity and womanhood: a gorgeous woman's face adorned with tattoos; her *tudliit* (hairsticks); and flanking ulus, their brilliant colours (along with yellow) echoed in the woman's beautiful clothing. The patterns and colours, some representational and others fanciful, combine to form an image that is a marvel of design and symbolism. The little man sitting astride the woman's head is almost irrelevant. Interestingly, Oonark revealed that this image depicts a woman who "turned into stone because she never wanted to get married to anybody.... The woman is supposed to be in a kneeling position" (see reference online). *Big Woman's* stance is foreshortened, with the power of a football linebacker. The hairsticks emphasize this, while the ulus radiate their own energy. The visual feast of female emblems in this powerful image, and the meaning behind it, bridge the notions of femininity and feminism. We are stirred by *Big Woman's* symbolism and moved by its almost breathtaking splendour.



38 LUKE IKSIKTAARYUK (1909-1977), **PRINTMAKER: THOMAS NAKTURALIK MANNIK** (1948-), QAMANI'TUAQ (BAKER LAKE), *Crane*, 1969 (1970 #32), stencil print, 9/14, 20 x 24.5 in (50.8 x 62.2 cm).

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

Provenance: Private Collection, Hamilton, Ontario.

Iksiktaaryuk's antler compositions are notable for their solemnity, expressive power, and minimalist forms. *Crane* exemplifies Iksiktaaryuk's sparing use of line and colour in graphic art. Notably, it was the very first stencil print made at the Baker Lake print shop in 1969 after the arrival of the Butlers. Kudos not only to Iksiktaaryuk for creating the original drawing, but also to young Nakturalik, the printmaker trained to create this lovely print.

JOHNNY INUKPUK

One of Johnny Inukpuk's greatest masterpieces from the early 1950s, this *Mother Holding a Swaddled Infant* was originally unattributed, but is clearly by the hand of the artist. Stylistically it is strikingly similar to a famous masterwork by Inukpuk, his *Mother and Child* of 1954 in the collection of the Canadian Museum of History, a work that has been much exhibited and published (see Hessel, *Inuit Art*, pl. 59; *Early Masters*, p. 82; and elsewhere). Our example is slightly larger, and somewhat differently posed (kneeling and holding a swaddled baby rather than seated in front of a qulliq) but overall, the two sculptures' low centre of gravity and fulsome proportions are the very much the same, as are lovely small details such as the delicate facial tattoos and the parka trim. Both works are carved in the luscious, opalescent green stone that makes these impressive works especially attractive and prized. (In *Early Masters* Darlene Wight notes that Inukpuk was especially good at sourcing good stone; it may have been he who discovered this important deposit.) Indeed, the sculptures are so similar in style that it is anyone's guess which one was carved first; our hunch is this one came first.

Mother Holding a Swaddled Infant features all the hallmarks of Johnny Inukpuk's first important period. These include the ripe, voluptuous volumes of the sculpture overall; the mother's head, clothing, and hands – and even the infant itself – appear as if they have been slightly over-inflated with a bicycle pump! The large hands would remain a strong feature of the artist's work for many years to come. The generous sculptural volumes contrast beautifully with the elegant, incised details – especially the exquisite tattoo marks on the mother's cheeks and chin and the delicate tassels on the parka's rear flap. The ivory inset eyes of mother and child are expertly done; their effect is beautifully haunting in the case of the mother, and hilarious in the case of the baby! And as with so many of Inukpuk's depictions of mothers, this work is a portrait of the artist's beloved wife Mary. Finally, we would like to call attention to the subtle and brilliant aspects of the composition itself. We love the interplay of angles and volumes throughout – in the swaddled infant, the arms and hands that hold it, and especially in the winsome tilt of the mother's head. Fantastic.



39 JOHNNY INUKPUK, R.C.A. (1911-2007), INUKJUAK (PORT HARRISON), *Mother Holding a Swaddled Infant*, c. 1953-54, stone, ivory, and black inlay, 9 x 9 x 12 in (22.9 x 22.9 x 30.5 cm), unsigned.

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

Provenance: Waddington's Auctions, Toronto, Dec. 1988, Lot 257; Collection of M.F. (Budd) Fehleley, Toronto; Fehleley Fine Arts, Toronto; Acquired 2002 from the Above by John and Joyce Price, Seattle, WA.

Exhibited and Published: Fehleley Fine Arts, Toronto, *The Discreet Collector* (Toronto: Fehleley Fine Arts, 2002), cat. 24.

LUKTA QIATSUK



Lukta Qiatsuk was known by many as a master printer in the Cape Dorset stonecut studio and is perhaps less known for his drawings and sculptures, which are however of equally exquisite quality. As a sculptor, Lukta excelled in creating elegant and fluid compositions. This graceful work succeeds in capturing the elongated body of a loon in the process of self-grooming, a subject the artist depicted multiple times throughout his career. The bird's elegant neck is beautifully curved, arching back to the upturned wing in a movement that is perfectly balanced by a similar turn of the right foot. Carved in the finest Cape Dorset green serpentine, this dapper bird perfectly captures the brilliance which Lukta was able to bring to his sculptural subjects.

In Susan Gustavison's catalogue *Northern Rock*, Lukta explains the technical carving process behind a similarly styled sculpture of the same name: "These days I have started using grinders, but I used an axe for the first pieces I did. In the early 1980s, I didn't use a regular axe. I was using files that were welded together." The artist goes on to discuss the differences between carving stone sculpture and carving stone in the stonecut print studio, explaining his preference for the former: "Making pieces like this is not as difficult as carving the stone blocks for printing. It was very difficult doing the outlines of the drawings on the stone. And it was just as difficult, or more difficult, applying the different colours of ink for the copies [original prints] made from the stone block. Some people would just give up and walk out. I would just keep trying harder at times, when it became too difficult." [1] While stonecutting was Lukta's primary job, sculpture in the round provided an avenue through which his own creative subjects could come to life. We are thankful that he took the time to do this; the results are spectacular.

1. The artist from a 1998 interview for Susan Gustavison, *Northern Rock: Contemporary Inuit Stone Sculpture* (Kleinburg: McMichael Canadian Art Collection, 1999), p. 63.

40 LUKTA QIATSUK (1928-2004) m., KINNGAIT (CAPE DORSET), *Preening Loon*, 1982, stone, 4.5 x 12 x 5 in (11.4 x 30.5 x 12.7 cm), signed: "ᐅC P4r".
ESTIMATE: \$6,000 / \$9,000

Provenance: Private Collection; Waddington's, Toronto, 16 November 2015, Lot 127; Acquired from the above by the present Private Collection, Toronto.



41 TUDLIK (1890-1966) m., **PRINTMAKER: LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET)*, *Excited Man Forgets His Weapon*, 1959 #25, stonecut print, 3/50, 12 x 17.75 in (30.5 x 45.1 cm), framed, *chop upside down.

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

Provenance: Collection of John and Joyce Price, Seattle.

One of Cape Dorset's most elderly and beloved artists, Tudlik is best-known for his endearing carved birds but produced some memorable graphic images as well. His *Excited Man Forgets his Weapons* references Tudlik's memories of a traditional way of life that, for men, was largely centered on one's ability to harvest the resources of the land, but it is also charmingly comical. This hunter, having spotted a polar bear and cub (or perhaps just the cub itself at first), is awe-struck by his luck; slack jawed, he runs toward his prey, forgetting that he is completely unarmed. We, the viewers, see the humour in the situation when we reference the title, even as part of us fears for the poor man's life. Visually, this early print is a simple composition, yet sophisticated in its balance of the three figures and its palette of leaden blue and black.



42 IYOLA KINGWATSIK (1933-2000) m., KINNGAIT (CAPE DORSET), *Circle of Birds*, 1966 #65, 10/50, stencil print, 19.5 x 24 in (49.5 x 61 cm), framed.

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

Provenance: Collection of John and Joyce Price, Seattle.

Iyola Kingwatsiak was one of the first five printmakers in Kinngait whose creativity and resourcefulness contributed to the success of the early Cape Dorset print collections. In *Circle of Birds*, we get to appreciate the artist's remarkable talent as both artist and printmaker. As he had done with Osuitok Ipeelee's famous 1959 print *Four Muskoxen* (see First Arts, 5 Dec. 2022, Lot 79), here Iyola uses a single goose-shaped stencil five times on the sheet to create a lovely "wreath" of acrobatic birds in flight. Each of the bird forms in this avian pinwheel is well articulated; their bodies and wings are described in a series of delicate pochoir yellows, teals, and black in varying tones.



43 KAROO ASHEVAK (1940-1974) m., TALOYOAK (SPENCE BAY), *Spirit*, c. 1971-72, whalebone, antler, and black inlay, 12.25 x 4.25 x 2.75 in (31.1 x 10.8 x 7 cm), signed: "b-". ESTIMATE: \$15,000 / \$25,000
 Provenance: Klamer Family Collection, Toronto; Waddington's Auctions, April 2005, Lot 135 (as "Shaman"); Purchased from the above by a Toronto Private Collection.

Almost from the very beginning, Karoo Ashevak instilled his figures with spirituality, or at least with "spirit." He rarely titled his sculptures, so it is difficult to tell if a particular figure is meant to represent an actual spirit, a shaman performing a spiritual ritual or being infused by a spirit, or simply a "regular" human. With Karoo's art, however, there really is no such thing as "simply"; almost every portrayal is ambiguous in both form and meaning. As early as 1971 but certainly by 1972 Karoo was freely mixing mostly organic carving materials to create truly fantastical imagery that revolutionized the way we look at Inuit sculpture.

Spirit, probably dating from late 1971 or early 1972, is a delightful example of Karoo's early classic style. The figure is dominated by its large head carved from relatively porous whale bone, pinned atop the denser bone body which itself is balanced on the sculpture's base. The face, with its mismatched eyes, flaring nostrils, and gaping toothy mouth, might be frightening if it weren't so endearing. Even more wildly mismatched than the eyes are the spirit's legs; it is Karoo's genius that allows us to see these as hilarious rather than disturbing. *Spirit* has a doll-like charm yet possesses an undeniably powerful sculptural presence.

Jean Blodgett's landmark 1977 exhibition catalogue *Karoo Ashevak* illustrates several works that resemble *Spirit*, either stylistically or in terms of their various "parts"; see cats. 4, 9, 22, 34, and 39. See also First Arts, 5 Dec. 2022, Lot 81.



44 ABRAHAM KINGMIAQTUQ (1933-1990), TALOYOAK (SPENCE BAY), *Sea Spirit*, 1989, stone, 14 x 7 x 3.5 in (35.6 x 17.8 x 8.9 cm), unsigned. ESTIMATE: \$4,000 / \$6,000

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

Exhibited: Winnipeg Art Gallery, *The Inuit Imagination*, Winnipeg, Nov. 7, 1993 - March 13, 1994.

Published: Harold Seidelman & James Turner, *The Inuit Imagination: Arctic Myth and Sculpture* (Vancouver: Douglas & McIntyre Ltd., 1993), fig. 12, p. 35.

Surprisingly, Abraham Kingmiaqtuq made his first few carvings in 1955, well before commercial art-making became established in the Kitikmeot region in the late 1960s. He carved mostly whale bone until the early 1980s, then primarily stone until his death in 1990. He was well represented with six sculptures in Darlene Wight's *Art & Expression of the Netsilik* exhibition of 2000 (cats. 62-67). *Sea Spirit* is a graceful yet powerfully expressive transformation sculpture; part polar bear and part walrus, the figure is carefully perched on a rocky base, with piercing eyes and snarling mouth agape. It likely represents a shaman's two animal spirits; both large animals would have been formidable helping spirits, with the bear being perhaps the dominant one in this case.



45 DAVID RUBEN PIQTOUKUN (1950-), PAULATUK / ONTARIO, *Bear Man Dancing on the Moon*, 2002, cast and patinated bronze, 34.25 x 39.25 x 6.5 in (87 x 99.7 x 16.5 cm), signed and dated, "DAVID RUBEN PIQTOUKUN 2002"; an artist's proof, aside from the numbered edition of 7.
ESTIMATE: \$12,000 / \$18,000
Provenance: Purchased from the Artist by a Private Collection, Toronto.

A few generations ago, all of nature was accessible to the most powerful *angakoqs* [shamans]. Long before the astronauts with their clumsy equipment, the shamans travelled to meet the moon spirit. [1]

Few artists have such a distinct vision and the skills to bring that vision forth from raw materials. A master with stone, Piqtoukun carves and polishes his works to absolute perfection with what are now recognizable trademarks of his characters and stories. Here, however, the textures and varying sheens of the base, moon, and the spirit figure itself reveal the work's material to be cast bronze. [2] With each element beautifully balanced on the next, this work is topped with a dancing shaman, himself balancing on one foot as he faces the heavens. The figure's furry texture, his evident muscularity, his paw-hands, and his tail indicate that he is a bear-shaman. Earlier, related works by Piqtoukun describe the shaman's connection to ravens.

David Ruben Piqtoukun's work is currently being shown in a major retrospective exhibition, *Radical Remembrance: The Sculptures of David Ruben Piqtoukun*, running until June 25, 2023 at the Art Gallery of Ontario in Toronto. Piqtoukun won the Governor General's Award in Visual and Media Arts in 2022.

1. An artist's commentary in Darlene Coward Wight, *Between Two Worlds: Sculpture by David Ruben Piqtoukun*, (Winnipeg: Winnipeg Art Gallery, 1996), p. 13.
2. The figure, however, is cast from a small stone sculpture by Piqtoukun.



46 MICHAEL MASSIE, C.M., R.C.A. (1962-) KIPPENS, NEWFOUNDLAND AND LABRADOR, *Jarred*, c. 2005, sterling silver, antler, ivory, mahogany, cocobolo, and cue ball, 6 x 10.5 x 3 in (15.2 x 26.7 x 7.6 cm), with artist's bird stamp. "Γ".

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

Provenance: Collection of John and Joyce Price, Seattle.

Humorously titled *Jarred*, this curious mixed-media sculpture by Michael Massie depicts an owl encased in a sterling silver vase. A trained metalsmith, Massie explains how he conceived of this eccentric subject matter, a concept rooted in technique and materials: "When I made this piece, I had just completed a vase from copper. I wanted to keep advancing my silver-smithing technique, so I had decided to make another raised piece from silver and etched stylized feathers on its body. I had an old cue ball from home and figured I'd try it with this piece."

The owl's head, carved from the cue ball, emerges from the elegant vase with a quirky expression and a crest of silver feathers reminiscent of the style of Kenojuak Ashevak's decorative birds. But rather than trying to escape from the vase, it appears that the owl and vase have merged and are now one and the same: the delicately etched feathers on the vase are an extension of the owl's body, as are the wings carved from antler. In this sense the piece depicts a new kind of transformation. Massie's eccentric sculptures of animal characters are never complete without their exquisite inlay eyes—this time made from an appealing combination of ivory, mahogany, and cocobolo wood.



47 BILL NASOGALUAK (1953-) TUKTOYAKTUK, *Crying Shaman Transformation*, 1998, stone with inset glass, 10.75 x 8.25 x 6.25 in (27.3 x 21 x 15.9 cm), signed and dated: "B. NASOGALUAK 1998".

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

Provenance: Waddington's, Toronto, 11 July 2012; Private Collection, Toronto.

Nasogaluak's admiration for the European Old Masters comes through in his graceful sculptural depictions of busts, faces, and the female figure. Carved in the round, this work's sinuous curves and naturalistic faces recall Michelangelo. A completely different piece depending on which angle one views it from, *Crying Shaman Transformation* is an exquisite example of the "classical" European sculptural style hybridized with iconography from Inuit stories and myths.

This stunning sculpture is defined by two human faces, one on either side. The man with his eyes closed but facing the sky is likely the shaman; the female face on the opposite side bears a likeness to Sedna. Her long hair gracefully twists and winds across the sculpture – not unlike Michelangelo's treatment of drapery – transforming gracefully into the waves of the sea where a bear and whales swim within her locks. A falcon and loon flank the sides separating the two faces. Uniquely, the sculpture includes a speckled appliqué design of green glass inlay. After a workshop which introduced the artist to the use of glass in three-dimensional design, Nasogaluak was known to integrate coloured glass into his sculptures. For a greater "otherworldly" effect, he added glass to some works related to shamanism and myths.

ANNIE TAIAPANAK



48 ANNIE PIKLAK TAIAPANAK (1931-), QAMANI'TUAQ (BAKER LAKE), *Untitled (Work on Cloth)*, 2004, stroud and embroidery floss, 72 x 57.5 in (182.9 x 146.1 cm), unsigned.
ESTIMATE: \$7,000 / \$10,000

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

The art of stitchery was passed down to Annie Piklak from her mother, the renowned wall hanging artist Elizabeth Angnaqquaq (1916–2003). Angnaqquaq had begun sewing works on cloth in the early 1970s and was known for her exuberant use of embroidery, which has often been described as “painterly.” Like her mother, Piklak was born on the land, only moving to Baker Lake with her husband Jimmy Taipanak in the late 1950s. She herself took up sewing appliqué works seriously around 1980, but for years used embroidery floss only sparingly, perhaps not wishing to copy her mother’s style too much. When she did embrace stitchery and adopt her mother’s style (more or less), it was wholeheartedly and with spectacular results.

This monumental work on cloth literally teems with many dozens of human and animal figures and faces, jumbled together with abstract shapes. There is no suggestion of narrative or even organized “activity” in the usual sense, even if the figures do seem extraordinarily active, or at least energized. The sense of energy is palpable, and a feeling of excited, jostling community buzz. Piklak’s thread work – which manages to look both meticulous and rough-hewn – covers this remarkable work from border to border. It is the “all-overness” of the net-like stitchery – and of course the artist’s extraordinary use of colour (in both appliqué and floss) – that creates both dynamism and unity in the composition. We love the way that her closed feather stitches snake around the embroidered felt figures and shapes. Also notable is the division of the large work into four panels. It almost creates the impression that we are looking at this joyous, almost hallucinogenic jumble of Inuit life through a big window. We have long been fans of Annie Taipanak’s works on cloth; this glorious, zany tour de force almost takes our breath away.

PETER INUKSHUK



49 PETER INUKSHUK (1896–1975), QAMANI'TUAQ (BAKER LAKE), *Standing Man (The King)*, 1969, stone, 8.75 x 5.5 x 2.75 in (22.2 x 14 x 7 cm), signed and inscribed: “Δ.ο.ρ / ኃ.α.λ.λ [I made] / Λ.ᾱ.ᾱ.ᾱ (?) [it is good] (?)” in graphite to the accompanying tag; inscribed “399” in ink, probably by a member of the Sculpture/Inuit exhibition team.
ESTIMATE: \$6,000 / \$9,000

Provenance: Collection of Mr. Jack Butler, acquired directly from the artist. Jack and Sheila Butler were arts advisors in Baker Lake in the crucial years of artistic flowering in the community from 1969 to 1976.

Exhibited and Published: Exhibited in the international touring exhibition *Sculpture/Inuit: Masterworks of the Canadian Arctic* (1971–1973) as “*Standing Man, the King*”; catalogue (Toronto: University of Toronto Press, 1971), cat. 399.

Published: George Swinton, *Sculpture of the Inuit* (Toronto: McClelland & Stewart, 1972/92), fig. 57, p. 38.

Peter Inukshuk, a contemporary of the elder artist Anguadluq, was not known to be a carver earlier in the 1960s and was quite possibly first encouraged to try his hand at sculpture in 1969 by Jack Butler, the newly arrived arts advisor. His works are relatively few, but all are very interesting; we know of a handful of lovely spirit birds and several standing male figures, almost all of them nudes. Of these latter works, this *Standing Man* is the most important. Jack Butler has always treasured the cheeky little note that Inukshuk provided with the sculpture, which, he was told, in effect states: “This is good because I made it,” or possibly: “I made this, and I know it’s good.”

Well, declaring that the sculpture is good was putting it mildly; the work is a masterpiece, and a remarkably cheeky one at that. Part of the work’s brilliance is its ambiguity. It is titled *Standing Man*, but the figure’s proportions are more that of a young child; it’s almost impossible to be offended by the image since it has an almost childlike innocence. *Standing Man*’s small body is carved in a quite rudimentary fashion; clearly the artist was more interested in focusing on its genitalia and the impressively large head. The man seems to be laughing or singing – suspicious minds might suggest that the subtitle *The King* refers to Elvis. Any way you look at it, this sculpture is utterly charming and completely disarming in its saucy and irreverent humour.

ROBERT DAVIDSON

U is Transforming was shown at the first major exhibition of Davidson's paintings, and springs from a highly experimental and creative period that would establish a new direction and medium for the artist.

In the years building towards the 1967 landmark exhibition *Arts of the Raven* at the Vancouver Art Gallery, Robert Davidson was introduced to the work of a historical anonymous master artist whom Bill Holm and Bill Reid had named the 'Master of the Black Field.' This artist would become an early influence on Davidson's work – the Master's ability to establish a shape within a shape and then design both the primary and internal designs in relation to each other was a critical influence on pieces throughout Davidson's career. Davidson believes that each shape has its own supernatural and natural presence that can be brought to life.

In 1983 Davidson began painting as a serious medium; this led to an important early exhibition titled *Adding More Words to the Dictionary: In Appreciation of Robert Davidson's most recent paintings* at the Maple Ridge Art Gallery. *U is Transforming* was included in this exhibition. Many of these paintings featured large formline elements within a shape which became the external form for the subject – titles such as *Wolf Inside Its Own Foot*, *Seawolf Inside Its Own Dorsal Fin*, and *U is Transforming* were strong examples of his new direction in designing. Five of these paintings were all sold as a set; this was Davidson's first major painting sale, and it provided the impetus for him to continue working in this medium. These same five paintings became the designs for a 1983 print series; these are among the most collected and documented images of the modern art form.

U is Transforming was released for sale in the 1989 catalogued solo exhibition *Robert Davidson* at the Inuit Gallery of Vancouver. This exhibition was one of the first exhibitions to experiment with not pre-selling the exhibition; all major works were sold to people who had formed a line in front of the gallery. The clients had travelled from many international cities to participate in the sale and the ceremonial opening with the artist. Davidson has included paintings in every major commercial and retrospective exhibition since that time.

Gary Wyatt

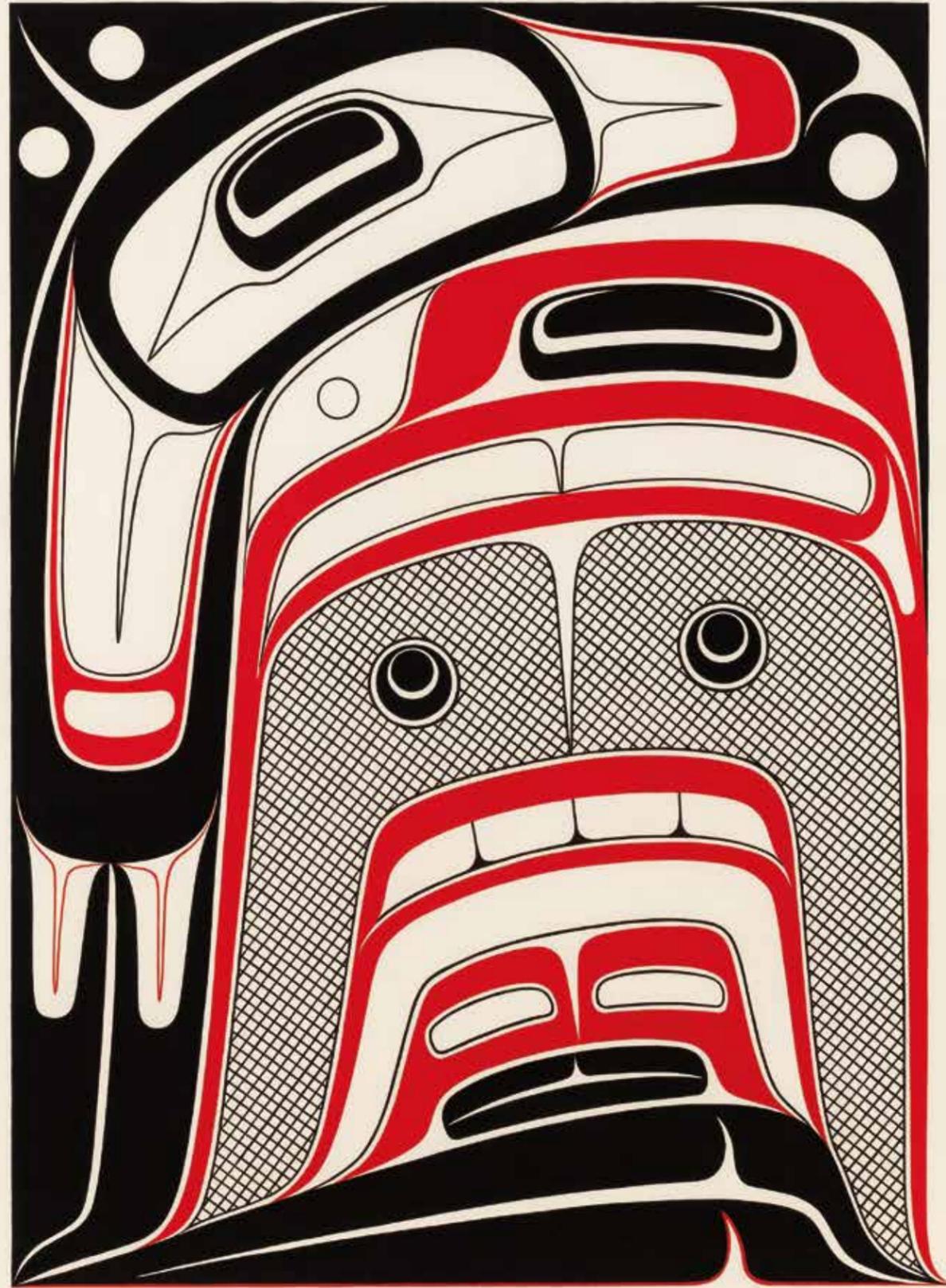
50 ROBERT DAVIDSON (GUUD SANS GLANS), O.C., O.B.C. (1946-), HAIDA, MASSET / WHITE ROCK, *U is Transforming*, 1983, gouache on heavy wove paper, 41 x 29 in (104.1 x 73.7 cm), signed and dated in graphite: "Robert Davidson 1983". ESTIMATE: \$70,000 / \$90,000

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

Exhibited: *Adding More Words to the Dictionary: In Appreciation of Robert Davidson's most recent paintings*, Maple Ridge Art Gallery, Maple Ridge, B.C., 1983.

Exhibited and Published: Inuit Gallery of Vancouver, *Robert Davidson: An Exhibition of Northwest Coast Native Art*, 13 April - 4 May 1989, illustrated catalogue.

Published: Gary Wyatt with Robert Davidson, *Echoes of the Supernatural: The Graphic Art of Robert Davidson*, (Vancouver: Figure 1 Publishing Inc., 2023), p. 100; there titled "U is Transforming I" to differentiate it from the second painting of the same title by Davidson.



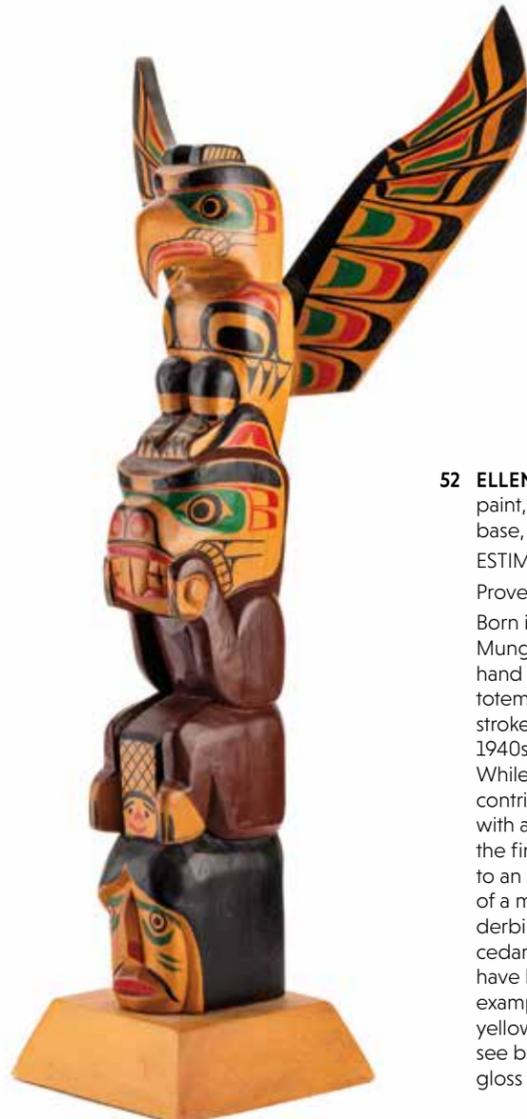
51 CHARLIE JAMES (YAKUDLAS), (1865-1961), KWAKWAKA'WAKW, Model Totem Pole, c. 1932-36, cedar and pigment, 14 x 7.25 x 3.75 in (35.6 x 18.4 x 9.5 cm), signed: "CHARLIE / JAMES".

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

Provenance: Ingram Gallery, Toronto; Private Collection, Toronto.

Charlie James is renowned for the meticulous attention to detail in his carvings, which included using knives that he made himself from old files to complete the fine work of his carvings. His skill is evident in the crisp adze and knife marks on this *Model Totem Pole*. Carved in a stacked arrangement, we encounter a Kolus (Baby Thunderbird), whose body and upper portion of its legs are decorated with several "V" shapes to suggest its feathery down. In the centre of the Kolus is the simplified version of James's personal crest, the Killer Whale. The bird is also perched atop a Killer Whale. The body of the orca, whose dorsal fin has been personified with a human face, twists sharply around the pole. The sides of the whale's body feature the artist's distinctive series of circles, which can be seen elsewhere in the artist's oeuvre (see online references). Characteristic of the artist's works, the wings, which are painted black mid-way on the back, are affixed by means of cuts made using a narrow chisel to create deep recesses where the pegs of the wings are fitted.

When James was quite young, after being hit by an accidentally discharged shotgun, he sustained a severe injury that left him with only the thumb and most of his index finger, a disability that makes the technical proficiency in his works even more impressive.



52 ELLEN NEEL (1916-1966), KWAKWAKA'WAKW, Model Totem Pole, 1965, cedar and paint, 22.25 x 10.75 x 6.25 in (56.5 x 27.3 x 15.9 cm), measurements reflect dimensions with base, signed and dated: "Ellen Neel / 1965".

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

Provenance: Maslak McLeod Gallery, Toronto; Private Collection, Toronto.

Born into a family of carvers, including grandfather Charlie James (Lot 51) and uncle Mungo Martin (Lot 53), Ellen Neel was one of a few pioneering female artists to try her hand at both carving and monetizing her artwork. While she began selling her model totems in her hometown of Alert Bay as young as twelve years old, after her husband's stroke in 1946, Neel turned to woodworking full-time to support her family. By the late 1940s, Neel and her family were selling their model poles in Vancouver's Stanley Park. While the Neel family became something of a dynasty, with each of the children often contributing to the creation of a totem, Ellen Neel developed a highly distinctive style with a particularly audacious approach to composition. In this example, the elements – the finely crafted wings, carefully delineated formlines, and sense of balance – all point to an extraordinary technical accomplishment that could only be produced by the hand of a master carver. This sizable and brilliantly hued example by Neel features a Thunderbird atop a Beaver with a chew stick, over a humanoid head with a simple beveled cedar block as the base. As with her most desirable works, the wings of the Thunderbird have been carved and affixed to the pole. The work is of the Type D variety found in the examples of the Neels' Totem Art Studio brochures, wherein the totem is fully carved in yellow cedar but left natural as to ground and painted in "traditional" colours. Here we see black, vermillion, viridian green, and brown, finished with several coats of a high gloss lacquer.

MUNGO MARTIN



53 MUNGO MARTIN (NAKAPANKAM) (1879-1962) KWAKWAKA'WAKW, Mask, c. 1950, wood and pigment, 7.5 x 6.25 x 4 in (19.1 x 15.9 x 10.2 cm), with partial signature: "ngo"; inscribed indistinctly in graphite in an unknown hand: "1950 [?]"

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

Provenance: Private Collection, Calgary.

Mungo Martin is among the most historically significant Northwest Coast First Nations artists of the 20th century. Stepson and apprentice of renowned carver Charlie James (Yakudlas) and uncle of Ellen Neel, Martin was an important, early teacher to several prominent artists including Henry Hunt and Doug Cranmer. Working throughout and despite the potlatch ban, Martin's name is synonymous with the mid-20th century revitalization of Northwest Coast art, and he is often credited with bridging the cultural and artistic practices of the 19th century with the reappraisal of Northwest Coast as fine art in the second half of the 20th century. In addition to his work as an artist, Martin collaborated with anthropologists such as Marius Barbeau, Wilson Duff, Ida Halpern, and Audrey and Harry Hawthorn. He worked for the Museum of Anthropology (MOA) from 1949-1952 and at the Royal British Columbia Museum throughout the 1950s, recreating and restoring totem poles on-site and connecting institutions and curators with communities and objects. The MOA especially benefited from this relationship, noting in their biography of Martin that he recorded "his personal knowledge about Kwakwaka'wakw histories and songs, and encouraged community members to sell their regalia to the Museum. The resulting collection is unique for its direct ties to families who hold ongoing rights to the privileges represented." Martin also hosted the first public, legal potlatch of the 20th century in 1953, two years after the lifting of the potlatch ban in 1951.

This human *Mask* by Martin is a fine example of his later work that features simplified, bold designs and a desirable white undercoat of paint. While Martin's early work was nearly indistinguishable from that of his stepfather Charlie James, his later pieces became bolder, more simplified, and experimental in terms of the colours he was using, such as the mint green found here. The style of this mask has an affinity to Ellen Neel as well, showing the influence Martin had on her work. An important, distinctive feature of Martin's style is the way he used internally tangent circles to create his eyes, forming a certain "cross-eyed" expression that can be seen on this mask and on other pieces in the collections of the RBCM and MOA (see online references). The partial signature of "ngo" and date of 1950 of this mask perhaps indicate that it was carved while Martin was employed at the MOA in Vancouver.

Christopher W. Smith

CHILKAT ROBE



54 UNIDENTIFIED TLINGIT ARTIST, *CHILKAT KWAAN*, *Chilkat Robe (Naaxein)*, c. 1880, mountain goat wool, yellow cedar bark and dyes, 52 x 68 in (132.1 x 172.7 cm), measurements reflect dimensions with fringe.

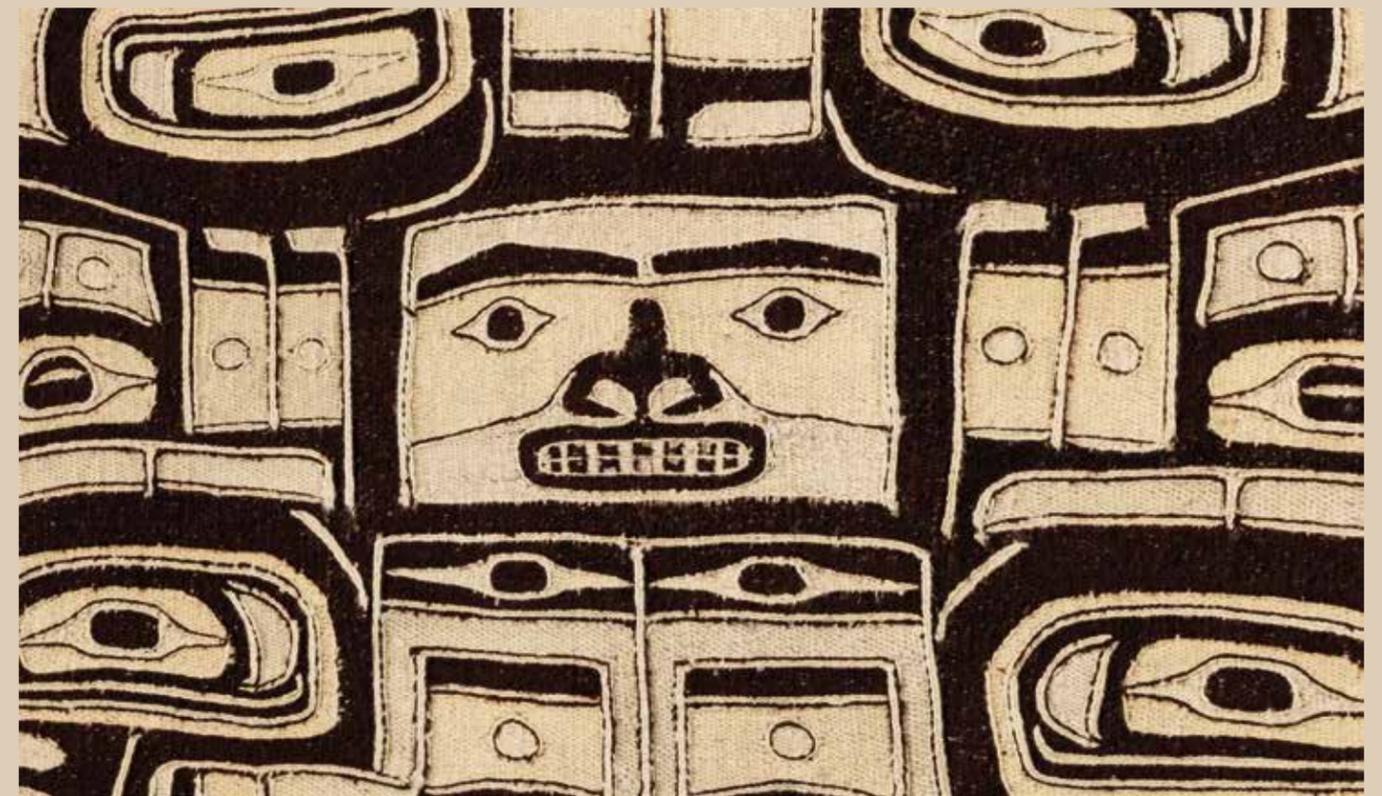
ESTIMATE: \$30,000 / \$50,000

Provenance: Equinox Gallery, Vancouver; Private Collection, Toronto; First Arts, 28 May 2019, Lot 28; Acquired from the above by the present Private Collection, Toronto.

The technique of twined tapestry known as Chilkat weaving is one of the most complex styles of fabric decoration known in the world. Oral history tells us that the specialized braiding techniques that enable the weaving of circles and other rounded forms found in Northwest Coast two-dimensional design were developed by Nishga'a weavers in the Nass River valley, sometime around the middle of the eighteenth century. Within a few generations, basic design forms had been mastered and refined into accurate reproductions of painted crest images in woven form. Before the first decades of the nineteenth century, the characteristic five-sided border shape and distribution of complex formline imagery had evolved into the classic form as seen in the subject work. The weavings were made to duplicate design forms painted on wood panels with just over half of a symmetrical design represented. The weaver measures off this pattern board row by row to recreate the interconnected design forms of the painting.

Pattern boards were traditionally painted by men trained in the profession by master artists before them. Many unique patterns were used to create one-of-a-kind images in the first half of the nineteenth century, of which a number of examples survive in the world's museums. By mid-century the pandemics of introduced diseases diminished the indigenous population, including skilled artists, and fewer unique pattern boards were being created. Single boards would be reproduced numerous times in weavings, sometimes with small changes adapted by the weaver. The lower center of the design field in this Naaxein is an example of that, where design elements from a different robe have been grafted into the mouth area of this weaving to distinguish it from others using the same or a similar original pattern. Here the design represents a diving whale; the head of the whale is shown at the bottom, and the tail across the top of the field.

Steven C. Brown



Qupirualu (sometimes known as Koperkualook) began carving in 1950, and eventually became one of the earliest members of the Povungnituk Sculptors Society (precursor to the Povungnituk Co-op) later in the decade. He was relatively prolific as a sculptor in the late 1950s and early 1960s; he also took part in the earliest printmaking experiments in 1961 but did not pursue it. In his own community Qupirualu became best known as an ordained Anglican minister and a respected elder and he carved very little after the 1960s. Almost from the beginning his carving style was quite realistic in both pose and form. Qupirualu's figural sculptures of the early to mid 1950s, though few in number, are nonetheless of superlative quality.

Mother and Child, with Ulu and Knife is one of Qupirualu's greatest masterpieces. While similar in pose to the lovely *Mother and Child* c. 1953 in the Winnipeg Art Gallery Collection (see Darlene Wight's *Early Masters*, p. 122), our example is not only larger and more imposing but also formally and aesthetically more resolved and sophisticated than that earlier work. Stylistically, *Mother and Child, with Ulu and Knife* is closer in style to the impressive *Mother Holding Child* c. 1954 (see *Sculpture Inuit*, cat. 298); our sense is that our example is contemporaneous with that work, or slightly later. While the overall realism and the exquisitely subtle ivory inlay are very similar in the two sculptures, in *Mother Holding Child* the woman's face is somewhat mask-like, whereas in our example the mother's visage is stunningly beautiful. The child's face too is sensitively rendered; in fact, the overall form and finish of the whole sculpture are remarkably elegant.

Impressive portraits of mothers and children like this one are relatively common in Inukjuak art of the early 1950s, but they are comparatively rare in Puvirnituq art of the period. Puvirnituq sculptors favoured realistic depictions of hunters and animals. Qupirualu's glorious *Mother and Child, with Ulu and Knife* certainly invites comparison with the great examples by Inukjuak masters such as Johnny Inukpuk, Isa Smiler, and Sarah Nastapoka.

AISA QUPIRUALU



55 AISA QUPIRUALU ALASUA (1916-2003) m., PUVIRNITUQ (POVUNGNITUK), *Mother and Child, with Ulu and Knife*, c. 1954-55, stone, ivory, and sinew, 8.5 x 7.5 x 10 in (21.6 x 19.1 x 25.4 cm), inscribed with artist's disc number.

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

Provenance: Private Collection, Toronto; Waddington's, Toronto, 27 May 2019, Lot 74, as "Mother with Child in Amaut"; Acquired from the above by the present Private Collection.



56 PETER SEVOGA (1940-2007), QAMANI'TUAQ (BAKER LAKE), *Mother and Child*, early 1970s, stone, 12.5 x 13.5 x 9 in (31.8 x 34.3 x 22.9 cm), signed: "AC / ᐱᐸᐸᐸ".
ESTIMATE: \$9,000 / \$12,000
Provenance: A Private Collection, Toronto; Acquired in 1994 from the above by the present Private Collection, Toronto.

Sevoga gained fame while still in his twenties, and by the early 1970s was acknowledged as one of the great Baker Lake master sculptors. He is best known for his monumental yet sensitively portrayed figures and family groups; three fine examples are featured in the AGO exhibition and catalogue *Inuit Modern: The Samuel and Esther Sarick Collection* (2010), pp. 154-55. Hessel's comments in the catalogue are apt here: "[Sevoga] imparts to his massive yet elegantly poised family groups, with their broad volumes and sensuous curves, a sturdy delicacy" (p. 108).

In *Mother and Child* Sevoga achieves a perfect balance. The woman's bulky sculptural volume and weight are gently supported by small but sturdy legs; we also love the triangular composition so favoured by this artist. The mother's wave is a simple yet evocative gesture; her young child is safely nestled in the capacious hood. The sculpture's overall form is stylized and simplified, yet the details of clothing and the mother's placid facial features are beautifully rendered; the gentle bulges of her breasts are a subtle, sensuous touch. Interestingly, this gorgeous sculpture reminds us of the marvelous *Standing Mother and Child* by the Inukjuak master Isa Smiler, carved c. 1953 (see First Arts, 14 June 2022, Lot 21 and front cover). Although separated by both time and distance, these two masterpieces evoke the same sense of sturdiness, harmony, and quiet confidence.



In our July 2021 sale we had the pleasure of presenting one of Kanayuq's largest sculptures (Lot 50). We are thrilled to now be able to offer what is one of her finest and most important works, published in Swinton's landmark book *Sculpture of the Inuit* and hailing from an important private collection. This spectacular composition depicts a kneeling Inuit woman supporting four young children on her lap, with the smallest safely stowed in her amautiq. The beautifully carved and arranged figures, with their sensitive and utterly charming facial expressions, are a testament to Kanayuq's extraordinary talent as a neophyte sculptor. *Mother with Five Children* has both the beatific quality and the monumentality of the best religious statuary – all in a carving that can easily be held in the hand. Sublime.

Even though we know rather little about the details of Kanayuq's life, she is one of the most important and beloved Baker Lake sculptors from the crucial decade of the 1970s. Her works have been featured in dozens of major exhibitions and are held in numerous public collections including the Art Gallery of Ontario, the Winnipeg Art Gallery, and the National Gallery of Canada. While perhaps not as well-known as her contemporaries, Kanayuq holds her own against the best of George Tatanniq, Peter Sevoga, Miriam Qiyuk, Barnabus Arnasungaaq, and Mathew Aqigaaq, even though the majority of her carvings are quite small.

57 YVONNE KANAYUQ ARNAKYUINAK (1920-1988), QAMANI'TUAQ (BAKER LAKE), *Mother with Five Children*, 1970, stone, 4.5 x 3 x 2.75 in (11.4 x 7.6 x 7 cm), signed: "bᐱᐸᐸ" and inscribed with artist's disc number.

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

Provenance: Collection of Mr. Jack Butler, acquired directly from the artist. Jack and Sheila Butler were arts advisors in Baker Lake in the crucial years of artistic flowering in the community from 1969 to 1976.

Published: George Swinton, *Sculpture of the Inuit* (Toronto: McClelland & Stewart, 1972/92), fig. 679, p. 221.



Mother and Child is one of Tiktak's most beautiful and moving examples of his favourite theme. Its relatively modest size makes it easy to hold in one's hands, and you will do doubt wish to do so, as close contact will allow you a sense of intimacy not typically found in Tiktak's sculptures. *Mother and Child* is both a tactile and a visual delight. Here the artist masterfully adapts his style to the smaller scale; the work is carved with extraordinary sensitivity, with wonderfully modulated forms and open spaces. As is typical, Tiktak leaves the marks of his files and rasps on every surface, but he brilliantly balances the rugged and the delicate in this small masterpiece. Interestingly, the mother's body is truncated at roughly hip level. This, together with the pronounced forward tilt of the mother's body is unusual in Tiktak's oeuvre. Her forward lean is echoed beautifully by the arched body of her energetic older child, who looks as if he is straining to see over his mother's head. Utterly charming.

In his brief introduction to the landmark 1970 solo exhibition catalogue, George Swinton called Tiktak a poet and was moved to write about his sculpture in rather poetic language: "Child growth from mother's body: exudes, extrudes, arches, stretches, strains, lives." In his chapter "The new art form" in his landmark 1972 book *Sculpture of the Inuit*, Swinton further declares that "Tiktak's work is his message. His work does not contain messages. Art is not merely about something; it is something" (p. 142). The idea that form itself gives meaning is sublimely expressed by this extraordinary work of art.

58 JOHN TIKTAK, R.C.A. (1916-1981), KANGIQLINIQ (RANKIN INLET), *Mother and Child*, 1965, stone, 6 x 4.75 x 2.75 in (15.2 x 12.1 x 7 cm), unsigned; inscribed with a museum registration number [?] in an unknown hand: "EC75 361".

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

Provenance: Ex Collection TD Bank, Toronto; Private Collection, USA; Ex Collection Mr. Don Morgan, Ontario; Acquired from the above by Fred and Mary Widding, Ithaca, NY, January 2001; First Arts, 1 December 2020, Lot 110; Acquired from the above by the present Private Collection.

Exhibited and Published: George Swinton, Gallery One-One-One, University of Manitoba School of Art, *Tiktak: Sculptor from Rankin Inlet, N.W.T.*, March 4-21, 1970. Catalogue: University of Manitoba Press, 1970, cat. 23.

Exhibited and Published: Handwerker Gallery, Gannett Center, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer eds., cat. 13.

Published: George Swinton, *Sculpture of the Inuit* (Toronto: McClelland and Stewart, 1972/92), fig. 660.





59 NUYALIAQ QIMIRPIK (1937-2007) m., KIMMIRUT (LAKE HARBOUR), *Horned Spirit and Owl*, c. 1968-70, stone and antler, 17 x 15.5 x 17 in (43.2 x 39.4 x 43.2 cm), signed: "NEMGILLIAK" and inscribed with artist's disc number.
ESTIMATE: \$6,000 / \$9,000

Provenance: Private Collection, Ottawa; First Arts, Toronto, 28 May 2019, Lot 23; Acquired from the above the present Private Collection, Toronto.

For a brief period of perhaps no more than three or four years (c. 1968-1971), a small group of carvers in Kimmirut, led by Nuyaliaq, created a remarkable and delightful group of spirit carvings, apparently at the request of a local schoolteacher named Tony Whitbourne who was buying carvings for the government for a short time. This spiritual flowering of art reminds us of a similar occurrence in nearby Cape Dorset in the early 1960s, but unfortunately in the case of Kimmirut art the florescence was not sustained – a sad loss for Inuit art.

Nuyaliaq's *Horned Spirit and Owl* is a splendid example of the style. On the one hand the sculpture is poetic and haunting, on the other, it is incredibly charming. The horned figure might in fact be a transforming shaman; its overall posture and very human hands contrast with the bear-like body and bird-like head. The large figure holds its young owl companion almost as if presenting it as an offering or readying it for a spiritual journey. Both mouth and beak are agape in awe.

Today Nuyaliaq Qimirpik is best known as an accomplished carver of muskoxen. It is our pleasure to offer this sculpture by the artist as a work of profound spirituality and captivating beauty.

HENRY EVALUARDJUK

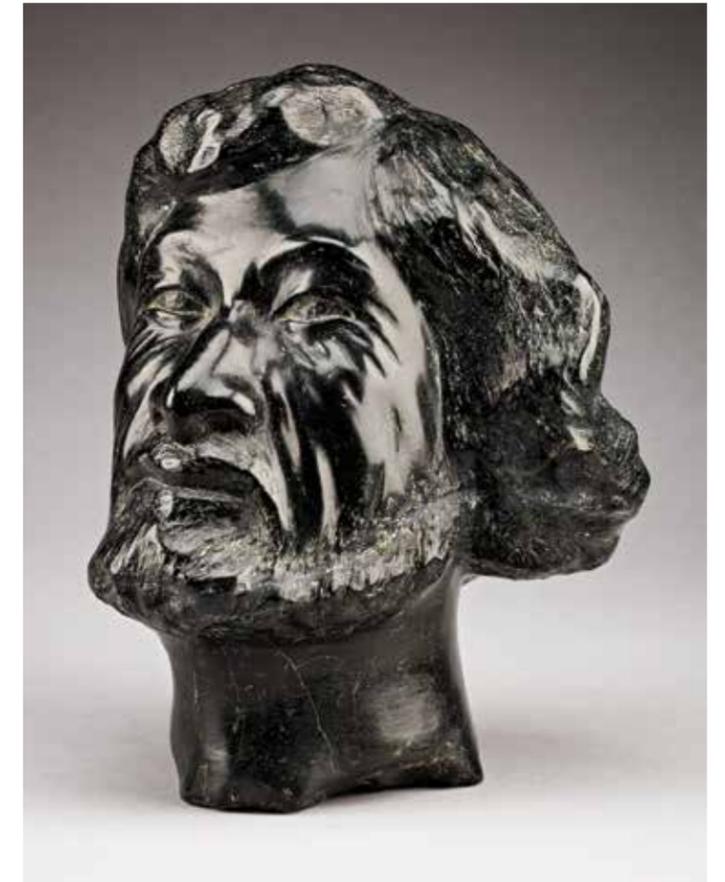
60 HENRY EVALUARDJUK (1923-2007), IQALUIT (FROBISHER BAY), *Head of a Man (Self-Portrait)*, probably early-mid 1980s, stone, 9.25 x 7 x 7.5 in (23.5 x 17.8 x 19.1 cm), signed: "HENRY / ᐃᓄᓂ ᐱᓄ".

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

Provenance: Marion Scott Gallery, Vancouver; Purchased from the above in 1989 by a Private Collection, San Francisco.

Evaluardjuk carved a number of impressive heads of men and women in the early 1960s; several of the men depict religious figures. During a burst of creativity in the early-mid 1980s the artist created several other portrait heads. As discussed previously (see Lots 11 and 12) Evaluardjuk had a very studied approach to his subjects; as a rule, he eschewed the generic and formulaic in favour of specificity. Nowhere is this more evident than in his depictions of the human face. It is obvious that Henry's faces fall into the realm of classic portraiture, for each subject is clearly different and identifiable. We are certain that this wonderful bust is a self-portrait of the artist in middle age, the period between Evaluardjuk's clean-shaven appearance in youth and the mustache and goatee that he favoured as an elderly man. [1]

1. For a very similar work see *Self-Portrait* from c. 1985 in *The Sculpture of Henry Evaluardjuk* (Montreal: Eskimo Art Gallery, May 1987), cat. 1.



61 HENRY EVALUARDJUK (1923-2007), IQALUIT (FROBISHER BAY), *Trotting Arctic Fox*, early 1980s, stone, 4.75 x 9 x 2.5 in (12.1 x 22.9 x 6.3 cm), signed: "HENRY / ᐃᓄᓂ ᐱᓄ".

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

Provenance: Marion Scott Gallery, Vancouver; Purchased from the above in 1992 by a Private Collection, San Francisco.

Henry Evaluardjuk was a master at bringing stone to life; his animal portraits have some uncanny, true-to-life characteristics. This *Trotting Arctic Fox*, with its fur puffed up and thick against the tundra's winds, has a beautiful, sleek presence not unlike its real-life counterpart. Far from being static, the sculpture is filled with movement; this fox strides forward confidently across the snow. The black stone could not be a less likely colour for this Arctic animal, but we can easily picture this white fox looking out into the snow, its snout up and keen to a new scent on the wind.



The sculptural style of Salluit (Sugluk), a small community in northern Nunavik (Arctic Québec), has long been one of our favourites. Although Salluit carvers made art before and long after, the community enjoyed a brief but brilliant artistic flowering between the years 1955 and 1960. Most adults in the community – women as well as men – became carvers; amazingly, for a brief time Salluit carving production exceeded Cape Dorset's! Sadly, a lack of good carving stone and sagging market demand for the Salluit style soon ended the brave experiment.

As is often the case with Salluit artists, we know almost nothing about Alacie Sakiagaq. She is not even mentioned in the 1976 book *The Artists of Sugluk, P.Q.* by Barry A. Roberts. From old community lists we have discovered one interesting detail: her husband worked for probably a couple of years on Resolution Island, which in the 1950s housed an American military base and DEW line installation, and returned to Salluit in 1959, but we're not certain if his family had joined him there (they eventually moved to Kangiqsujuaq c. 1965). Only a handful of sculptures by Alacie Sakiagaq are known to exist, and only one masterpiece: this remarkable *Standing Woman Holding her Braids*.

The sculpture is a classic example of Salluit art from this period, however it is unusually tall and truly imposing in its sculptural presence. Overall, it has an air of solemnity; the woman's facial expression, almost dour when seen straight on, softens as you move around the work; perhaps tending her hair has been more work than she expected. The trouble was worth it, however; we cannot recall ever seeing a more spectacular set of braids. Interestingly, braids feature quite prominently in Salluit art. We know of numerous examples where the artist has lavished special attention on women's plaited hair (see online references), and we must wonder whether long, impressive braids were a particular source of female pride and status in this community. In this sculpture, the braids seem to have a life force all their own, almost completely dominating the composition. Sakiagaq's treatment of the rest of the figure is, by comparison, simplified; the sculptural shapes are beautifully formed and quite powerful, but they are unadorned – there aren't the folds and pleats that we often see on clothing in Salluit works – so the woman's bare shoulders and plain amautiq act as the perfect foil to her glorious coiffure.

62 ALACIE SAKIAGAQ (1928-1990) f., SALLUIT (SUGLUK) / KANGIQSUJJUAQ (WAKEHAM BAY), *Standing Woman Holding her Braids*, c. 1955-56, stone, 15.5 x 9 x 4.5 in (39.4 x 22.9 x 11.4 cm), signed: "Acr" and inscribed with artist's disc number.

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

Provenance: A Canadian Private Collection; Walker's Auctions, Ottawa, 12 December 2018, Lot 47, as "Unidentified Artist"; A Toronto Private Collection.





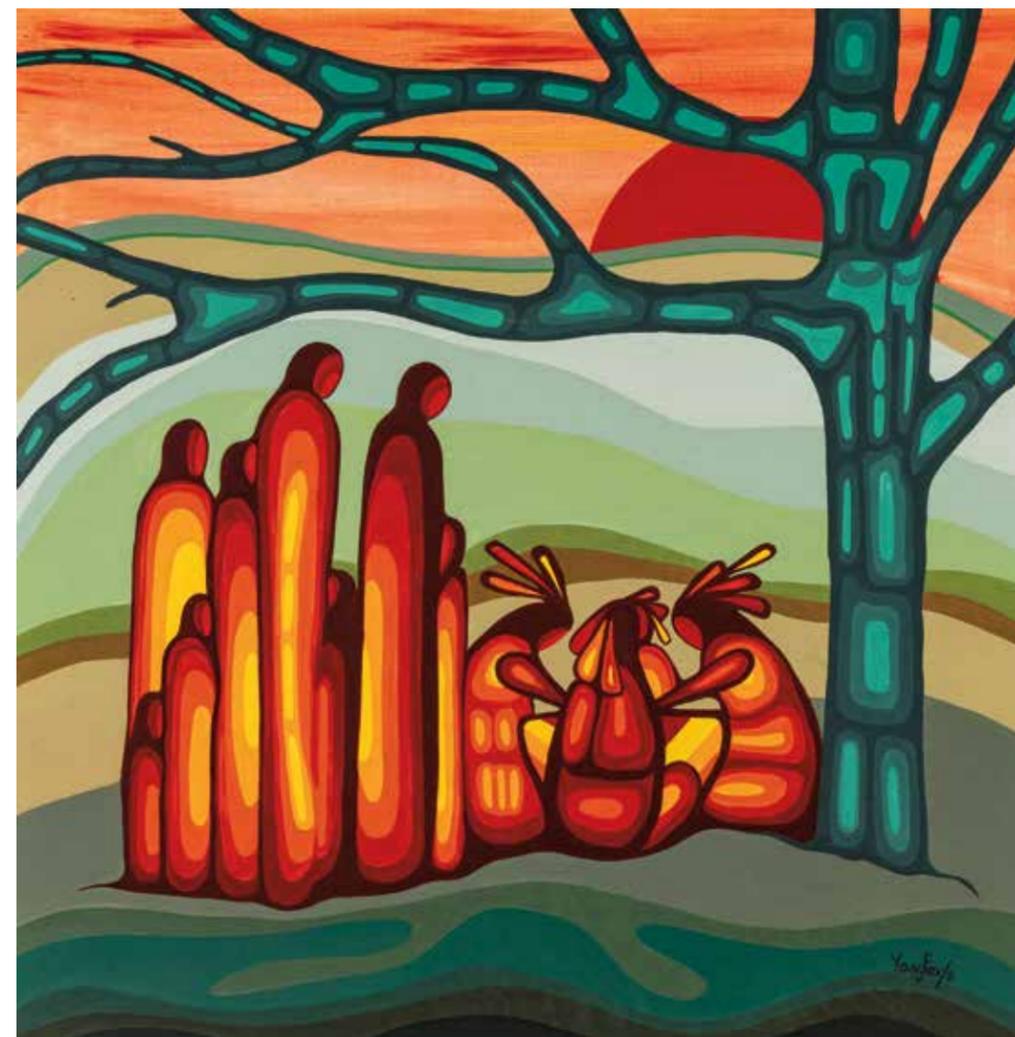


64 NORVAL MORRISSEAU, C.M. (1931-2007), ANISHINAABE (OJIBWE), *Bird Family*, early-mid 1970s, acrylic on composite press board, 32 x 24 in (81.3 x 61 cm), framed, signed: "ᑕᑭᑭᑭᑭᑭᑭ"; inscribed in graphite in an unknown hand, verso: "II". ESTIMATE: \$4,000 / \$6,000
Provenance: Ex Collection Gail Guthrie Valaskakis, Montreal; by descent in the family.
Birds of various types appear frequently throughout Morrisseau's long career, often as onlookers to divine events or as the central theme of a work. This configuration, wherein the forms of his birds overlay one another to crowd the centre of the painting, is likewise a stylistic convention that the artist often utilized to suggest closeness of the family of animals. This focus on nearness and intimacy is accentuated by omitting any superfluous descriptive details of their surroundings. In *Bird Family*, the warmth and grace of this avian family is brought out in soft and pleasant neutral tints of earthen browns and green. We sense that rhythm is fundamental to the artist: he composes the birds, the hovering sun, and their divided circles in characteristic heavy, flowing black lines that seem to have no clear starting or endpoint. There is just a sense of never ceasing movement that directs our eye throughout all the elements of the picture.



65 UNIDENTIFIED MI'KMAQ ARTIST, *Quilled Lidded Box*, c. 1850, porcupine quills, organic pre-aniline dyes, softwood, and birchbark, spruce root, and cotton thread, 6.5 x 7.25 x 9 in (16.5 x 18.4 x 22.9 cm), inscribed in graphite in an unknown hand: "1/17/27 / Micmac? / C.F. Bessom / Marblehead Mass"; further inscribed indistinctly in graphite, in an unknown hand. ESTIMATE: \$3,500 / \$5,000
Provenance: C.F. Bessom Antiques, Marblehead, Mass.; Private Collection, Montreal.
While Mi'kmaq quillwork had gained popularity through trading, the continued decline of the fur trade throughout the 1800s really solidified the skill as a marketable one. The 1850s saw an uptick in Mi'kmaq artisans skillfully creating baskets, furniture, and even decorative elements for clothes for the burgeoning market. A lidded box was a favoured item with traders and buyers, but the trunk shape that can be seen in this example provided an extra challenge; as the large, flat planes had the tendency to buckle and fail when made of birch bark, a wooden liner was constructed to support the bark and quillwork. This extra step provided a larger canvas for the design work, further highlighting the skilled hand that wove these quills. In this exceptional example, the sides of the box have chevron designs, while the ends of the lid are half-chevron. The top of the lid features a lovely compass design, possibly incorporating the "eight-legged starfish" pattern.

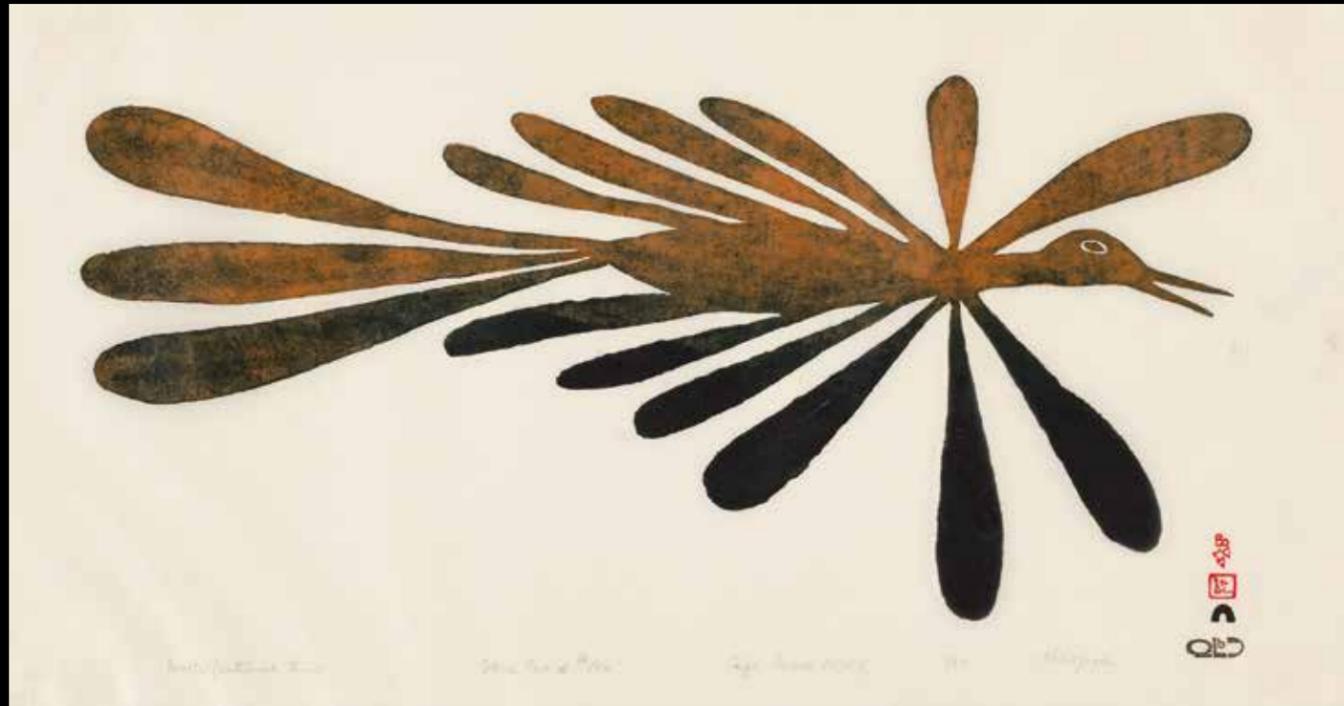
CECIL YOUNGFOX



Rich in atmosphere and poetic feeling, Youngfox's *A Naming Ceremony* celebrates the tradition of some Anishinaabe communities wherein a young child receives a name that is often reflective of his or her unique qualities and personality traits. In this work, there is an emphasis on the connection between a child and celebrating his or her place amongst the community. Here, the family gathers close by four seated figures, who surround the child, causing him or her to be out of view for the spectator. The bodies of Youngfox's figures are self-contained concentric stacks of luminescent colours: a central swell of yellow surges into a flaxen gold, which billows into a series of oranges that culminate in a sulky burnt umber. The ceremony itself is situated in a landscape of earthen tones where the crowd enjoys the privacy and freedom of nature. These muted colours contrast with the iridescent blue tints of a tree, a limb of which provides a protective shelter for the gathering. In the distance, twilight yields to night as a superb scarlet sun sinks behind the hills. The easy evening sky's shimmer is captured by Youngfox using an acrylic wash technique.

66 CECIL YOUNGFOX (1942-1987), MÉTIS / ANISHINAABE (OJIBWE), *A Naming Ceremony*, 1981, acrylic on canvas, 30 x 30 in (76.2 x 76.2 cm), signed and dated: "Youngfox / 81" (recto); titled, inscribed, and signed: "A Naming Ceremony / Each season people would / gather with their children. / The elders would [arrive + the] / drum was played [+ the name?] / familiar to each child was / given / by Cecil Youngfox." ESTIMATE: \$8,000 / \$12,000
Provenance: Studio Colleen Inc., Ottawa, their partial label affixed to the frame verso; Acquired from the above by a Private Collection, Ottawa; by descent in the family.

KENOJUAK ASHEVAK



67 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., **PRINTMAKER: IYOLA KINGWATSIK** (1933-2000) m., KINNGAIT (CAPE DORSET), *Multi-feathered Bird*, 1961 #43, stonecut print, 26/50, 13 x 24 in (33 x 61 cm), framed.
ESTIMATE: \$6,000 / \$9,000
Provenance: Collection of John and Joyce Price, Seattle.

Evocative of Kenojuak's famous *Enchanted Owl* released one year prior, we could think of *Multi-feathered Bird* as a "pared down" version of that print. This splendid, elegantly composed image captures a bird in motion, darting swiftly toward a light source that gently illuminates its top half. In this sense, it can be interpreted as a study in motion and speed, as the tail feathers gradually sway backwards. It bears stylistic similarity to another image in Kenojuak's oeuvre: the 1960 stonecut print *Birds of the Sea*, specifically the singular bird pictured gliding across the bottom half of the sheet. Even though one bird is swimming and the other flying, the composition of both multi-feathered birds in motion reveal Kenojuak's love of birds and their movements already in the earliest years of her career. A review of the artist's early drawings reveals many more examples of this type of bird imagery, often as part of larger compositions. [1]

The suggestion of a light source gradually illuminating the top portion of *Multi-feathered Bird* is not unlike that of Kenojuak's notable print *The Arrival of the Sun*, released in 1962. We know that the early 1960s were a period of bold experimentation with different coloured inks in Cape Dorset, and this print, among others, is reflective of such experiments. It should be noted that the variability in the application of the inks in these prints result in each numbered copy being almost unique.

1. See for example the c. 1962 drawing *Sunwoman and Birds*, in Jean Blodgett, *Kenojuak* (Toronto: Firefly Books / Mintmark Press Ltd., 1985), fig. viii); and a related untitled drawing c. 1961 in Marion E. Jackson and Judith M. Nasby, *Contemporary Inuit Drawings*, (Guelph: Macdonald Stewart Art Centre, 1987), cat. 32.



68 PUDLO PUDLAT (1916-1992) m., **PRINT-MAKER: LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *Raven with Fish*, 1963 #37, stonecut print, 27/50, 18 x 24 in (45.7 x 61 cm).

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

Provenance: Private Collection, Hamilton, Ontario.

Much of Pudlo Pudlat's later art features cultural contrasts of some kind, whether it be a helicopter being observed by a muskox, or a plane flying by a kayaker. *Raven With Fish*, a relatively early print, presents us with contrasts of a different sort. Stark against the handmade paper, this bird is almost unrecognizable as a raven, given his fantastical appearance with gnashing teeth and wild head plumage (incongruous in comparison to its carefully feathered wings). His supper, however, a fish with finely carved scales and splayed tail fin, looks as it should – snatched from the water and less than pleased to say the least! The colour contrast is interesting too: the heavy black of the predator versus the subtle ombre of the deep-red fish. The final contrast in Pudlo's arsenal is the clash between violence and almost slapstick humour.



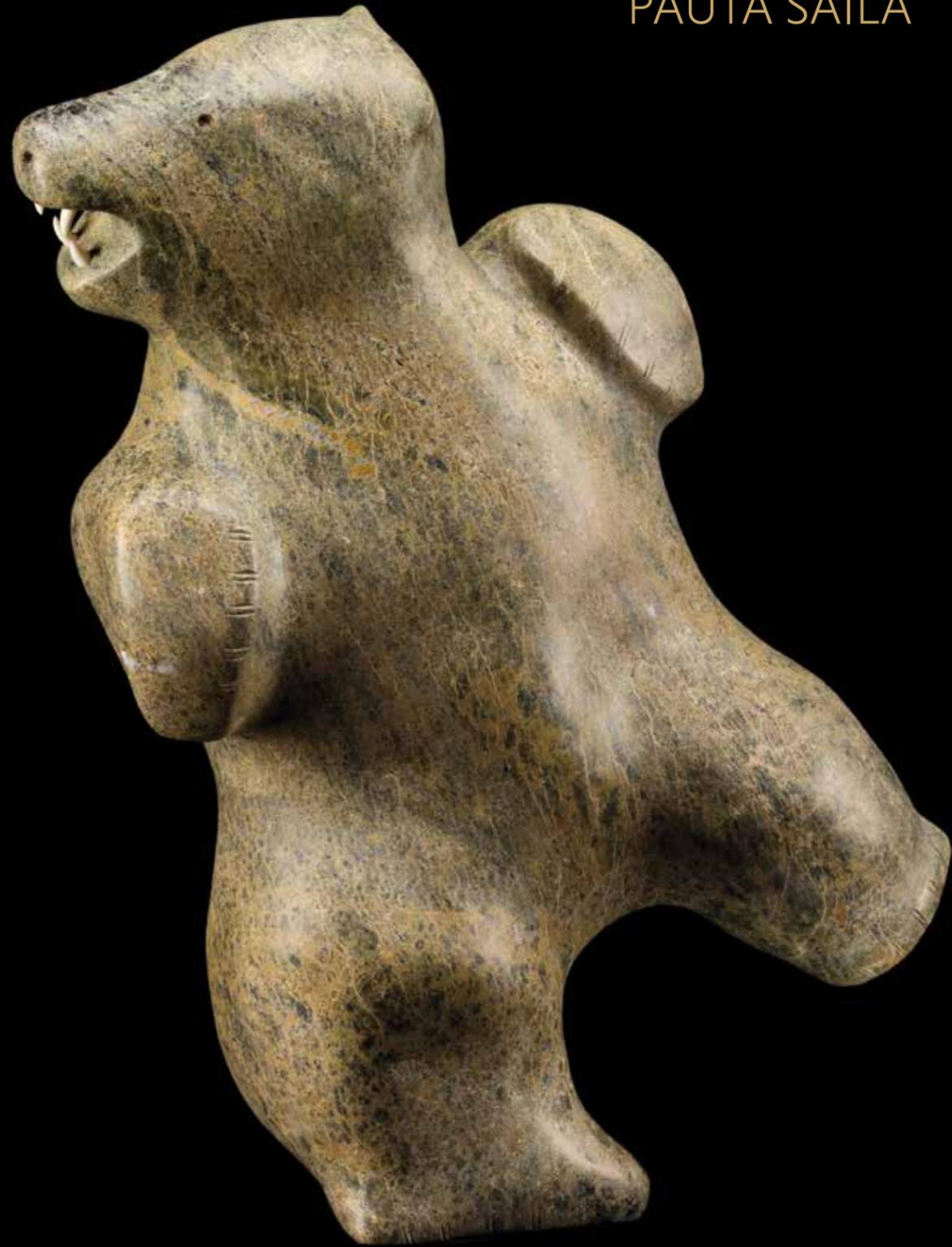
69 SHEKOALOAK (c. 1940-1959) m., **PRINTMAKER: IYOLA KINGWATSIK** (1933-2000) m., KINNGAIT (CAPE DORSET), *Young Woman*, 1959 #32, stonecut print, 35/50, 21 x 12 in (53.3 x 30.5 cm), irregular.

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

Provenance: Collection of John and Joyce Price, Seattle.

While the image of a standing woman with a child peeking out from her amautiq hood are now defining icons of Inuit art, it is interesting to know that Shekoaloak's image *Young Woman* (and Lukta Qiatsuk's *Mother and Child*) were the first two Inuit prints to depict the subject. The sweetness of the image is belied by its quite large size and strong sense of verticality (note that the original graphite drawing was about half the size). This young mother has an undeniable presence, and it is unfortunate that Shekoaloak would pass away before the inaugural Kinngait print collection release. We cannot help but wonder what other images he might have created. Shekoaloak was the son of the well-known artist Tudlik (see Lot 41) and the younger brother of Latcholassie Akesuk.

PAUTA SAILA



The way I have seen the movement of polar bears is the way I have carved them. Not from looking at photos but having seen them with my own eyes. When polar bears are happy, they look like they are dancing... When they don't know people are around, they are playful. They are dangerous, but playful when they don't see a person or dogs chasing them. White people often take photos, and when they look at the photos, they can see the action of the bear. I don't take photos, but I do it from memory. They are not really dancing but it looks that way... Wild animals are playful if they're not attacked. White people think they are dancing but they are just being playful. (From an interview with the artist by Ingo Hessel, Cape Dorset, 2004)

These words by the artist may clarify for some of us how Pauta thinks and feels about his favourite subjects, and how he approaches his portrayal of them. Pauta had been a keen (and unobtrusive) observer of polar bears since childhood and can be thought of as a true "bear whisperer." The idea of the "dancing bear" did not spring from his imagination but came from observation and love for the animal. He likely would have preferred to call them "playful bears" because for him the term "dancing" implied a human activity. His aim was to share with us his fond memories of bears, not to anthropomorphize them.

This *Dancing Bear* is an exceptionally fine and quite large example. And, considering how hefty he is, this bear looks to be in top-notch physical condition. He's not exactly svelte but his body seems well-toned and appears beautifully proportioned from every angle. The work is classic Pauta, meticulously carved and finished to perfection. The sculpture exhibits all the hallmarks of the type: powerful volumes, sensuous contours, and gorgeous curves; strong limbs pulled in to convey the sense of compressed energy; a beautifully formed head on a powerful neck; the precise detailing of the animal's claws, eyes, nostrils and ears; the graceful parabolic shape of the mouth with its inset fangs; a perfectly balanced pose; all carved in a lovely stone. Absolutely brilliant.



70 PAUTA SAILA, R.C.A. (1916-2009) m., KINNGAIT (CAPE DORSET), *Dancing Bear*, c. 1986-88, stone and ivory, 21.75 x 18.5 x 9 in (55.2 x 47 x 22.9 cm), signed: "<D>C / 4Δc".

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

Provenance: Inuit Gallery of Vancouver; Purchased from the above in 1989 by a Private Collection, San Francisco.

JOHN KAVIK



John Kavik and John Tiktak, the two most celebrated Rankin Inlet artists, knew each other well and frequently carved together early in their careers. No doubt they influenced each other, especially in the early 1960s when each of them was still developing his personal style. There is a good chance that Kavik saw, for instance, Tiktak's 1963 *Mother and Child*, a lovely, relatively small sculpture once owned by Robert Williamson and illustrated in both of George Swinton's books on Inuit sculpture (1965: p. 118; 1972/92: fig. 661), and similar early works by that artist. Kavik may have been influenced by Tiktak in the carving of this gem, but certainly by 1965 the two artists' styles had noticeably diverged.

The fact remains that Kavik's *Pregnant Mother and Child* is a masterpiece of his early mature period. In its relatively high degree of realism and finish it resembles other important works carved by him in the very same year, such as *Somersaulting Man* and *Man Carrying Caribou* (see illustrations in both of George Swinton's books, in *Sculpture/Inuit*, and in *Pure Vision*). While the sculpture possesses the primal power that Kavik's art is known for, it has none of the rawness we generally associate with his style. In fact, this work is especially notable for its undeniable beauty and charm. We know the story behind the work; it helps to explain the tenderness that is so clearly evident. Moiya Wright, the co-owner of the Snow Goose in Ottawa, visited her friend Kavik in Rankin Inlet, and the two discussed their families at some length (Wright had five children). Some months later she received a tin of flour from the artist in the mail; puzzled, she dug down only to discover this treasure safely hidden inside. It is surely a portrait of Moiya, since the mother is wearing not an amautiq but a dress. We can share her delight if we turn *Pregnant Mother and Child* around in our hands. Viewing it from the front or back it looks as if the child is clinging to its mother but seeing it from the side, we realize that the child is "floating." Impossible and adorable!

71 JOHN KAVIK (1897-1993) KANGIQLINIQ (RANKIN INLET), *Pregnant Mother and Child*, 1964, stone, 5.75 x 2.75 x 2 in (14.6 x 7 x 5.1 cm), unsigned; inscribed in an unknown hand, "M 192"; inscribed "284" in ink, probably by a member of the "Sculpture/Inuit" exhibition team.

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

Provenance: An Ottawa Private Collection, received as a gift from the artist; by descent in family.

Exhibited and Published: Canadian Eskimo Arts Council, *Sculpture/Inuit: Masterworks of the Canadian Arctic* (Toronto: University of Toronto Press, 1971), cat. 284.

Published: George Swinton, *Sculpture of the Inuit*, (Toronto: McClelland & Stewart, 1972/92), fig. 642, p. 214. Also illustrated in Maria von Finckenstein, "Almost 50 Years of Inuit Art Exhibitions" in *Inuit Art Quarterly* (Vol. 12, No. 4, Winter 1997:3-9), p. 3.

72 JOHN PANGNARK (1920-1980), ARVIAT (ESKIMO POINT), *Figure in a Parka*, c. 1972-74, stone, 6 x 5.25 x 1.75 in (15.2 x 13.3 x 4.4 cm), signed: "⟨σ⟩" and inscribed with carving number "1576-2".

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

Provenance: Private Collection, Lunenburg, NS.

Any examination of the works of John Pangnark quickly reveals that his primary concern as a sculptor was form. Impressively monumental despite measuring only six inches, *Figure in a Parka* is significant for its streamlined, sleek structure, which depicts the entirety of the figure as a singular, graceful form with lines that seem to sweep up and backward. This sense of buoyancy is punctuated by two angular notches that denote the figure's arms. The elegant, linear configuration terminates at the top with a waggish rounded form that illustrates the tip of the figure's parka hood. It's a delightful bit of whimsy that suggests a piece of pulled taffy or a dollop of meringue!

JOHN PANGNARK



73 JOHN PANGNARK (1920-1980), ARVIAT (ESKIMO POINT), *Figure*, c. 1972-74, stone, 4.5 x 2.5 x 2.5 in (11.4 x 6.3 x 6.3 cm), signed: "⟨σ⟩".

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

Provenance: Waddington's Auctions, Toronto, 6 May 2013, Lot 60; Acquired from the above by the present Private Collection, Europe.

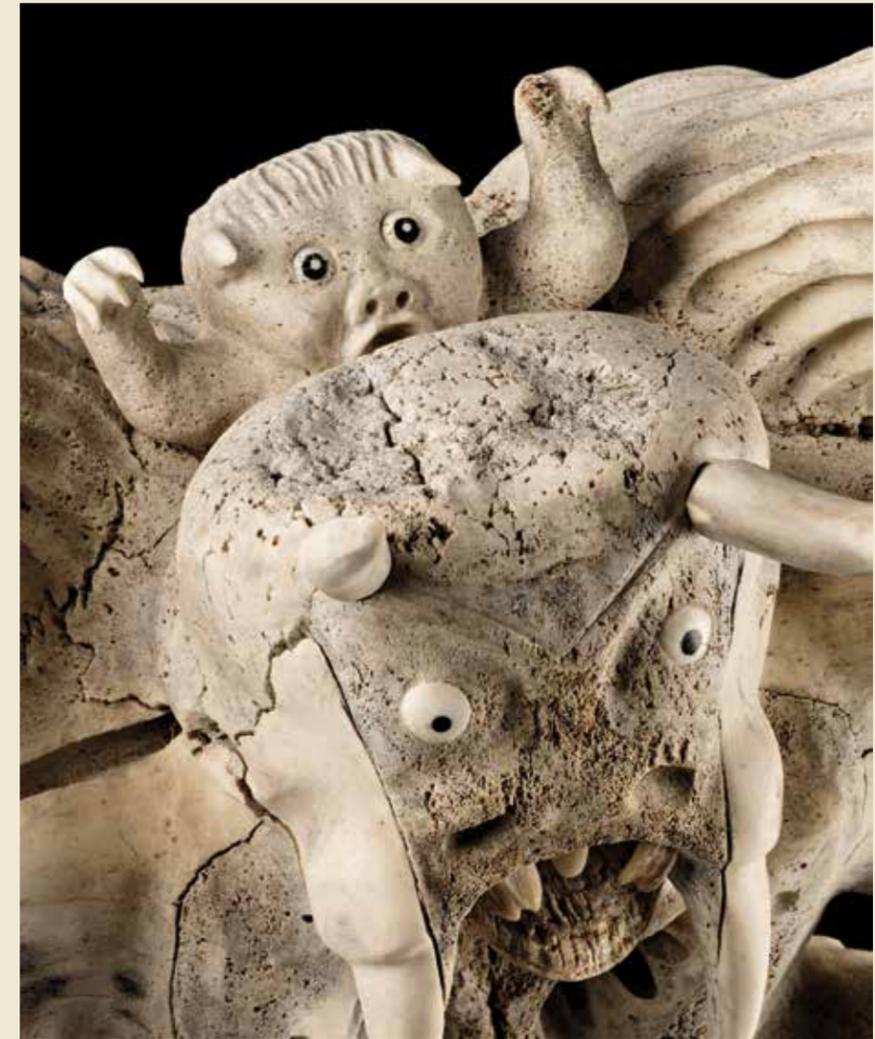
Filtered through the artist's particular economical genius, even smaller scale works such as this one are transformed into something timeless and even monumental. *Figure* is distilled and abstracted into Pangnark's trademark minimalist sculptural language. Subtly shaped and smoothed to a soft matte surface, the stone used for this work highlights the elemental purity of the sculpture's form. The streamlined body is distilled to only its essential features: delicately delineated facial features and two arms. From the solid mass of stone that indicates the lower part of the body, *Figure* tapers effortlessly upward at a slight angle before culminating in the rounded form of a hood.



CHARLIE UGYUK



74 CHARLIE UGYUK (1931-1998), TALOYOAK (SPENCE BAY), *Female Demon with Young*, c. 1996-97, whalebone, muskox horn, ivory, and stone, 23 x 26.5 x 15 in (58.4 x 67.3 x 38.1 cm), signed: "ᕐᕐ"; signed again: "ᕐᕐ ᐃᕐ".
ESTIMATE: \$20,000 / \$30,000
Provenance: Marion Scott Gallery, Vancouver; Acquired from the above by the present Private Collection, Toronto, 26 January 1998.



The great Kitikmeot sculptors Karoo Ashevak, Judas Ullulaq, Charlie Ugyuk and their peers were all greatly influenced and inspired by the original shapes and textures of whale bone, which is probably the most naturally evocative carving material in the world. This particular piece of bone – probably a section of skull – inspired Ugyuk to create one of his most impressive compositions. Earlier in the catalogue (see Lot 34) we discussed how the predetermined shapes of whale bone can lend itself to repetition of imagery. But not in the hands of artistic geniuses; it is interesting to compare this wonderful Ugyuk sculpture with the equally impressive *Shaman Riding a Spirit* by his brother Judas Ullulaq (see First Arts 1 Dec. 2020, Lot 69). Whereas Ullulaq worked within the confines of the existing bone, Ugyuk opted to graft onto the main bone two formidable and grotesque claw-like hands. The Ullulaq sculpture deals with very similar subject matter but has a positively benign appearance compared to this work. Ugyuk's Demon is without a doubt a malevolent entity, poised to wreak havoc.

Shamanic and demonic imagery dominated Ugyuk's art for many years (see Lot 121 for an example in stone). *Female Demon with Young* is quite close in style to Ugyuk's similarly impressive whale bone *Flying Shaman* from 1995, exhibited in Darlene Wight's *Art & Expression of the Netsilik* exhibition at the WAG (cat. 102, p. 104). The two works share not only their overall demonic appearance but also especially their powerful muscularity. In our example the main figure depicts a fierce winged demon sporting frightful horns, fangs, pincers, and claws. The work would be entirely disturbing were it not for one important detail, nestled behind the demon's head. It is a flash of humour often associated with Ullulaq but seldom if ever with Ugyuk: a truly adorable baby demon! So we must re-evaluate; this astounding sculpture is both horrific and delightful!



75 LUCY TASSEOR TUTSWEETOK (1934–2012), ARVIAT (ESKIMO POINT), *Many Faces*, late 1970s, stone, 15 x 9.25 x 6 in (38.1 x 23.5 x 15.2 cm), signed: "ᐅᐅ / ᐅᐅᐅ".

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

Provenance: Marion Scott Gallery, Vancouver; Purchased from the above in 1986 by a Private Collection, San Francisco.

Lucy Tasseor began carving around 1965 or 1966. Encouraged by the local federal arts and crafts officer Dennis Webster, and not long after by the visiting art scholar George Swinton (who was no doubt responsible for the inclusion of five of her works in the famous international traveling exhibition *Sculpture/Inuit* of 1971-73), she often worked alongside her friend John Pangnark. The two artists each developed their own strong personal styles, but they shared an affinity for "abstraction." Tasseor worked on a small scale for several years; her first important large sculpture, *Mother and Children* from c. 1970 is in the Winnipeg Art Gallery and has been widely published (see Zepp's *Pure Vision*, cat. 35 and Hessel 1998, pl. 81). Even small carvings by Tasseor have a monumental quality, but her large works are true monuments; her three-foot *People (Inuit)* from 1991 at the National Gallery of Canada in Ottawa is frequently on display in one of the building's interior courtyards.

Many Faces is a large and highly important work from the late 1970s. Its style falls somewhere between her *Faces Emerging from Stone* from c. 1975 (Canadian Museum of History Collection) and *Face Cluster* c. 1980, both illustrated in *Pure Vision* (cats. 39, 41). *Many Faces* is remarkable also for the sheer number of faces it depicts (over forty). Interestingly there is no single dominant "mother's" face among them; rather the relatively small heads and faces seem to swarm all over the stone – except on one edge that seems to bear the marks of quarrying (a lovely touch), and one side, on which is faintly inscribed the left arm of the mother (yes, one of the upper heads must belong to the mother). The heads face every which way, which intensifies the "swarming" effect. The stone matrix is very dense, so Tasseor had to work extremely hard to fashion the heads, which are mostly in quite high relief; the marks of the artist's simple hand tools are everywhere. *Many Faces* is one of the most impressive and expressive sculptures by Tasseor that we have ever seen. Magnificent.



76 ANDY MIKI (1918-1983), ARVIAT (ESKIMO POINT), *Animal*, c. early-mid 1970s, stone, 2.5 x 3.5 x 0.75 in (6.3 x 8.9 x 1.9 cm), unsigned. ESTIMATE: \$1,200/\$1,800
Provenance: A Private Collection, Europe.

Animal illustrates Miki's signature style, which is characterized by an elegance of line and form that "simply" shines forth. With the greatest economy of means, here the artist captures the essential form of his subject on an almost miniature scale. The adage "less is more" comes to mind as we turn this veritable sliver of a work over in our palm to admire it from all angles. A tiny delight.

MARION TUU'LUQ



77 MARION TUU'LUQ, R.C.A. (1910-2002), QAMANI'TUAG (BAKER LAKE), *Untitled Work on Cloth [Humans and Spirits]*, c. 1988-89, stroud, felt, embroidery floss, and cotton thread, 26.25 x 29.25 in (66.7 x 74.3 cm), signed: "ᑕᑦᑦ".
ESTIMATE: \$18,000 / \$28,000
Provenance: Upstairs Gallery, Winnipeg; Purchased from the above by a Private Collection, Winnipeg, MB.

Marion Tuu'luq began experimenting with spiritual, mythological, and animal-human transformation imagery as early as 1971. Works on cloth such as *My Homeland* from 1973 and *Night Sky* from 1974, illustrated in the 2002 National Gallery of Canada exhibition catalogue *Marion Tuu'luq* (cats. 4 and 7) illustrate fish-people and human-faced totems. Humans and spirits populate the lower tier of Tuu'luq's spectacular *Crowd of People* of 1974 (NGC cat. 10 and First Arts, 14 June 2022, Lot 36). Works such as *Laughing at Men with Big Noses* from 1978 (NGC cat. 19), and an untitled work from the mid 1970s (see First Arts, Dec. 2020, Lot 105), add another (and hilarious) line of imagery to the mix. [1]

Few works on cloth by the artist synthesize and truly celebrate this quirky and delightful aspect of her art as much as *Humans and Spirits*. Created near the end of this artist's sewing career, the work may also be seen as a way of acknowledging the traditional Inuit shamanic belief system that coexisted with Tuu'luq's devout Christianity. [2] It also provides a wonderful outlet for her sense of humour.

Organizationally if not literally, this composition has bilateral symmetry; three human figures populate the central axis, while four different animal-human creatures constitute the outer sides. Ranged between and among them is a jumble of mostly birds, human heads, and strange totemic inventions. Each of the three central figures is distinctive in its own way: the upper man proudly displays his genitalia; the central one grabs two geese by their beaks; while the lower figure – probably a woman and possibly Tuu'luq herself – faces away from us and seems to be “conducting” the whole bizarre assembly. The “men with big noses” provide more scatological humour, and we wonder if one of the heads isn't shouting obscenities. Tuu'luq has created a comical and quite ribald display; we may never view her art and life in quite the same way again! Marvelous!

1. For further examples of this type of imagery see *Bountiful Thoughts* from 1978/79 and *The Prayer Meeting* from 1989 (NGC cats. 27 and 36).

2. See Marie Bouchard's discussion of this in her essay “Negotiating a Third Space: The Works on Cloth of Marion Tuu'luq” in National Gallery of Canada, *Marion Tuu'luq* (Ottawa: NGC, 2002:17-45), pp. 40-41.



78 GEORGE TATANNIQ (1910-1991), QAMANI'TUAG (BAKER LAKE), *Ptarmigan*, early 1970s, stone, 5.5 x 6.5 x 3.5 in (14 x 16.5 x 8.9 cm), signed: "CCσ".
ESTIMATE: \$1,200 / \$1,800
Provenance: Private Collection, USA.

As can be seen with his better-known figures of humans and muskoxen, George Tatanniq had an eye and hand for giving a calm, peaceful sense to his sculptures. This rotund *Ptarmigan*, too, possesses a kind of stillness and tranquility. The simple, gently rounded forms of the bird, seemingly puffed up against the cold, highlights some of the defining aspects of Tatanniq's workmanship and style. There is a lovely gracefulness in the curves of this sculpture; the matte finish beautifully complements the placid look of this bird. Though larger than most other portraits of birds by the artist, this charming sculpture is still small enough, and appealing enough, to be cupped in one's hands.

This monumental and strikingly handsome sculpture is one of the most impressive depictions of a hunter we have seen. In terms of its sculptural "presence," artistic quality, and workmanship, *Harpoon Hunter* is a worthy successor to the best hunters by Akeekashuk. If Akeekashuk had remained in Inukjuak and not died young, we can imagine him creating a masterwork like this one. Based on the work's overall style and form, its details, its impressive size, and its sheer bravado, we are attributing it to Johnny Inukpuk.

We know that Johnny Inukpuk was already forging a highly distinctive personal style as early as 1952. His masterpiece *Mother Holding a Swaddled Infant*, c. 1953-54 (Lot 39) is a superb example of his fully developed early style. Masterworks from the early 1960s including *Mother and Child, Carrying a Pail* (First Arts, 12 July 2020, Lot 24) and *Mother and Child Scraping a Skin* (First Arts, 1 Dec. 2020, Lot 68), illustrate a quite new sculptural style. Documented works from the very early 1950s and the later 1950s are surprisingly few. We have done a lot of rigorous research to fill in the gaps.

Johnny Inukpuk is of course best-known for his depictions of mothers and children; he carved relatively few hunters. Over the years we have attributed two early examples to him, based on very specific stylistic traits: *Crawling Hunter with Knife and Spear* from c. 1952 (First Arts, 14 June 2022, Lot 5); and *Standing Hunter with Spear and Knife* from c. 1952-53 (First Arts, 12 July 2020, Lot 65). The present *Harpoon Hunter* follows that stylistic trajectory, especially when one considers the style of intermediate works such as *Mother Holding a Swaddled Infant* (Lot 39) and *Man Inflating Avataq* from 1954 (Darlene Wight, *Early Masters*, p. 86 [Cdn. Museum of History]). These works all share very distinctive traits: generous body proportions, strongly modeled facial features, distinctive eyes, incised eyebrows – and in the case of this hunter and *Man Inflating Avataq*, almost identical incised patterns on the kamiks (boots). The increasing size of the works over the years is important when we remember that many of Inukpuk's masterworks from the early 1960s are very large indeed. *Harpoon Hunter* is also, like the other examples mentioned, exceptionally well crafted and well-proportioned. Bravo, Mr. Inukpuk.



79 ATTRIBUTED TO JOHNNY INUKPUK, R.C.A. (1911-2007), INUKJUAK (PORT HARRISON), *Harpoon Hunter*, c. 1955-57, stone, wood, antler and hide, 23.5 x 13 x 24 in (59.7 x 33 x 61 cm), measurements reflect dimension with inset tools and later added base, without: 20.25 x 12 x 7.5 in (51.4 x 30.5 x 19.1 cm), apparently unsigned.

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

Provenance: Private Collection, Montreal; by descent to the present Private Collection, Toronto.



JOHNNY INUKPUK

In our 5 December 2022 auction (Lot 134) we discussed how Ennustiak can be seen as a documentarian, preserving in stone his memories of rapidly disappearing camp life. Indeed, it is in no small part thanks to artists such as Ennustiak and the photographs of the late Peter Pitseolak of Cape Dorset (1902-1973) that we have such a compelling visual record of traditional Inuit life on the land. Unlike many of his contemporaries, Ennustiak seldom depicted the "solitary Inuk"; he preferred to document scenes of a more communal nature. Ennustiak carved a wide variety of subjects including intimate family scenes such as bible study, birthing scenes complete with midwives and attendants, and communal activities such as walrus hunting and boat building.

This wonderful composition comes from the same private collection as *Women Making a Kayak* from our December 2022 sale (Lot 77), and one wonders whether it was not intended as an earlier chapter in the same story. Here we see three women (and a disinterested child) busily sewing seal skins supported on a vertical pole. Presumably, once these skins have been properly sewn together, they will be ready to be stretched over and sewn onto the kayak frame. Beautifully carved from a single piece of stone with nothing but rudimentary tools (by today's standards), and including an unusual amount of negative space for the artist, this sculpture is a testament to the ingenuity of Inuit women, and to Ennustiak's.



ENNUSTIAK

80 ENNUSTIAK (1893-1967) m., IQALUIT (FROBISHER BAY), *Women Sewing Skins for a Kayak*, c. 1958-60, stone and ivory, 7 x 7.5 x 5 in (17.8 x 19.1 x 12.7 cm), signed: "ᐱᐱᐱ / ᐱᐱᐱ" and inscribed with artist's disc number. ESTIMATE: \$6,000 / \$9,000
Provenance: Private Collection, Montreal.

Arnasungaaq began carving in the late 1950s, first in caribou antler and then in stone when the supply of it increased. By the early 1960s he had quickly risen to prominence as one of Baker Lake's foremost artists. Despite the constant demands for his muskoxen, Barnabus maintained that people were his favourite subjects. Over the course of his long and storied career, Barnabus's style gradually evolved from carefully realized compositions (such as the present example) to a far more pared-down style in his later years, likely due to the hardness of the local stone and his declining health and strength.

Arnasungaaq was born on the land and he and his family endured periods of starvation, sickness, and death. Indeed, one wonders whether this monumental sculpture might represent his own small family mourning the loss of a young child. It is also entirely possible that the work represents something far less forlorn, and instead features a happy couple playing with their two boys. Subject and mood can indeed be in the eye of the beholder. Either way, *Family Group* is an eloquent and moving work of art.



81 BARNABUS ARNASUNGAAQ (1924-2017), QAMANI'TUAG (BAKER LAKE), *Family Group*, mid 1970s, stone, 14.25. 12.5 x 10.5 in (36.2 x 26.7 cm), signed: "ᐱᐱᐱ". ESTIMATE: \$5,000 / \$8,000
Provenance: The Quest of Sausalito, Sausalito, CA; Purchased from the above in 1983 by the present Private Collection, San Francisco.



BARNABUS ARNASUNGAAQ

RUFUS MOODY



82 RUFUS MOODY, C.M. (1923-1998), SKIDEGATE, B.C., *Pair of Model Mortuary Totem Poles*, 1973, each argillite and antler, the first: 20 x 7.75 x 4.75 in (50.8 x 19.7 x 12.1 cm), / the second: 20 x 7 x 4.75 in (50.8 x 17.8 x 12.1 cm), the first: signed, inscribed, and dated: "Rufus Moody / Skiedgat [sic] Mission / B.C. / © 21/2/73"; the second: signed, inscribed, and dated: "Rufus Moody / Skiedegate [sic] Mission / B.C. / © 3/2/73".
ESTIMATE: \$15,000 / \$25,000
Provenance: A British Columbia Private Collection.

These two large model poles (twenty inches tall!) were made as a pair, one after the other, in February and March 1973, by Rufus Moody. By that time, he had worked through what might be called the "lean years," those decades in which there were ever fewer artists and argillite carvers among the Haida, mainly due to colonial oppression. Moody became well known around the region for doing the work of carving argillite and maintaining the tradition. Moody was made famous outside his region about this time, in part due to inclusion of his name and work in several art/photo books that came out in the early 1970s. This was an interesting time in Northwest Coast art history; when the last of the old timers who came up through the end of the nineteenth century and the early- to mid-twentieth were still producing traditional work, and a new generation of Native artists was just beginning to thrive and expand the historical tradition, going back to the styles of the early- to mid-nineteenth century to work with and perpetuate what those earlier generations had attained artistically.

Moody was somewhere in between the generations outlined above. He was born after the nineteenth-century masters had already passed (e.g. Edenshaw in 1920), and became famous among a generation whose artistic skills were often below the standards of the traditional masters, yet who maintained a significant foothold on artistic production and maintenance, holding on to cultural arts despite outside pressures and passing on the torch, as it were, to the offspring of a new generation.

These two poles represent what have been called mortuary poles, which at one time held the remains of high-ranking community members in burial chests that rested behind the large horizontal panel(s) at the top of the poles. The ones here are carved to represent a bent-corner chest, with a three-dimensional crest figure at the centre and supporting formline work on each side. The crest appears to be Thunderbird, judging by the recurved beak of the sculpture and the representations of wings and feet on the side panels.

The top figures on the vertical portions of these poles are mountain goats, indicated by the horns on their heads, in this case carved of antler. In a reversal of reality, we see white horns on black goats instead of black horns on white goats! The goats are sitting peacefully on top of the lower figures, with their legs and split-toed hooves drawn up in the classic hocker position often seen in this medium. The bottom figures could be bears with salmon, or at another level sea monsters holding whales. Tiny faces are carved in their ears, adding another level of detail to the work. On the backs of the poles, one is hollowed, and the other is not. This is often an indicator of the era in which an argillite pole was carved, but in this case, Moody refers back to an earlier period in which the backs of poles were commonly hollowed out. The second, flat-backed pole in this pair appears to have shallow marks outlining the area to be hollowed out like the other.

Steven C. Brown



83 UNIDENTIFIED HAIDA ARTIST, Late Trade Pipe, c. late 1880s, argillite, 2.75 x 10.25 x 1.5 in (7 x 26 x 3.8 cm), measurements reflect dimensions without metal stand.
ESTIMATE: \$3,000 / \$5,000
Provenance: A Vancouver Collection.

The Haida argillite "trade pipe" tradition began c. 1850, lasting until the end of the 19th century. Early examples were based on European clay pipes (a bowl and long, narrow stem). Haida artists added figural embellishments, many resembling contemporaneous ship panel pipe imagery. Later trade pipes (beginning c. 1880) depicted Haida imagery almost exclusively, although European faces still often embellish the bowls.

This pipe includes typical Haida imagery, but in an uncommon configuration. Rather than being in the form of a forward-facing human head, or incorporated into an animal's body, the bowl is unadorned and in second-last position. A fully carved rear-facing eagle extends beyond the bowl, looking back at a raven and frog. The raven lies on its back and joins its beak with the mouth of the frog crouching in the bird's belly.

RAVEN RATTLE



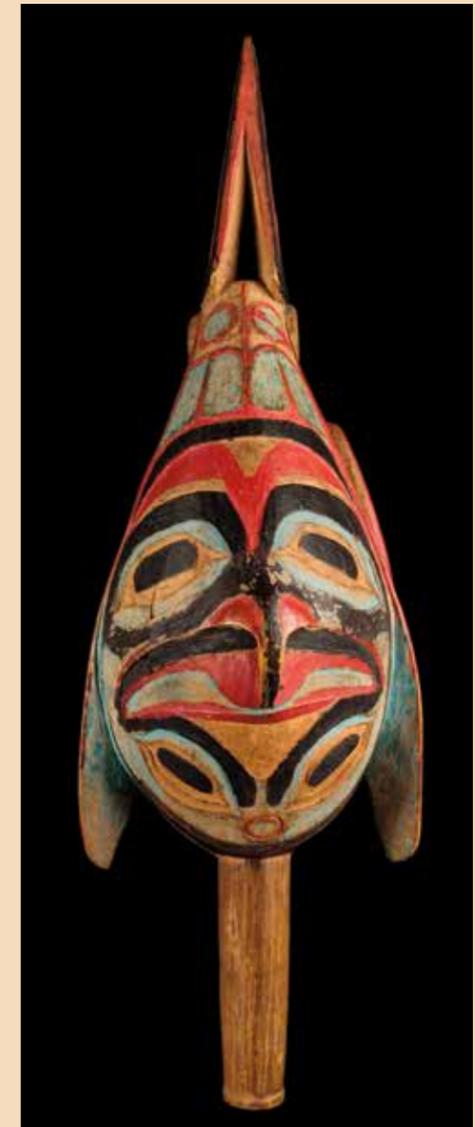
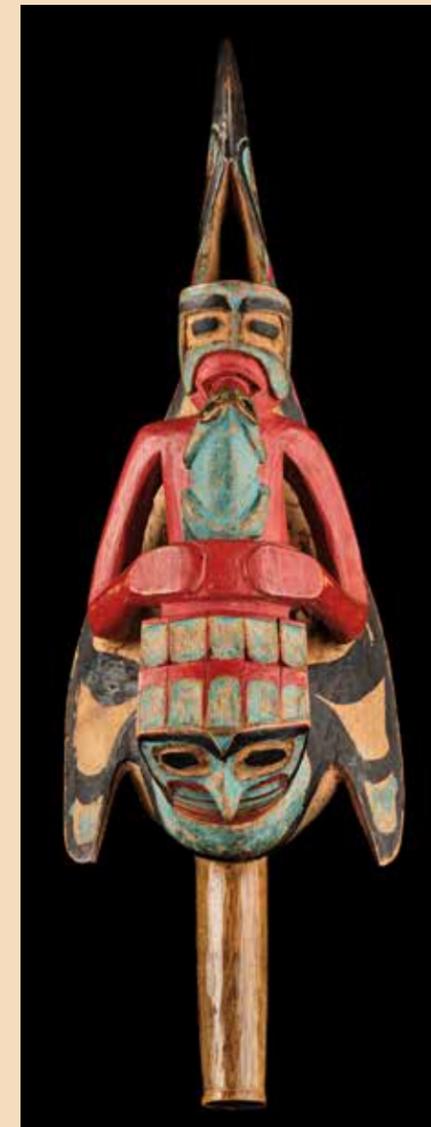
84 UNIDENTIFIED TLINGIT ARTIST, *Raven Rattle*, c. 1880s, maple wood and pigments, 5 x 11 x 3.5 in (12.7 x 27.9 x 8.9 cm), measurements reflect dimensions without custom stand.
ESTIMATE: \$25,000 / \$35,000
Provenance: Letty Washburn, wife of the vice president of the Alaska Steamship Company; Collection of Mr. & Mrs. W.R. Holman (the Holman's were early settlers and prominent citizens in Pacific Grove, CA.); By descent through the family; A Vancouver Collection.

Raven rattles are some of the most iconic objects representing Northwest Coast cultures. Originating with the Tsimshian/Nishga'a of the Nass River valley, the tradition spread out among the Tlingit, Haida, Haisla, Heiltsuk and other nations as distant as the Kwakwaka'wakw of Vancouver Island. Many variations of the basic figures that make up the raven rattle appear in the historic record, but the primary ones at the core of the tradition are the flying raven itself, the man reclining on its back, and the tail-bird, which appears in two types, facing forward and facing aft. The image has been said to represent a kingfisher.

This rattle features the basic imagery with the tail facing aft, and includes a small frog situated on the man's chest, its tongue entering the man's mouth. This tongue connection is a metaphor for the transfer of esoteric secrets and knowledge, and appears between the man and the tail-bird when it is facing forward and no frog is present. The typical paint colors of black, red, and blue-green appear to be all Native pigments.

This rattle exhibits the classic sweep of the wings, up the neck to the head and out to the tip of the beak. The body of the reclining man does not touch the raven's back, and his short legs and feet contact the ends of the tail-bird's head-feathers. The tail sits on an unusual, raised platform instead of the rounded end of the raven's body, but its function is the same. On the raven's breast, the recurved beak of that face is often said to represent a hawk, but it may be more likely Raven-At-The-Head-Of-The-Nass. The carving and painting of this face are rough and asymmetrical, as is much of the other painting onboard. The classic forms of the overall sculpture suggest that the carver had a history with the tradition and was not a first-time rattle-maker. Perhaps an older man carved this rattle when his eyes and hands were less well guided.

Steven C. Brown





85 ROBERT DAVIDSON (GUUD SANS GLANS), O.C., O.B.C., (1946-) HAIDA, MASSET / WHITE ROCK, *Eyes of the Mind*, 1996, patinated bronze, 14 x 9.5 x 9.5 in (35.6 x 24.1 x 24.1 cm), measurements reflect dimensions with base, signed, numbered, and dated: "RD / 8/12 96".

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

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

When I realized that my spirit has a helper, I started to wonder if my mind has eyes.

(Robert Davidson's description of this work, 1996)

Robert Davidson (Guud Sans Glans) began working in bronze as a possible medium for public art commissions in the mid 1980s. While visiting the site that would become a commission for three totem poles titled *Three Variations of the Killer Whale Myth* at the Donald M. Kendall Sculpture Garden, PepsiCo World Headquarters in Purchase, New York, Davidson carried a wooden frog medallion in his pocket, which he famously described as squirming and trying to leap into the pond in front of the poles. This led to a commission for a three-foot bronze casting in which the "medallion" floats just above the surface of the pond. Davidson decided to experiment with smaller bronze editions to maintain market presence during a decade in which his work was in extremely high demand. He would leave bronze as a medium in favour of hollow aluminum sculptures, which he could adjust in scale from tabletop to monumental works that could withstand Canadian winters in public spaces.

The original carved wooden mask featured deep undercuts in the cheeks which showed his mastery of creating hard edges and deep cuts in red cedar which is a relatively soft wood. Davidson never uses sandpaper, and all of his masks are knife-finished which keeps the edges crisper but requires the skill and time to create the edges and keep the entire surface uniform.

Gary Wyatt



86 RAYMOND STEVENS (1953-1981), HAIDA / NISGA'A, *Split Eagle Bracelet*, 1978, engraved, testing 22kt gold, 2.5 x 2 x 0.375 in (6.3 x 5.1 x 1 cm), 16 grams, signed and dated, "R. Stevens 1978"; with various small engraved 'doodles' and signed again inscribed, "R. Stevens / 22KT.

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

Provenance: An Ottawa Collection.

Raymond Stevens was born in 1953 in Prince Rupert, raised in Skidegate on Haida Gwaii, and schooled in North Vancouver. In 1955, he was adopted by master carver Bill Reid and Mabel Stevens, but he would return to Haida Gwaii where he studied argillite carving with Rufus Moody and later with his stepfather Billy Stevens. After studying goldsmithing at the Central School of Design in London, England, Bill Reid set up a studio in Montreal where he would remain for three years. Raymond joined Reid in Montreal, and learning from him, began to seriously carve jewellery. He found a strong market for his work, and even received government commissions. Stevens was a skilled craftsman and sought to replicate the tight crosshatching used by Haida masters such as Charles Edenshaw. This *Split Eagle*, with an elongated beak and feather details, features his skill in tight cross-hatching on a narrow bracelet. Stevens enjoyed playing with designs on the insides of bracelets; these included doodle-like drawings such as the charming ones he included here, along with his signature. His work is included in the collections of the UBC Museum of Anthropology and was featured in the 2006 exhibition *Raven Travelling: Two Centuries of Haida Art* at the Vancouver Art Gallery. Stevens died tragically in 1981.

Gary Wyatt



87 ROBERT DAVIDSON (GUUD SANS GLANS), O.C., O.B.C., (1946-) HAIDA, MASSET / WHITE ROCK, *Spoon*, c. 1976, finely carved and engraved, 2 x 4.75 x 1.5 in (5.1 x 12.1 x 3.8 cm), signed: "Davidson".
ESTIMATE: \$7,000 / \$10,000
Provenance: Spirit Wrestler Gallery, Vancouver, accompanied by their gallery literature; Acquired from the above by the present Private Collection, Texas.
Robert Davidson credits spoons as being an important transition in his carving style from symmetrical to asymmetrical forms. Bracelets and pendants were often split forms mirrored from the centre, but spoons required asymmetrical designs to fit their shape. Davidson became interested in the design possibilities of asymmetry and began to experiment in asymmetrical designs on bracelets; this quickly elevated his designs and carving style to a new level. He would apply this same technique to printmaking, using templates from designs on spoons, pendants, and bracelets to create new print designs. Davidson will still occasionally reacquaint his hands with the jewellery tools and produce a small series of pieces for family or special clients, but this has become very rare in recent years due to the demand for sculptural works and paintings. During the 1970s when this spoon was created, the demand was quite high for jewellery commissions.

Gary Wyatt

88 BERNARD KERRIGAN (1963-), HAIDA, Model Totem Pole, 1987, argillite, 11.75 x 2.75 x 3.25 in (29.8 x 7 x 8.3 cm), signed with stylized initials, and dated: "Bernard N. Kerrigan / WNK 87".

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

Provenance: A Vancouver Collection.

Bernard Kerrigan is a Haida artist with roots in the village of Dadens on Lanagra Island. He was born in Queen Charlotte City in 1963 and raised in Quesnel. He studied law at UBC and spent several years in Vancouver before deciding to relocate to Haida Gwaii to become a full-time artist. Kerrigan had visited Haida Gwaii many times during his childhood, working with various relatives who were artists including Claude Davidson. Bernard's brother Keith also attended law school, and set up a legal practice in Prince George where he blends his legal career with making Haida art.

Kerrigan largely works in argillite and precious metals and has an open studio for sales and commissions in Haida Gwaii. This model totem pole is topped with a whale with a folded tail design; below it are an eagle, and a beaver sitting on a frog base, with numerous support figures rendered in the bellies, wings, and ears.

Gary Wyatt



FLOYD JOSEPH TYEE

89 FLOYD JOSEPH TYEE (1953-), COAST SALISH, SQUAMISH, B.C., Salish Wolf Spirit House Post, 1990, red cedar and paint, 77.5 x 17 x 7 in (196.8 x 43.2 x 17.8 cm), inscribed, signed, and dated: "COAST SALISH / FLOYD JOSEPH TYEE / 1990"; titled: "SALISH WOLF SPIRIT HOUSE POST".

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

Provenance: Marion Scott Gallery, Vancouver; Acquired from the above by the present Private Collection, Toronto.

Exhibited and Published: Marion Scott Gallery, Vancouver, BC, Tyee, 4-20 October 1990, no cat. no.

In 1990, the Marion Scott Gallery hosted a solo catalogued exhibition titled *Tyee* for Coast Salish artist Floyd Joseph. This exhibition highlighted the unique style of this artist, with bold colours and contemporary interpretations of a wide range of subjects by a modern artist. Floyd Joseph was born in Capilano, North Vancouver, in 1951 and he is a hereditary chief for the Squamish nation and a full-time artist. The design is based on classic Salish house posts and depicts a wolf and female form. The catalogue inscription quotes Tyee as saying that the pole represents family unity and the power to transform.

Gary Wyatt



This marvelous *Dancing Bear* by Pauta is certainly in a lower weight class than his cousin (Lot 70), but he is nonetheless also a champion. Not only can this agile bear deftly dance on one foot, but he also balances remarkably well on the other. With this innovation, Pauta has in effect created two quite different sculptures. The idea was virtually unheard of when the master carved this beauty. This balancing trick is something that many followers and imitators of Pauta have learned to do over the years, but their efforts almost always pale in comparison. Only a small number of Pauta bears are "ambidextrous" in this way, and only a few are as elegant and stylish as this example. This *Dancing Bear's* proportions are beautiful in either position; the sculpture's dynamics are superb either way. We wonder whether this piece flowed easily from Pauta's gifted hands or if it took a long time to execute. But we are certain that Pauta really knocked this one out of the park. Home Run! (We apologize for the mixed sports metaphors, but we feel that Pauta really aced it with this piece.)



PAUTA SAILA



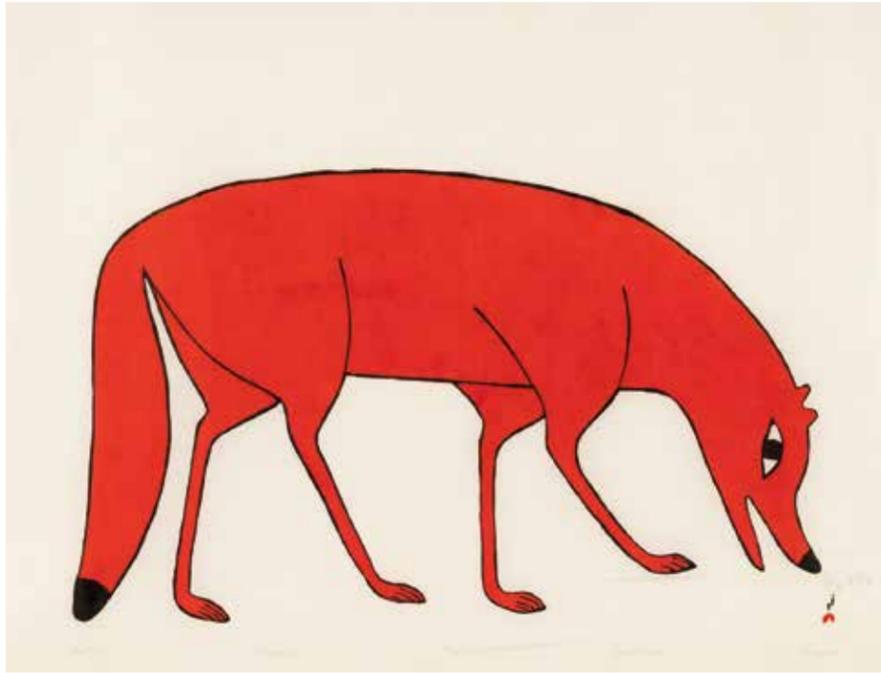
90 PAUTA SAILA, R.C.A. (1916-2009) m., KINNGAIT (CAPE DORSET), *Dancing Bear*, mid-1980s, stone and antler, 15.5 x 10.5 x 5.25 in (39.4 x 26.7 x 13.3 cm), signed: "<D>C / 4Δc".
ESTIMATE: \$18,000 / \$28,000
Provenance: Images Art Gallery, Toronto; Galerie Elca London, Montreal; Purchased from the above by a Private Collection, Toronto.

91 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., **PRINTMAKER: CEE POOTOOGOOK** (1967-) m., KINNGAIT (CAPE DORSET), *Red Fox*, 2012 #4, stonecut print, 34/50, 21 x 27 in (53.3 x 68.6 cm), framed.

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

Provenance: Collection of John and Joyce Price, Seattle.

In the latter part of her career, Kenojuak Ashevak remained open to innovative materials and compositions. After the completion of the remarkable stained-glass window for Appleby College in Oakville, she embraced working with new techniques which gave her images a different style. Released in the year before the artist's death, the bold stonecut print *Red Fox* similarly represents a compelling departure of style and subject matter. The startlingly bold figure of a bright red fox fills the picture plane, with only the almond-shaped eye, nose, and tip of the tail detailed in black. This is what Leslie Boyd has explained as an "example of reductive printmaking in stonecut, with the red body of the fox inked and printed first, then cut away leaving the outline to be inked and printed in black" (see *Cape Dorset Annual Print Collection 2012*, p. 2.). The print is one of several released in the 2012 collection where black outlines highlight Kenojuak's whimsical subjects, signaling a unique stylistic change notable in this print collection. The artist's drawings where black Fineliner was used to outline forms were translated quite faithfully into her prints at this time.



92 ARNAQU ASHEVAK (1956-2009) m., KINNGAIT (CAPE DORSET), *Evening*, 2001, black ink and coloured pencil on paper, 20 x 26 in (50.8 x 66 cm), framed, titled, signed, and dated:

"EVENING / A. Ashevak '01".

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

Provenance: Feheley Fine Arts, Toronto; Acquired from the above by John and Joyce Price, Seattle, 2004.

Exhibited and Published: Feheley Fine Arts, Toronto, *Kenojuak and Onward: Arnaqu Ashevak, Adamie Ashevak, Kenojuak Ashevak*, November 2004, cat. 28; also Jean Blodgett, In the *Shadow of the Midnight Sun: Sami and Inuit Art 2000-2005*, Art Gallery of Hamilton, 2007 (Canadian tour 2006-2008 included the National Gallery of Canada and the Winnipeg Art Gallery), p. 33.

Arnaqu Ashevak, adopted son of Kenojuak Ashevak, was a brilliant artist whose career was cut off too soon with his premature death from cancer in 2009. Throughout the 1990s and the first decade of the 2000s, he consistently surprised the Inuit art world with his continued search for innovative subject matter and media. Arnaqu's mastery was well-recognized at the time when he was selected to attend the Banff Centre for the Arts for a workshop in ceramics.

Known for his mobiles made of bone and antler and his drawings inspired by global images, this drawing of a quiet and serene landscape at sunset seems to be a stylistic deviation for Arnaqu. This, however, was part of the magic of Arnaqu's artistry – rather than sticking with a conventional style, he constantly pushed the limits of subject and media. He was also seamlessly able to show his mastery of various media used by his colleagues in Kinngait. In this simple and yet sumptuous landscape, he uses coloured pencil to masterfully capture the serenity and beauty of a summer sunset on South Baffin Island.



JUTAI TOONOO



93 JUTAI TOONOO (1959-2015) m., KINNGAIT (CAPE DORSET), *Composition (Self Portrait)*, 2007/08, oilstick on paper, 45 x 45 in (114.3 x 114.3 cm), framed, signed: "ꞵ ㄉ ㄛ".

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

Provenance: Feheley Fine Arts, Toronto, 2009; Acquired from the above by John and Joyce Price, Seattle.

Exhibited and Published: Feheley Fine Arts, Toronto, *Breaking Ground: New Oil Stick Drawings from Cape Dorset*, 2009, cat. 3.

Published: Image reproduced in Michelle Lewin, "Breaking Ground: New Oilstick Drawings from Cape Dorset," *Inuit Art Quarterly*, Spring 2009 (Vol. 24, No. 1), p. 25. Also reproduced on the cover wherein the artist is depicted finishing the work at his easel. On pages 28-29, Jutai is pictured laying on top of the present sheet to have Bill Ritchie trace his outline so that he could begin this self-portrait. In the Spring 2011 issue of *IAQ* the artist is shown elaborating on the preliminary sketch at an easel (p. 22).

Jutai Toonoo came from an artistic family. He was the son of carver Toonoo and graphic artist Sheojuke Toonoo, younger brother of Oviloo Tunnillie, and older brother of Samonie Toonoo – both innovative contemporary artists who introduced new subject matter to the traditional medium of stone sculpture. While he had worked as a printmaker, Jutai remained a sculptor until the remarkable first decade of the 21st century when the Kinngait Studios, sparked by the unprecedentedly raw drawings of Annie Pootoogook, began to see a rise in artistic innovation, particularly with works on paper. Oilstick was introduced in a workshop as a new drawing tool, one in which bold strokes and bright patches of colour could allow for a level of expression that coloured pencil could not provide in the same way.

Jutai was among the few artists at the Kinngait Studios who successfully embraced the sometimes-unforgiving oil stick medium. Using an old easel belonging to Terry Ryan, Jutai created masterful, expressionist compositions. To create this sensational self-portrait, he laid down on a large sheet of paper and asked Bill Ritchie (then the studio manager) to draw his outline. He then created this image in which he portrays himself as made up two selves – a common theme found in this artist's oeuvre. Featured on the cover of *Inuit Art Quarterly* (24.9), this is perhaps Jutai's best-known drawing, and a remarkable example of the genius and unique vision of this master artist.

JOHNNY INUKPUK



While many of the greatest Inuit sculptors have been interviewed and their thoughts preserved for posterity, the sad fact remains that once they have shuffled off this mortal coil, they are no longer available to answer questions about their art. This does not present a challenge when dealing with subject matter for which the artist was renowned, but when presented with atypical works, one wishes that their creator could be consulted. Such is the case with this striking sculpture by Johnny Inukpuk.

This sculpture has previously been described as depicting a young girl happening upon, and being surprised by, a hibernating bear. Polar bears do not hibernate, and while this woman appears youthful, she is not a young girl. What are the other possibilities? We do know that Johnny Inukpuk occasionally depicted stories; see First Arts, 5 Dec. 2022, Lot 74 for the intriguing *Story in Stone*. There is an Inuit legend of a woman who encountered a motherless polar bear cub and adopted it as her own. Is it possible that Inukpuk is presenting us with a scene from that story? The small scale of the bear's head suggests that it is not a mature animal, though we admit it does look fierce – in which case the woman's surprise is completely understandable. It may also be the case that Inukpuk is illustrating an unusual but real-life incident.

Regardless of the meaning of this fascinating image, we should note that the woman Inukpuk chose as the model for the sculpture is almost certainly the artist's wife Mary; her cleft lip is clearly visible, and her other physical traits match many of the artist's portraits of her (see First Arts, 12 July 2020, Lot 24, and 13 July 2021, Lot 53, for example). The woman's oversize hands, her hairstyle, and her clothing are classic Inukpuk from the mid-late 1960s.

One of the marks of a successful work of art is that it provokes thought and discussion. In this regard, Inukpuk has certainly accomplished these goals. This compelling sculpture shows Inukpuk still at the height of his powers, delivering strong proportions, interesting detail, and impactful subject matter. One could look at this piece for hours!



94 JOHNNY INUKPUK, R.C.A. (1911-2007), INUKJUAK (PORT HARRISON), *Girl and Bear*, c. 1967-70, stone, 17 x 14.5 x 6.5 in (43.2 x 36.8 x 16.5 cm), signed: "Jσ" and inscribed with artist's disc number.

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

Provenance: Waddington's, Toronto, 8-13 May 2021, Lot 35; Acquired from the above by the present Private Collection, Toronto.

ABRAHAM ANGHIK RUBEN



95 ABRAHAM ANGHIK RUBEN, O.C. (1951-), PAULATUK / SALT SPRING ISLAND, B.C., *Bird Shaman*, 1997, stone, 24.5 x 34 x 14 in (62.2 x 86.4 x 35.6 cm), signed and dated: "ANGHIK '97".

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

Provenance: An Important Private Collection, Ontario; Heffel Auctions, 16 August 2021, Lot 232; Acquired from the above by the present Manitoba Collection.

Michelangelo is famously quoted as saying "I saw the angel in the marble and carved until I set him free." During interviews, most Inuit sculptors describe a similar approach, studying the rock until it suggests what might be contained therein. As a result, most Inuit sculptures are monolithic (barring complementary implements or the occasional base). As discussed in Lot 34, Anghik eschews the traditional approach to artmaking and his creativity is not restrained by the limitations of his raw material.

In this elegant sculpture Anghik has imagined something for which he literally needed to think outside the block of stone. This striking shaman transformation is constructed from numerous smaller elements set into the central humanoid torso. It is interesting to note that these appendages are all the same stone as opposed to contrasting coloured or textured materials. In theory, the same piece could be carved en bloc from a larger piece of stone, had Anghik had access to such a piece. Better, however, to carve the individual pieces, which can be shipped more safely. Please note: "Some Assembly Required"!

As a mature artist, Anghik has developed a hybrid personal style that, over the years, has fused Inuit/Inuvialuit, Northwest Coast, and even Viking traditions. In this sculpture one also senses the influence of Christian imagery. The outspread wings of the raven-shaman resemble depictions of Jesus with arms opened wide in a gesture of love and protection. *Bird-Shaman* is a truly impressive work, both artistically and as a feat of engineering.

MICHAEL MASSIE



96 MICHAEL MASSIE, C.M., R.C.A. (1962-), KIPPENS, NEWFOUNDLAND AND LABRADOR, *Shape Shifting Shaman*, 18 April 2001, limestone, antler, and ebony, 14.25 x 11 x 5.5 in (36.2 x 27.9 x 14 cm), titled, dated, signed, and dated again: "Shape Shifting Shaman" / April 18/04 / Massie 04". ESTIMATE: \$6,000 / \$9,000

Provenance: Spirit Wrestler Gallery, Vancouver; Purchased from the above by a Private Collection, Toronto.

Exhibited and Published: Spirit Wrestler Gallery, Vancouver, *Tea and a Story with Michael Massie*, 2005, cat. 5.

The subject of the shapeshifter or transforming shaman is one of the most common subjects in Inuit art, yet Kippens-based artist Michael Massie has consistently been able to depict the subject with a keen sense of originality and wit. Across most Arctic communities, shamans were known to shapeshift from human to animal form, and perhaps complete a spiritual journey or task in their animal body. Shamans were respected and sometimes feared for their unpredictable, supernatural abilities. With the wide Christianization in the Canadian Arctic, the tradition of shamanism has largely disappeared as the presence of priests replaced shamans as the intermediary between the physical and spiritual worlds. Yet, through the depiction of this lost tradition in art, the stories relating to this incredible part of Inuit culture live on.

In this impressive sculpture, Massie masterfully depicts a shaman's body melded with those of a walrus and owl. The shaman's face is distorted by the shapeshifting event, growing whiskers and tusks. Equally shocking are his limbs, which have morphed into the flippers of a walrus in front, and the feathers and talons of the owl at the back. In the Spirit Wrestler exhibition pamphlet Massie explains the idea behind this transformation piece: "There are three aspects to this piece – the owl, the walrus, and the shaman. The shaman's connection to the human world is shown by the left eye still in its proper position in the head, and by the left arm, which is still covered by the parka. The right eye of the shaman is positioned on the top of the head more like the walrus. This is a powerful shaman, with this tremendous ability to move from one form to another – and here he is moving from the walrus to the owl – so he is powerful in both the sea and the sky."

Massie's incredible skill working with mixed media remains as present as ever in this work. Carved expertly from a limestone, the eyes have been inlaid with a combination of materials. This includes ivory for the whites of the eyes, and a light and dark wood for the iris and pupils. Ivory is also meticulously carved into tusks and whiskers and carefully attached to the grotesque face.



97 JUDAS ULLULAQ (1937-1999), UQSUQTUUQ (GJOA HAVEN), *Mother and Child with Pail and Ulu*, c. 1990-92, stone, antler, sealskin, and sinew, 11.75 x 7.5 x 7.5 in (29.8 x 19.1 x 19.1 cm), unsigned.

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

Provenance: Marion Scott Gallery, Vancouver; Purchased from the above by the Sam Wagonfeld Collection, Denver; Walker's Auctions, Ottawa, 25 May 2016, Lot 6; Acquired from the above by a Private Collection, Vancouver.

Exhibited and Published: Darlene Coward Wight, *Art & Expression of the Netsilik* (Winnipeg Art Gallery, 2000) p. 171.

Exhibited and Published: *Survival: Inuit Art*, Loveland Museum/Gallery, Loveland, Colorado, 2004, p. 106.

Ullulaq is best-known for his carvings of hunters and fishers, shamans, and spirits, but some of his most engaging sculptures are lively depictions of women at work, often accompanied by wailing children. For a sculpture by Ullulaq that is truly similar both in style and in spirit to this one, *Mother Killing Fish* from 1990, see Ingo Hessel, *Inuit Art: An Introduction*, pl. 93, p. 116. In this appealing work, Ullulaq created one of his trademark comical/angst-filled faces, contorting it in an almost animal-like grimace, to perhaps convey the mother's exasperation – or is it fear? It's really quite powerful stuff. The woman's pail and ulu were likely crafted by Ullulaq himself; the artist enjoyed making dolls and crafts as a boy [1]. Another unusual feature of this zany and strangely compelling sculpture is Ullulaq's treatment of the mother's legs and feet. We don't recall seeing this before in his work, and wonder whether it might be a nod to Ullulaq's nephew Karoo Ashevak.

1. See Darlene Coward Wight, *Art & Expression of the Netsilik* (Winnipeg Art Gallery, 2000), p. 171.



98 INNUKI OQUTAQ (1926-1986) m., KINNGAIT (CAPE DORSET), *Antler Engraved with Arctic Motifs*, early 1970s, antler, black ink and stone, 32 x 19 x 4.25 in (81.3 x 48.3 x 10.8 cm), signed: "Enooky".

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

Provenance: A Toronto Collection.

Like his brothers Osuitok Ipeelie (1922-2005) and Sheokjuk Oqutaq (1920-1982), Innuki was a supremely gifted artist. Whereas his siblings are best known for their works in sculpture, Innuki (a.k.a. Enooky) was primarily a scrimshander. The technique of scrimshaw is very exacting. The surface to be decorated must be sanded smooth in order to prepare it for the etched designs. Then, ink or graphite (or lampblack) is rubbed across the surface and penetrates the etched areas. There is literally no margin for error. Interestingly, despite his mastery of line, Innuki only produced three graphic works at the Kinngait printshop, one each in the years 1968, 1969, & 1970.

In the realm of Inuit scrimshaw work (at least in the Canadian Arctic) the only other artist who could compete with Innuki was Davidee Itulu (1929-2006) from Kimmirut (Lake Harbour). Itulu preferred to work on walrus tusks, smoothing out surface irregularities in order to achieve a perfect "canvas." Innuki, however, generally preferred caribou antler. Taking advantage of its natural shapes, he carefully and creatively faceted the antler into a multitude of planar surfaces; each might feature a variety of designs drawn from traditional Inuit camp life, clothing, and wildlife. This spectacular example, with its marvelous animal-like shape, is one of the largest and finest that we have seen.



A lifelong artist, Aqjangajuk Shaa is one of Cape Dorset's "master carvers." His career began at the age of seventeen with a sculpture sold to James Houston, and he would continue to carve through to the very end of his life. While his portrayal of Arctic wildlife made him a household name with collectors, dancing walrus became a signature of his skill and artistic bravado. Walrus are animals that might easily be described as inelegant and lumbering, but in Shaa's hands they become graceful and even charming. Dancing animals by Shaa are known for their sense of fluid movement, and this *Dancing Walrus* is an energetic example; twisting to unheard music, this walrus dynamically shifts and twirls on one well-balanced flipper. *Dancing Walrus* can be appreciated from every angle, his various flippers pointing out in various directions as he dances. Another hallmark of Shaa's style is a minimal, controlled use of detail. His emphasis is on the sculptures having a "total effect" when viewed; combined with fine finishing techniques on the dark green and black stone, this allows us to enjoy the work for its expressive qualities and form.

99 AQJANGAJUK SHAA, R.C.A. (1937-2019) m., KINNGAIT (CAPE DORSET), *Dancing Walrus*, c. early-mid 1980s, stone and antler, 16 x 17 x 11.25 in (40.6 x 43.2 x 28.6 cm), apparently unsigned.

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

Provenance: Spirit Wrestler Gallery, Vancouver; Purchased from the above by a Private Collection, Toronto.



Toonoo Sharky began carving at the ripe old age of nine or ten, first watching carefully as his grandfather Quppapik Ragee carved and then making his own works. By the age of sixteen he was supporting himself and he has never looked back. With his superlative craftsmanship and daring bravado, Toonoo is considered by many to be his generation's answer to Osuítok Ipeelee. His marvelous depictions of birds of prey certainly rival the animal sculptures of the great master (see First Arts, 5 December 2022, Lot 28 and back cover).

While Toonoo is most famous for his bird sculptures, he has also produced a fair number of works that explore supernatural themes. *Dancing Bird Shaman* is the most overtly shamanic work by the artist that we can recall. This sculpture is certainly notable for its impressive size and flamboyant style, but especially for its markedly muscular depiction of a shamanic transformation. Although an atypical work both for the artist and the community, this sculpture comfortably holds its own alongside many of the finest supernatural pieces hailing from the Kitikmeot region, both in terms of quality of execution and visual impact.

100 TOONOO SHARKY (1970-) m., KINNGAIT (CAPE DORSET), *Dancing Bird Shaman*, 1999, stone and antler, 23.5 x 17.5 x 4.5 in (59.7 x 44.5 x 11.4 cm), signed and dated: "ᑕᑭ ᑲᑲ / 1999."

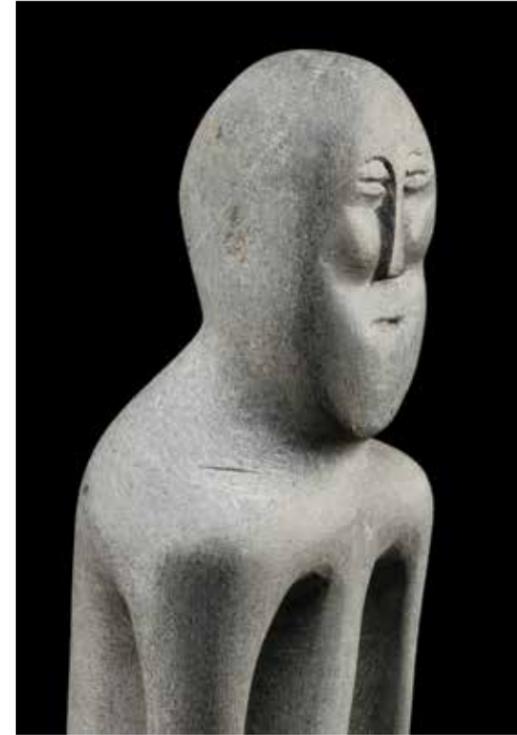
ESTIMATE: \$8,000 / \$12,000

Provenance: Galerie Elca London, Montreal; Purchased from the above by a Private Collection, Toronto in 2001.

JOHN TIKTAK



101 JOHN TIKTAK, R.C.A. (1916-1981), KANGIQLINIQ (RANKIN INLET), *Standing Man*, c. 1966-67, stone, 14.5 x 5 x 3.5 in (36.8 x 12.7 x 8.9 cm), signed: "TC".
ESTIMATE: \$18,000 / \$28,000
Provenance: Inuit Gallery of Vancouver; Purchased from the above in 1991 by a Private Collection, San Francisco.



Standing Man is one of Tiktak's most elegant single figures. Carved shortly after the magnificent and much published *Mother and Child* of 1966 (AGO Collection, see Hessel, 1998, p. 97; Zepp, 1996, p. 8, 98; and *Sculpture/Inuit*, 1971, cat. 281), this sculpture is not quite as impressively tall as that work but it has the same slim proportions and stateliness. Likewise, it has the crisp, clean lines and contours that we associate with Tiktak's work from the first half of the 1960s – later examples tend to be more robust and sometimes even crude in their execution and demeanour. Though on the one hand it lacks the finesse of small-scale masterpieces by the artist (see *Mother and Child* from 1965, Lot 58), *Standing Man* does have considerable sculptural presence.

It is obvious to us that Tiktak took considerable pains to work out every curve and hollow with precision, for the sculpture is well-proportioned from literally every vantage point. We find the slender arms, and the generous hollows carved between them and the man's torso, to be especially elegant and refined. The artist took care to get the balance right as well, because this tall *Standing Man* is surprisingly steady on his unusually small feet and stands quite comfortably in his almost casual hands-in-pockets pose. His face, too, seems relaxed if not serene. This sculpture is a prime example of Tiktak's artistry.

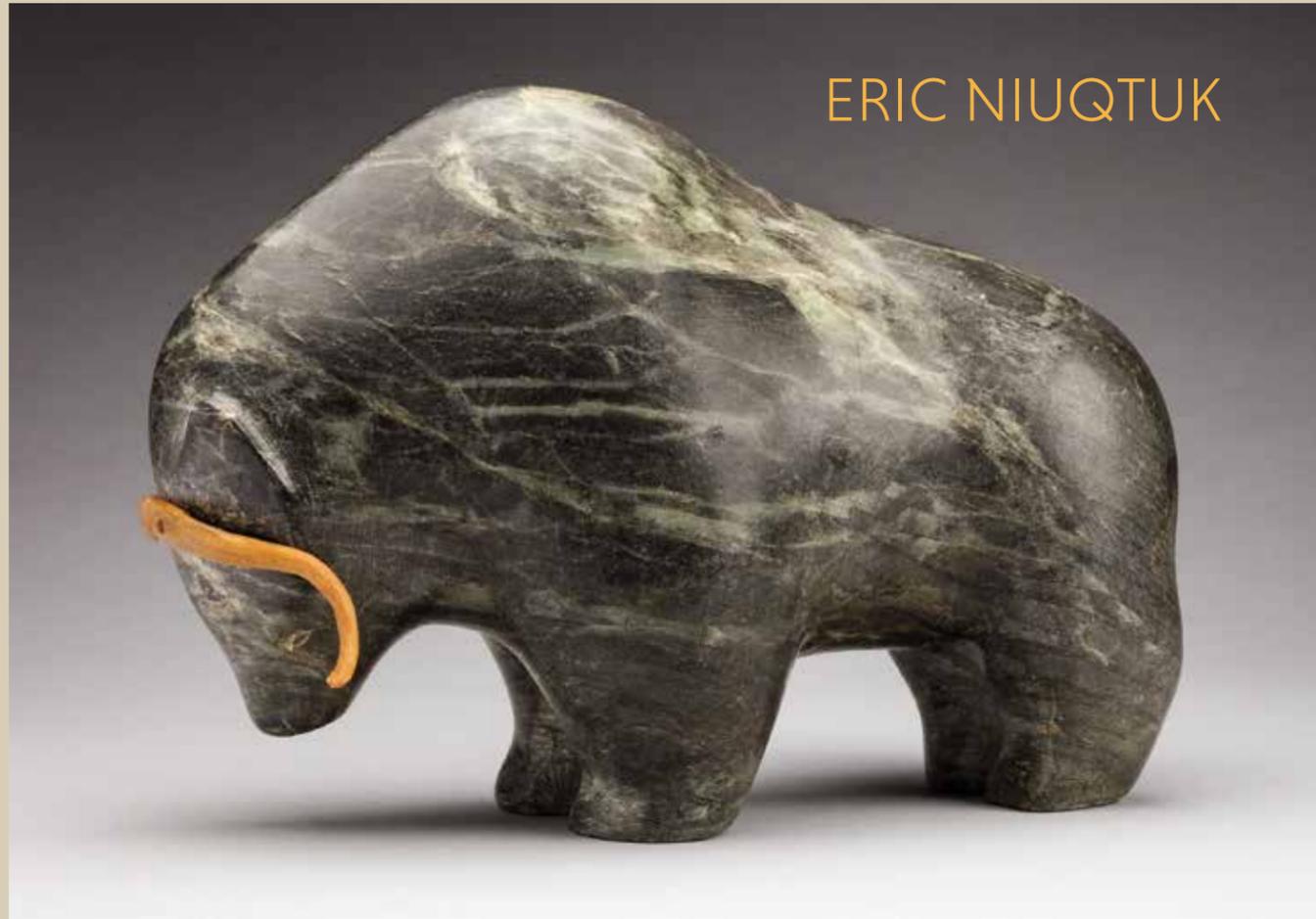


102 ANDY MIKI (1918-1983), TIKIRAJUAQ / ARVIAT (WHALE COVE / ESKIMO POINT), *Reclining Animal*, c. 1965-68, stone, 4.25 x 6.5 x 4.5 in (10.8 x 16.5 x 11.4 cm), signed: "MP".
ESTIMATE: \$3,500 / \$5,000

Provenance: A British Columbia Collection.

This work is a stellar example of Andy Miki's carving style from the mid 1960s, when he was still living in Whale Cove. The Whale Cove works are known for their degree of naturalism. Miki's emphasis in those years was still largely on animal form and movement rather than radical abstraction; he gave us more tantalizingly realistic hints, even if we cannot consequently identify a species of animal precisely. This elegant and captivating *Reclining Animal* is probably either a caribou or seal. Miki's background was inland Caribou Inuit, but he was living along the coast in Whale Cove, so either guess seems perfectly plausible. Lovely.

ERIC NIUQTUK



This truly impressive *Muskox* by Niuqtuk is one of the largest examples we know of from this early period of Baker Lake art. Its sculptural form is superb: both the pleasing outline and the sensuous volumes emphasize the animal's bulk. We have always admired a pristine *Musk Ox* from 1963 by George Tatanniq (see Zepp, *Pure Vision*, cat. 66); Niuqtuk's is larger and much bulkier, but it is every bit as beautiful. As with most other early 1960s examples there is no texture indicating the animal's thick hair, but the marble veining of the stone beautifully conveys the impression of texture. This type of stone was sometimes used by Baker Lake artists in the early 1960s, but its colouration could be a distraction from the carved forms; here the veining actually enhances the beauty of the massive sculpture. There are additional features we admire about *Muskox*: we love the unusually large ears of the animal, which we find charming; and we feel that the contrast between the stone and the delicate horns is particularly elegant.

103 ERIC NIUQTUK (1937-1994), QAMANI'TUAQ (BAKER LAKE), *Muskox*, early 1960s, stone and muskox horn, 9 x 12.25 x 5.5 in (22.9 x 31.1 x 14 cm), signed: "σ▷◁".

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

Provenance: Collection of a retired RCMP officer, purchased from the artist; Albrecht Collection, Scottsdale, Arizona; Walker's Auctions, Ottawa, 25 May 2016, Lot 161; Acquired from the above by the present Private Collection, B.C.

Exhibited and published: Ingo Hessel, *Arctic Spirit: Inuit Art from the Albrecht Collection at the Heard Museum* (Vancouver: Douglas & McIntyre / Phoenix: Heard Museum, 2006), cat. 86, p. 98.



104 PETER INUKSHUK (1896-1975), QAMANI'TUAQ (BAKER LAKE), *Man Signalling Caribou Sighting*, c. 1970, stone, 9 x 7 x 1.75 in (22.9 x 17.8 x 4.4 cm), signed and inscribed in graphite to the accompanying tag: "Δσρ / ካᓇᓴᓴ [I made]".

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

Provenance: Collection of Mr. Jack Butler, acquired directly from the artist. Jack and Sheila Butler were arts advisors in Baker Lake in the crucial years of artistic flowering in the community from 1969 to 1976.

Peter Inukshuk was an elder artist who created a small but interesting oeuvre of sculptures before his death in 1975. Most of his figures are unclothed standing males, some quite distinctive for their depiction of genitalia (see Lot 49 for the artist's masterpiece in this genre). Inukshuk carved human figures with details so sparse that it's hard to tell if they are clothed or not; come to think of it, in that sense they are reminiscent of many works by the Rankin Inlet sculptors John Tiktak (see Lot 101) and John Kavik (see Lot 71). Even though Inukshuk's style is spare and elegant, the artist beautifully conveys a sense of excitement with *Man Signalling Caribou Sighting*.



105 GEORGE TATANNIQ (1910-1991), QAMANI'TUAQ (BAKER LAKE), *Woman with Child in Her Amaut*, early-mid 1970s, stone and antler, 7.25 x 3.75 x 3.25 in (18.4 x 9.5 x 8.3 cm), signed: "CCσ".

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

Provenance: Upstairs Gallery, Winnipeg; Private Collection, Toronto.

While the early years of George Tatanniq's carving career were focused on the animals of the north, the late sixties saw a move towards more human subjects. *Woman with Child in Her Amaut* is a subtly graceful example of his figural style, carved in a modest scale favoured by the artist. The curves and edges of the mother's amaut are crisply rendered, as are the rustic yet delicate facial features. The ulu provides a lovely, visual balance to the beautifully shaped hood, which veers off in the opposite direction, seemingly blowing in the wind. The hood opening provides a snug oval frame for the two faces peering from it, protected against the elements around them.

ANGUS TRUDEAU



106 ANGUS TRUDEAU (1908-1984), ANISHINAABE (ODAWA), *Norisle, Manitowaning Bay*, c. 1980, mixed media (glossy paint, gouache, ink, dry medium, graphite, metallic paint, and collage) on heavy card, 30.5 x 40 in (77.5 x 101.6 cm), framed; signed with artist's stylized initials: "AT".

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

Provenance: Ex Collection of Rya and Eric Levitt; Maslak McLeod Gallery, Toronto; Acquired from the above by the present Private Collection, Toronto.

Exhibited: Kleinburg, Ontario, McMichael Canadian Art Collection, *Angus Trudeau's Manitoulin*, travelling exhibition, May 1986 - Nov 1987, cat. no. 10.

Quite apart from the so-called Woodlands School of his fellow Anishinaabe artists, Angus Trudeau is a self-taught artist whose passion for his home of the Manitoulin Islands is evident in the cheerful works that he created. *Norisle, Manitowaning Bay* exemplifies Trudeau's flat, stylised composition of the ferry boats, lake freighters, and other ships that populated the bays of Lake Huron.

Although it is uncertain when the artist began to paint, Trudeau's initial foray into the commercial art world came by way of trading one of his pictures to the Mastin family – where it hung in their general store – in satisfaction of a debt. This method of bartering places Trudeau within the legacy of other self-taught artists, such as Maud Lewis and Horace Pippin, who traded their artworks in exchange for goods and services. Unlike these artists, however, Trudeau occasionally employed a collage method in his two-dimensional works. This technique was perhaps to aid him in accomplishing what he felt that he did not have the graphic skills to convey, or was possibly a result of his model making, where the artist made use of whatever materials were at hand, including Pez candies. In *Norisle, Manitowaning Bay*, the anchor at the bow of the steamship has been clipped from an island newspaper, or perhaps a postcard, and affixed to the heavy card by the artist.

This picture is dated after 1975, as the inspiration for the scene was drawn from a photo essay on the *Norisle*, which was moored in the Manitowaning harbour after being decommissioned and replaced by the *Chi-cheemaun* in 1974. Beyond the mighty ferry, we see the Manitoulin Roller Mills and Burns Wharf warehouse, which the artist has meticulously identified, despite his limited knowledge of the English language. In the foreground is the extremely rare inclusion of two figures docking a boat; the human element is usually absent in Trudeau's ship portraits. Equally striking is Trudeau's rendering of a cloud-filled sky in which he achieves an airy quality and delicacy that is rarely seen in non-academic paintings. It makes a lovely contrast with the calm waters and the shoreline below.

107 ROBERT HOULE, R.C.A. (1947-), NAHKAWININIWAK (SAULTEAUX / PLAINS OJIBWAY), *Untitled (Abstract Sweetgrass in Purples)*, 1972, acrylic on canvas, 30 x 40 in (76.2 x 101.6 cm) signed and dated: "R. Houle / 72". ESTIMATE: \$6,000 / \$9,000

Provenance: Ex Collection of Gail Guthrie Valaskakis, Montreal; by descent in the family.

With an eye toward the Color Field and Geometric Abstraction art movements, Robert Houle's 1972 work, *Untitled (Abstract Sweetgrass in Purples)*, finds its luxury in opulent colours and clean, hard-edged forms. Whereas the abstract art of those working contemporaneously to Houle in the early 1970s, such as Yves Gaucher and Claude Tousignant, derives from indistinct sources, in the case of the present canvas, the source for the work is clear. Undoubtedly informed by his study of First Nations and Métis quillwork and other decorated traditional objects, Houle divides the canvas into three parts with the two stalks of sweetgrass. From these stalks sprout leaves configured in carefully delineated parallelograms and trapezoids. Houle's sense of colour theory adds to the intensity of the image. Using a rich palette of purples and pinks, the artist creates an illusionistic sense of space. The angular leaves are densely coloured with three perfectly calibrated dark hues to emphasize their materiality. Our gaze becomes transfixed with each thrust and counterthrust of the fragrant grass piercing into the lighter-toned grounds.



108 CARL BEAM, R.C.A. (1943-2005), ANISHINAABE (OJIBWE), *Bowl with Shaman Family*, 1982, Manitoulin clay and natural pigments, 4.5 x 14.5 x 14.5 in (11.4 x 36.8 x 36.8 cm), unsigned; dated 1982 to the accompanying Whetung Gallery invoice. ESTIMATE: \$4,000 / \$6,000

Provenance: Whetung Gallery, Curve Lake, Ontario; Private Collection, Toronto.

In 1980, Carl Beam moved to New Mexico, where he learned the Anasazi "coil-and scrape" manufacturing technique of pottery. His tutelage included finding and identifying appropriate clays, a skill he used to source clays back home on Manitoulin Island. Thereafter, Beam created bowls which intrigued viewers with their combination of revival Anasazi and Mimbres designs, and both Woodlands and Western imagery.

In *Bowl with Shaman Family*, amidst Beam's abstract display of black specks that gently drift about on the unglazed orange-red ground, emerge three shadowy figures holding hands. This arrangement of a shamanic family as a trio captivated the artist. He repeated it several times in his career, including in his stone and clay relief carving at the entrance of the Ojibwe Cultural Foundation. The image of the horned figure is even more pervasive in Beam's works, including ceramics; it is a transmutation of the enduring images of the petroglyphs, which Beam described as "figures from our cultural past." [1] Concentric bands around the rim closely quote design elements on many ancient Mimbres bowls, but Beam interrupts the innermost belt with four cross shapes – a shape that is echoed on the left breast of the horned figure, over its heart. Repeated in Beam's work and in the works of other Anishinaabe artists, it is a symbol of the four directions. The letters "A" and "Z" at the top may symbolize the notion of the fundamental or elemental or universal, a reference to Beam's own personal credo, "let us remember that we are all related." [2]

1. As cited in Greg A. Hill, ed., *Carl Beam: The Poetics of Being* (Ottawa: National Gallery of Canada, 2010), p. 57.

2. *Ibid.*, p. 41.



109 UNIDENTIFIED HAIDA ARTIST, *Hollow Back Model Totem Pole*, c. 1880, argillite, 13.5 x 3.75 x 2.75 in (34.3 x 9.5 x 7 cm), unsigned.

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

Provenance: A Vancouver Collection.

Three highly polished figures make up this model totem pole. The hollowed back suggests that this was made relatively early in the argillite totem pole continuum, c.1880. Like its wooden counterparts, the sculpture is wider than it is deep, a reflection of the half-log shape common to large Haida totem poles. The high polish connects this model to many later examples. Top to bottom, the figures are the bodiless head of a shark or dogfish, the snout arcing above its humanoid face. The fish's gill slits are carved into the forehead, and the knife-like teeth do much to indicate its identity. Beneath is the head of a raven, its beak laid down against its breast, its formline "ears" flanking the shark's jaw. The wings are folded forward, the outer surface embroidered with a single large ovoid shape at the top. Feathers are represented by long, narrow parallel lines extending to the tips of the wings, part of which are tucked behind the upright ears of the large beaver figure below. A short stack of status rings atop the beaver's head is grasped by the raven's beak. The beaver is seated in what is often called the hocker position, its forefeet curled around the ends of a stout stick, a consistent feature of a beaver image. The stick is clamped between the large incisors in the beaver's mouth, the primary identifier of Northwest Coast beavers. An unidentified face that looks out from between the beaver's hind legs appears to be wearing a hat, the surface of which is textured, perhaps to suggest a woven pattern. A separate square base is attached at the bottom to add stability to the sculpture.

Steven C. Brown



110 CAPTAIN ANDREW BROWN (1879-1962), HAIDA, *Model Totem Pole*, c. 1910, argillite, 7.5 x 1.75 x 2 in (19.1 x 4.4 x 5.1 cm), unsigned.

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

Provenance: A Vancouver Collection.

This is a particularly fine three-figure argillite pole attributed to Captain Andrew Brown, a Haida artist from Yan, Haida Gwaii, who was known primarily for his argillite carving. The pole features what appears to be a female Bear holding her cub over an anthropomorphic male Bear, a likely reference to the Haida story of the Bear Mother, which was a popular motif in argillite carvings. Although unsigned, this pole is almost certainly the work of Brown and reflects an earlier, more refined style of his carving. Distinctive features of Brown's work found on this pole include large, flat eyes with center marks and broad, downturned mouths. Brown was a prolific maker who was heavily influenced by fellow Haida carver Charles Edenshaw (see Lot 21), a fact which can be seen on this pole by the way the bear cub breaks the bilateral symmetry of the totem pole configuration. Brown was also a friend and informant of Canadian anthropologist Marius Barbeau, who promoted and published Brown's work in his seminal book *Haida Carvers in Argillite*. [1] The combination of Brown's visibility in Barbeau's books combined with his long career has meant that his pieces can be found in many public and private collections around the world.

1. Barbeau, Marius. 1957. *Haida Carvers in Argillite*. Vol. no. 139; no. 38; Ottawa: Department of Northern Affairs and Natural Resources, National Museum of Canada.

Christopher W. Smith

111 UNIDENTIFIED HAIDA ARTIST, *Model Totem Pole*, c. 1900-1920, argillite, 6.5 x 1.75 x 2 in (16.5 x 4.4 x 5.1 cm), unsigned.

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

Provenance: A Vancouver Collection.

This small model pole is made up of two main figures, very elegantly posed. The raven on top features a stack of three status rings atop its head, its long, folded wings embroidered with well-composed formline elements. A frog's head appears between the wings on top of the lower figure's head. This figure is a bird of unknown species. It's unlikely to be an eagle, though the shape of the head and beak might suggest that. Raven and Eagle are opposite moieties in Haida culture and would not appear on the same object. The breast of this bird is covered with spots made with small cuts in the stone. This could be intended to represent a flicker, the small bird with black spots on its breast and tail feathers that are orange and black with pointed tips, frequently seen on headdresses with carved frontlets. The wings on this pole echo the formline embroidery of the raven above, and a swish of tail feathers appears behind the wing. The back of the pole is flat, typical of post-1900 examples. The base includes an unusual scallop cut on each corner, a treatment seldom seen if not unique in this tradition.

Steven C. Brown



112 YOUNG DOCTOR (c. 1851-1934) m., MAKAH, *Model Totem Pole*, c. 1900, red cedar and pigment, 29 x 4 x 5 in (73.7 x 10.2 x 12.7 cm)

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

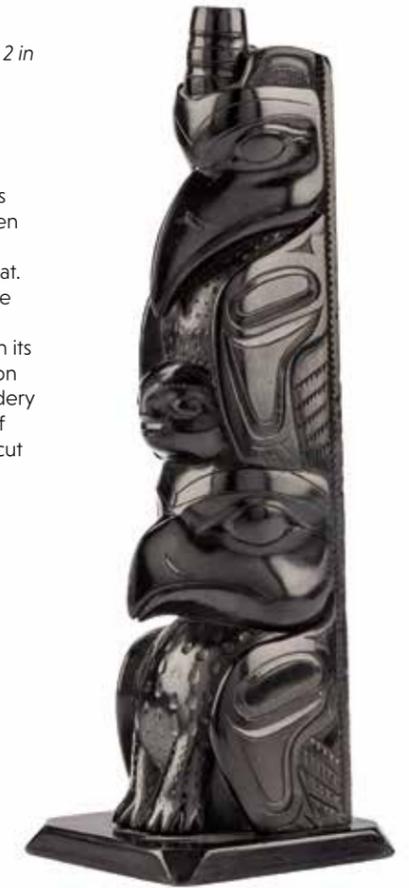
Provenance: Ye Olde Curiosity Shop, Seattle, WA, their red and white label affixed to the pole, verso; A British Columbia Collection.

Young Doctor was a prolific and well-known Makah carver and canoe maker in the first quarter of the 20th century. Through his association with the Ye Olde Curiosity Shop in Seattle, Young Doctor's creations were sold around the globe and can be found in numerous prestigious institutions. [1] Collectors of Young Doctor's work included George Gustav Heye, whose collection would form the nucleus of the Smithsonian National Museum of the American Indian, which still houses the artist's iconic half-scale model whaling canoe and crew. Young Doctor was also frequently photographed carving and posing with his objects, which has added to his visibility and desirability among collectors.

This larger model pole depicts an Eagle or Thunderbird over a human figure and Frog. It is exquisitely carved and painted in old white, green, orange, grey, black, and burgundy pigments. The almond-shaped eyes on the figures are characteristic of Young Doctor's work in how the pupils are fully encircled in white and do not touch the eyelids. The painting is very fine and features some nice flourishes, including a reticulating pattern of alternating colours on the wings of the bird and orange stippling on its ears. There are five vertical v-cuts with orange paint on the back of the frog, which is carved in high relief from the shaft of the pole.

1. See Kate Duncan's *1001 Curious Things: Ye Olde Curiosity Shop and Native American Art* (Seattle: University of Washington Press, 2001) for more information on Young Doctor's relationship with the Ye Olde Curiosity Shop.

Christopher W. Smith





113 MERVYN CHILD HUNT (1955-), KWAKWAKA'WAKW, *Kwagu't Sisiutl*, 2002, red cedar, cedar bark, acrylic paint, and copper, 19.25 x 73.25 x 9.5 in (48.9 x 186.1 x 24.1 cm), titled, signed, and dated: "KWAGU'L / SISI'UL / Mervyn Child / 2002".

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

Provenance: Gallery Indigena, Stratford, Ontario; Acquired from the above by the present Private Collection, Toronto, 16 April 2004.

Mervyn Childs continues to live in his home village of T'sakis / Fort Rupert and to work in the Copper Maker Studio and gallery created by his uncle, Calvin Hunt. He is an active cultural performer, teacher, and artist.

The *Sisiutl* was often depicted in large panels installed in ceremonial longhouses. This supernatural creature had two heads with a central human form, with supernatural horns flanked by human hands, representing the possession of the supernatural power held by the *Sisiutl*. The *Sisiutl* is often associated with power crossing from the natural to the human world, with the ability to protect and heal, and it is therefore associated with shamanic rituals.

Gary Wyatt



114 SIMON DICK (TANIS) (1951-), KWAKWAKA'WAKW, *Green Egret Headdress*, 1998, red cedar, cedar bark, and acrylic paint, 12 x 39 x 8.5 in (30.5 x 99.1 x 21.6 cm), measurements reflect dimensions without cedar bark fringe. titled, signed: signed with artist's stylized initials, inscribed, and dated: "Tanis Katalawi / Simon Dick / SD/ 'Green Egret' / 98".

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

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

Tanis, Simon Dick was born in Alert Bay in 1951 and raised in Kingcome Inlet. He was raised speaking the Kwakwaka'wakw language and participating in ceremonies as an artist and dancer. His contemporary style is a mix of washes and bleeds of colour blended with traditional formline, which he credits to his observations as a dancer and observer of masks seen by firelight. He is also interested in birds, which are less documented in traditional stories. This has offered him artistic licence to capture their plumage and colour in masks. He often uses feathers as well cedar bark to dress his masks and headdresses. Simon Dick has travelled to the Amazon rainforest with the musician Sting as an artist and activist, supporting protection and awareness of rainforest destruction. He was commissioned to construct the massive *Thunderbird* canopy for the public amphitheatre at the Canadian Pavilion at Expo '86 in Vancouver.

Gary Wyatt

ART THOMPSON



115 ART THOMPSON (TSA-QUA-SUP) (1948-2003), NUU-CHAH-NULTH / DITIDAHT, *Sun Mask*, September 1997, red cedar wood, pigment, horsehair, metal tacks, copper, and mirrors, 33.5 x 48 x 9 in (85.1 x 121.9 x 22.9 cm), measurements reflect dimensions without fringe, signed and dated: "Art Thompson / Sept 1997 / Nitinat Lake / B.C."; inscribed in an unknown hand in graphite: "Bonita 474-2032".

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

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

Tsa-qua-sup, Art Thompson is a Ditidaht Nuu-chah-nulth artist from the village of Whyac on Nitinat Lake on the west coast of Vancouver Island. His childhood was interrupted with hospitalization for tuberculosis followed by forced enrollment in residential school, where he was severely abused. He would later become a prominent spokesperson for justice for residential school survivors. Despite years away from home, he was influenced by the cultural teachings of his grandfather, and at fourteen he was initiated into the high ranking Tlukwana Wolf Society. Thompson became a logger at a young age but was injured by a falling tree, which forced him to reevaluate his future. He enrolled at Camosun College in Victoria, and later at the Emily Carr Institute in Vancouver to study printmaking and sculpture. Thompson had an early understanding of Nuu-chah-nulth forms, and he was a natural born designer. His series of prints produced early in his career, now referred to as the "Seafood Series," are among the most collected Northwest Coast prints. Together with the prints of Joe David, Ron Hamilton, and Tim Paul, they established a powerful presence in the art market, defined new directions for Nuu-chah-nulth art, and found an enthusiastic collector base. Art Thompson would create a legacy for innovative graphics and sculpture including masks, totem poles, rattles, and puppets. His fluid designs rendered in precise, sharp lines, continue to influence the styles of emerging artists. In 1995 Thompson was chosen to carve a totem pole for Stanford University to commemorate the first indigenous graduate from that university. He died in 2003 at the age of fifty-six, after several years of battling cancer.

This *Sun Mask* features two flanking wolves and an eagle painted on the forehead. Large-scale Sun Masks were frequently handheld above a screen. The mask is dressed with copper, horsehair, metal tacks, and mirrors which capture the reflective light of the sun.

Gary Wyatt

AKEEAKTASHUK



116 AKEEAKTASHUK (1898-1954) m., INUKJUAK (PORT HARRISON), *Hunter Pursuing a Seal*, c. 1951, stone, ivory, and soap inlay, 9.5 x 9.25 x 5.5 in (24.1 x 23.5 x 14 cm), unsigned.
ESTIMATE: \$12,000 / \$18,000
Provenance: Private Collection, USA.

More than virtually any work we have seen by this famous pioneer artist, *Hunter Pursuing a Seal* feels like a narrative hunting scene. The great majority of depictions of hunters by Akeektashuk show the human subject poised to throw a harpoon or spear, but alone. Of the works that depict hunter and prey mounted on a base, the image usually feels more symbolic than narrative; there is seldom a real sense of interaction between them. With *Hunter Pursuing a Seal*, the hunter's weapon is aimed down not out; it's a subtle distinction, but it works to convey movement in real time, rather than the "timelessness" of Akeektashuk's other depictions. The hunter's eyes appear to follow this downward trajectory as well, and his open mouth adds to the feeling of excitement. For its part, the seal appears to be trying to make its escape off the ice floe. In other respects this work is classic Akeektashuk. It is carved with robust elegance, nicely polished, and inlaid with soap as was the fashion at the time in the early years of Inukjuak art. We have dated *Hunter Pursuing a Seal* to fairly early in Akeektashuk's career, likely 1951 or possibly earlier. Stylistically it reminds us very much of the artist's *Hunter and Walrus* dated to c. 1950, formerly in the John and Mary Robertson Collection (see Jean Blodgett's 1986 catalogue, cat. 31, p. 52, and Walker's Auctions, 13 Nov. 2011, Lot 33).



117 UNIDENTIFIED ARTIST, INUKJUAK (PORT HARRISON), *Standing Woman*, c. 1949, stone, 7 x 3.25 x 1.75 in (17.8 x 8.3 x 4.4 cm), unsigned.
ESTIMATE: \$1,500 / \$2,500

Provenance: Purchased by the present Private Collection from The Eskimo Art Gallery, Montreal, c. 1980.

Every once in a while, we come across a work that completely surprises us. A cursory glance at this small, delightful sculpture indicates beautiful workmanship and simple but very pleasing proportions. The surprise is in the details: the almost unique decorative treatment of the clothing details. We know of only one other Inuit carving with similar meticulously drilled patterns we see here on the woman's (or girl's) parka and skirt: a lovely work made by an unidentified Inukjuak artist c. 1949. [1] We are certain that the two pieces were created by the same artist; the only major difference being the lack of soap inlay on this example. Especially notable here are the shield-like pattern on the parka; the gentle sway of the pleated skirt; and the sweet little shoulder tassels. In some ways *Standing Woman* reminds us of the remarkable early 1950s *Standing Mother and Child* by a Cape Dorset artist (see First Arts, July 2021, Lot 21). Charming and exquisite.

1. See *Sculpture/Inuit* (1971), cat. 250; and George Swinton, *Sculpture of the Inuit* (1972/92), fig. 311, p. 163.



118 NALENIK TEMELA (1939-2003) m., KIMMIRUT (LAKE HARBOUR), *Dancing Bear*, 2001, stone, 16.25 x 13.5 x 6.5 in (41.3 x 34.3 x 16.5 cm), signed and dated: "ᓇᓕᓂ / ᓂᓕᓕ / 01".

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

Provenance: Maslak McLeod Gallery, Toronto; Purchased from the above by a Private Collection, Toronto in 2001.

Despite his own diminutive stature, many of Nalenik Temela's sculptures are massive and powerful looking. His monumental depictions of bears, which had a unique texture created by contrasting matte torsos and limbs with highly polished heads and paws, are his best-known works. Although perhaps inspired by the Cape Dorset sculptor Pauta Saila's "dancing bear" theme, Nalenik created his own distinctive style. His bears' bodies are often contorted, more closely resembling the works of Pauta's colleague Aqjangajuk Shaa. Nalenik's best works feature a massive body with sinuous curves flowing seamlessly from the head and limbs. Small details like the creased snout and angry eyebrows contribute to the ferocity of the bear's roar. In this mid-sized but still quite hefty *Dancing Bear* the torso is comparatively small in relation to the animal's thick neck and limbs. But it is the bear's massive paws and head that truly dominate the work.

Nalenik started carving when he was fifteen years old in the mid 1950s, beginning with small ivory carvings and progressing to larger stone portraits of bears and other animals. Nalenik and his family lived in camps on the land until the late 1970s, after which they moved to Kimmirut permanently. Nalenik had an old-school approach to carving, and he relied on the shape of the stone to determine what would emerge. Nalenik preferred using simple, homemade hand tools to create his art.



119 LUCASSIE IKKIDLUAK (1949-) m., KIMMIRUT (LAKE HARBOUR), *Grazing Muskox*, 1992, stone and antler, 9 x 16.5 x 7.25 in (22.9 x 41.9 x 18.4 cm), signed, "ᓇᓕᓂ ᓂᓕᓕ"; inscribed and dated, "ᓂᓕᓕ (Kimmirut) 1992".

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

Provenance: Waddington's Auctions, Toronto, Nov. 2007, Lot 376; Purchased from the above by a Private Collection, San Francisco.

Lucassie Ikkidluak, much like his fellow Kimmirut artist Nalenik Temela (see Lot 118), makes the interplay of various textures within the same piece at least as important as the subject itself - although with startlingly different results. This *Grazing Muskox* is a striking example of the seemingly endless degrees of textured surfaces that Ikkidluak can coax from a single piece of stone. Many of Ikkidluak's early sculptures feature a central figure (or figures) firmly situated on a landscape base. He incorporated the use of a base as a "groundline" for his first few muskoxen but discontinued it in the early 1990s. *Grazing Muskox* is therefore an interesting transitional sculpture where the base remains part of the narrative. The subject is portrayed sniffing the tundra in search of vegetation. Muskoxen are herbivores; during the winter they commonly eat willows but use their strong hooves to dig through the snow to expose lichens and other vegetation.

Lucassie Ikkidluak began carving seriously in 1967. While most of his works from the 1960s and 1970s depict human figures, by the mid 1980s Ikkidluak had begun carving imposing portrayals of muskoxen, which would become the major focus of his oeuvre going forward. Today, Ikkidluak is the foremost living carver of muskoxen producing works which are almost photographic in their realism.

JOE KILOONIK



Kiloonik, who was born in Gjoa Haven and later moved to Taloyoak with his family in the mid 1960s, only began carving in earnest during the early 1970s, after losing a foot and struggling to find regular employment. Fortunately, the Spence Bay carving industry was thriving at that time. Although many sculptors in Taloyoak at that time were influenced by Karoo's style, it was Kiloonik's bone sculptures that most closely followed Karoo's distinctive aesthetic. However, Kiloonik did not enjoy carving bone and switched to stone. In doing so he discovered his own distinctive style which featured lovely, smooth surfaces and rounded forms. Although not a prolific artist, Kiloonik had a solo exhibition in 1998 at the Spirit Wrestler Gallery in Vancouver, which showcased several exceptional compositions including this sculpture and the stunning *Shamans Calling the Animals* (see First Arts, 14 June 2022, Lot 101).

120 JOE KILOONIK (1938-2011), TALOYOAK (SPENCE BAY), *Seated Drummer*, c. 1996-97, stone and antler, 19.5 x 13 x 16.25 in (49.5 x 33 x 41.3 cm), signed: "P-σ".
ESTIMATE: \$6,000 / \$9,000
Provenance: Spirit Wrestler Gallery, Vancouver; Acquired from the above by the present Private Collection, California.
Exhibited and Published: *Joe Kiloonik: Sculpture* (Vancouver: Spirit Wrestler Gallery, 1998), cat. 13.

CHARLIE UGYUK



The older brother of Judas Ullulaq (see Lots 32 and 97), Charlie Ugyuk remained in Taloyoak when Ullulaq and their brother Nelson Takkiruq moved to Gjoa Haven in the early 1980s. Ugyuk wrestled with the personal demons of alcohol and violence for many years, and clearly had issues with Christianity; shamanic and demonic imagery dominated his art for at least the last dozen years of his life. *Kneeling Female Demon* blends human and satanic features, while lacking animal attributes seen in some similar examples; Darlene Wight is right to refer to these works as Ugyuk's "fire-and-brimstone" imagery. [1].

This sculpture is perhaps not for the faint of heart, but it's a tremendously powerful work of art. The female demon kneels and holds her hands behind her back as if in bondage, yet the artist has carved no restraints. The figure's visage truly is devilish, and it takes little imagination to hear her angry, defiant roar. Sculpturally speaking, perhaps the most remarkable aspect of this work is Ugyuk's use of texture. The various textures look and feel like acts of violence. The demon's pitted brows, mustache, and beard, and even her nipples look as if they have been attacked with a sharp pick; her hair looks mauled by animal paws; and the sculpture's base appears to have been shredded by talons. Extraordinary.

1. Darlene Coward Wight, *Art & Expression of the Netsilik* (Winnipeg: Winnipeg Art Gallery, 2000), p. 104.

121 CHARLIE UGYUK (1931-1998) TALOYOAK (SPENCE BAY), *Kneeling Female Demon*, c. late 1980s, stone, 10.5 x 7 x 6.25 in (26.7 x 17.8 x 15.9 cm), signed: "h-σ".
ESTIMATE: \$6,000 / \$9,000
Provenance: Waddington's Auctions, Toronto, Spring 1997, Lot 1184; Private Collection, Toronto.

126 LUKE ANGUHADLUQ (1895-1982), **PRINT-MAKER: THOMAS IKSIRAQ** (1941-1991), QAMANI'TUAQ (BAKER LAKE), *Kayaks and Caribou*, 1971 (1972 #10), stonecut print 8/46, 23.25 x 30.5 in (59.1 x 77.5 cm), framed. ESTIMATE: \$2,500 / \$3,500

Provenance: Collection of John and Joyce Price, Seattle.

Luke Anguhadluq's *Kayaks and Caribou* showcases both his remarkable capacity for keen observation and his imaginative expression, while its seemingly simple but crystal-clear style compellingly pulls us into his rich reservoir of memories. While the imagery of this hunt is easier to read than some of Anguhadluq's other works, his unconventional approach to scale and perspective is still present in the flipped (and quite comical) orientation of one of the kayakers. The work is large, providing a wide expanse for the kayakers to traverse as they chase the swimming caribou, clustered together as they strain to reach the shore and safety. The stone for this stunning image was cut by the artist's son Thomas Iksiraq; perhaps this is why it is so faithful to the original, drawn by Anguhadluq on a similarly large sheet of paper.



127 LUKE ANGUHADLUQ (1895-1982), **PRINTMAKER: HUGH TULURIALIK** (1944-), QAMANI'TUAQ (BAKER LAKE), *Musk-Oxen*, 1973 #4, stonecut and stencil print, 40/50, 25 x 37 in (63.5 x 94 cm). ESTIMATE: \$2,500 / \$3,500

Provenance: Private Collection, Hamilton, Ontario

In *Musk-Oxen*, Luke Anguhadluq explores the compositional possibilities of one of his favourite and enduring subjects, the muskox, to excellent effect. The four animals are shown in a self-contained arrangement, each facing away from a central focal point. The arrangement seems fanciful until we realize these animals are standing in the classic defensive formation that muskoxen deploy to protect their young when threatened by predators. With only four animals depicted and no calves visible to us, we can be forgiven for not catching on. But four is the perfect number for Anguhadluq to demonstrate his brilliant invention of mixed perspective. Clearly, with the original drawing he reoriented the paper after portraying each animal! The lovely stonecut textures by printmaker Hugh Tulurialik remind us of some of the best early 1960s Cape Dorset prints by Parr.



128 JESSIE OONARK, O.C., R.C.A (1906-1985), QAMANI'TUAQ (BAKER LAKE), *Untitled (Helicopter and Bird Transformations)*, c. 1976-78, coloured pencil on paper, 22 x 30 in (55.9 x 76.2 cm), signed: "▷◁".

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

Provenance: Private Collection, Lunenburg, NS.

As we noted with Oonark's fabulous work on cloth *Composition with Skidoos and Ulus* in this sale (Lot 28), modern forms of transportation such as snowmobiles, airplanes, and helicopters are quite rare in her work, even though they have been remarked upon over the years – small wonder; they are remarkable! And it really is a fluke that we have two such works in one sale.

Helicopter and Bird Transformations is one of the most whimsical and delightful Oonark drawings we have seen in quite some time. Strongly rendered in lovely complimentary colours, the image is as confidently and crisply drawn as it is strangely enigmatic and puzzling. The helicopter seems to be transforming into a duck until we realize that the duck's bill more resembles a wolf's snout. Furthermore, its eyes are strangely human. We love the way Oonark has used a bit of mixed perspective, with the helicopter's eyes shown on this side of the head, and the two pontoons drawn one below the other. Also hilarious are the male "pilot" and the female "back seat driver" – as if either of them would have any control over the situation. A small but curious element, too, is the furry ball sitting atop the rotor mast, which looks rather like a bird's nest. Rounding out the magical quirkiness of this composition are two remarkable and incredibly charming creatures: a hare balancing on two legs on the helicopter's tail cone, and a wonderful human-bird who seems to be running to catch the flight.

The popular Cape Dorset artist Pudlo Pudlo would become famous in the 1980s for his whimsical scenes involving airplanes and helicopters. If Oonark had lived longer, she certainly could have given him a run for his money. Absolutely sensational.



129 RUTH QAULLUARYUK (1932-), **PRINTMAKER: NANCY KANGERYUAQ SEVOGA** (1936-), QAMANI'TUAQ (BAKER LAKE), *An Owl and Her Children*, 1980 #30, linocut print, A/P, aside from the numbered edition of 50, 33 x 23.75 in (83.8 x 60.3 cm), framed.

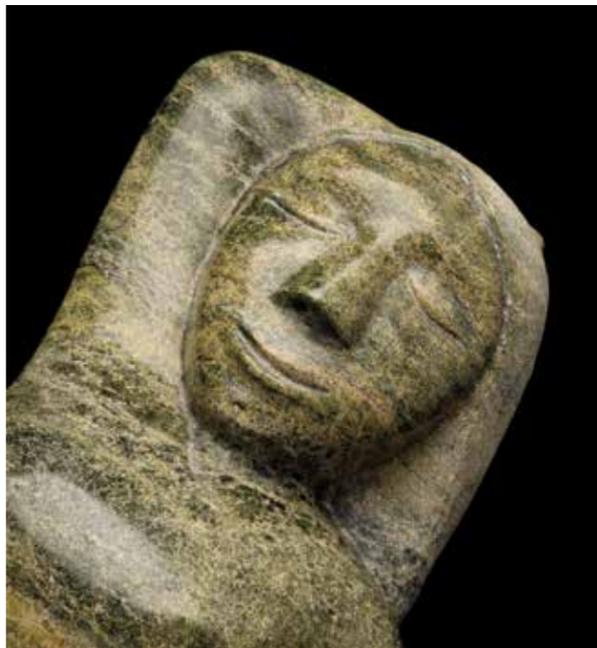
ESTIMATE: \$1,000 / \$1,500

Provenance: Collection of John and Joyce Price, Seattle

After a fire in December 1977 destroyed the Sanavik co-operative equipment, the process of linocut printmaking was introduced by John Evans to accommodate the deadline for the release of the 1978 graphics collection. As a result, linocuts became a mainstay in the Qamani'tuaq print shop. A linoleum block, with its slightly uneven, grainy surface, was ideally suited to reproduce the line effects produced by Ruth Qualluaryuk in her original drawing for *An Owl and Her Children*. In this work, foliate designs, which replicate the lovely, delicate leaves of summer tundra plants – just like those depicted in embroidery in the artist's wonderful works on cloth – sprout and vine between the various animals. The effect is one of compressed yet undeniably dynamic energy. But *An Owl and Her Children* also has an idyllic sense of harmony that reminds us of the paintings of Henri Rousseau.



OVILOO TUNNILLIE



130 OVILOO TUNNILLIE, R.C.A. (1949-2014) f., KINNGAIT (CAPE DORSET), *Resting Woman*, 2000, stone, 6 x 19.5 x 7.5 in (15.2 x 49.5 x 19.1 cm), signed and dated: "ᐅᐱᐭ / ᐅᐅᐅ / 2000". ESTIMATE: \$8,000 / \$12,000
Provenance: Collection of John and Joyce Price, Seattle.

Oviloo Tunnillie, like her brother Jutai Toonoo (Lot 93), was one of Kinngait's most innovative artists. She used the most traditional of media, sculpture in local stone, to depict subjects taken from her own life. She was notably the first woman sculptor from Kinngait to gain widespread recognition for an art that was traditionally designated to men. Oviloo took advantage of the medium – so often used to depict male hunters or animals – to give voice to the woman's point of view and experience. Powerful depictions of women, including self-portraits, grieving mothers, tuberculosis nurses, nude torsos, and many more, dominated her work.

In this serene sculpture, a woman is depicted resting or sleeping peacefully, as indicated by her subtly upturned mouth resulting in a light smile. The artist manages to take this mundane subject matter and elevate it to a fully resolved, masterful composition. The beauty of this piece lies in Oviloo's ability to convey emotion. Oviloo's female subjects in mourning or distress have been considered highlights of her oeuvre, but subjects conveying happiness or delight also exist. Here, the woman appears to be enjoying a rest, perhaps after a long day – possibly on her couch at home, inside her summer tent, or in a hotel bed during travels down South (Oviloo had depicted travels to Toronto previously). [1] Through the isolation of subject allowed by the sculptural medium, the context of a scene can be left up to the interpretation of the viewer, especially if the artist has not titled her work or been interviewed about it.

The subject of the resting, tired, or sleeping woman has been depicted by Oviloo several times, though each example has been styled differently. See *Tired Woman* from 2008, which depicts a woman almost desperately hugging a pillow, reflective of the artist's experience undergoing chemotherapy for ovarian cancer. [2]

1. See Darlene Coward Wight, *Oviloo Tunnillie* (Winnipeg Art Gallery, 2016), cat. 24, p. 37.

2. Ibid., cat. 30, p. 49; and cat. 33, p. 54.

PITSEOLAK NIVIAQSI



131 PITSEOLAK NIVIAQSI R.C.A. (1947-2015) m., KINNGAIT (CAPE DORSET), *Sedna Holding her Braid*, c. 2005, stone, 12.25 x 13.5 x 3 in (31.1 x 34.3 x 7.6 cm), signed: "ᐱᐅᐅᐅ ᐅᐱᐭᐅ". ESTIMATE: \$6,000 / \$9,000

Provenance: Collection of John and Joyce Price, Seattle.

As one of Kinngait's most brilliant printmakers, Pitseolak Niviaqsi's skills as a master lithographer made him instrumental in the creation of several hundred prints from the mid 1970s onwards. Kept busy in the print side of the studio, his sculptural output was sadly far less prolific as a result. Works such as this one, however, prove that quality overrides quantity. *Sedna Holding her Braid* has a lovely sense of balance and grace thanks to the asymmetrical play between the stone and negative space in the work. Here, a delightfully smiling Sedna supports her tail with one hand, while the other clasps her braid. We love the way the other braid flips over her tail in response. Sedna's braids – and indeed all her parts – are exquisitely carved. If the whole work seems to defy gravity, it is because Pitseolak has captured the sense of underwater buoyancy so well. This Sedna is a playful, spry spirit who really seems to be engaging with us, the viewers. Her pose is slightly coquettish and utterly charming.



132 VICTOR EKOOTAK (1916-1965), ULUKHAKTOK (HOLMAN ISLAND), *Fighting over a Woman*, 1963, stone, 5.5 x 10.25 x 4 in (14 x 26 x 10.2 cm), signed: "VICTOR EKKOTAK / HOLMAN ISLAND /63". ESTIMATE: \$2,500 / \$3,500

Provenance: Collection of John and Joyce Price, Seattle.

One of founding members of the Holman Co-op, Victor Ekootak began working there in 1961 while he was still living on the land. He was one of the first to experiment with drawing and printmaking in Holman in the early 1960s. His death in 1965 cut short a promising art career; his naturalistic drawing style was much admired, as was his skill at carving stone. *Fighting Over a Woman* is sculpted and finished with extraordinary precision and realism. And amazingly, the complex scene is carved from a single piece of stone!

Holman sculptures from this early period are relatively rare. Much better known are the silhouette-style stonecut prints which illustrate a variety of hunting and camp scenes, shamanic themes, and like this carving, sometimes scenes of violence and social strife. Fellow artists Helen Kalvak and Flossie Pappidluk created drawings on this theme, and these were translated into prints. To our knowledge Ekootak did not, but this fine sculpture is almost like a classic Holman print come to life in three dimensions.



133 MARK EMERAK (1901-1983), ULUKHAKTOK (HOLMAN ISLAND), *Four Women with Children*, 1982 #5, stonecut print, 24/50, 24 x 18 in (61 x 45.7 cm), framed. ESTIMATE: \$600 / \$900

Provenance: Collection of John and Joyce Price, Seattle.

Mark Emerak, born at the turn of the 20th century, had probably never held a pencil until the mid 1960s. And not being a woman, he would have had no direct knowledge of Northern Copper Inuit clothing manufacture, but clearly, he was fascinated with clothing design. These designs are charged with symbolic meaning, but it may have their aesthetics that interested him more. This image of four women, each standing next to a child, concentrates on the patterns of the Copper Inuit style, with the broad, pointed shoulders, shortened sleeves and high waist, as well as the distinctive style of pants worn by the women of the area. He does not show the equally distinctive narrow back flap of the parka, however. [1] *Four Women with Children*, translated into a black silhouette image from the artist's simple graphite line drawing (possibly dating from the 1960s), could be interpreted as Emerak's tribute to womanhood and fertility, highlighting the diverse roles and valuable contributions that women make to their communities.

1. Emerak's famous print *Women Clothes* [sic] from 1968 shows front and back views of women in similar clothing.

134 PACOME KOLAUT (1925-1968) m., IGLOOLIK, *Set of Chess Pieces*, c. 1965, ivory and stone, largest (the kings): 3.25 x 1 x 2 in (8.3 x 2.5 x 5.1 cm), and smaller. ESTIMATE: \$2,500 / \$3,500

Provenance: Commissioned by the present Private Collection, Canada while working in Iqaluit (Frobisher Bay) in 1965.

Historically, whalers and other traders in the Canadian Arctic created a demand for decorated items from the Inuit such as cribbage boards, incised walrus tusks, and chess sets. With increasing Southern contact, production of the game pieces persisted into the period of commercial art making in the 1950s. By the 1960s, Pacome Kolaut had established himself as one of the foremost carvers of chess sets, receiving numerous commissions including one that was presented to the Queen. In examining the present set, it is easy to understand why Kolaut's craftsmanship was highly sought after. Despite their small size, the figures themselves are executed with a high level of vigour, and they appear to have been carved for display as much as they were for use. The kings and queens are a quartet of sensitively rendered Inuit figures who wear traditional clothing. Each side is supported by a menagerie of Arctic animals, including seated polar bears as bishops, corpulent resting walrus as knights, swimming whales as rooks, and a pod of seals as pawns. To differentiate the opposing sides, the figures are supported on either ivory or stone bases.



135 TOONOO SHARKY (1970-) m., KINNGAIT (CAPE DORSET), *Alighting Bird*, 2001, stone and antler, 13 x 4.25 x 3 in (33 x 10.8 x 7.6 cm), signed, and dated: "ᑕᑭ ᑭᑭ / 2001". ESTIMATE: \$2,500 / \$3,500

Provenance: Fehelley Fine Arts, Toronto; Purchased from the above by a Private Collection, Toronto in 2002.

Alighting Bird captures everything that is typical of the unique sculptural style of Toonoo Sharky. As he has said, "You can look at [birds and animals] or work from your imagination. I don't observe them, it is all from my head." The artist's process of not working directly from actual bird subjects but rather harnessing images from his imagination, accounts for the always whimsically creative bird forms he carves from stone. The delicate balance of the piece, with one foot raised and the other holding the entire weight of the sculpture, is a key element of the artist's style. The arrested movement and element almost of surprise, with the open mouth and starkly open inlaid eyes are also notable elements that distinguish Toonoo's style. His incredible carving skill is indicated by the elegant, raised wings, each stretching high above the body, carved individually from the one piece of serpentinite, soft enough to achieve such detail and intercarving, seen especially in the grounded foot of the bird. Instantly recognizable as a work by Toonoo, this sculpture is a whirlwind of energy, captured in a singular, frozen minute.

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1. Each lot sold at Live Auction is subject to a Buyer's Premium of 20% of the successful bid price ("hammer price") of each lot as part of the purchase price.
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4. First Arts Premiers Inc. reserves the right to refuse to recognize any or all bids from any particular person or persons at any auction.

5. All lots are subject to an unpublished reserve that may be changed at any time by agreement between the auctioneer and the consignor.

6. The highest bid will be the successful bidder when the lot closes, unless First Arts Premiers Inc. decides to use its discretion as set out above. This means a contract for sale has been formed between the seller and the successful bidder. We do not accept responsibility for notifying you of the result of your bids unless you are successful, and you should check as soon as possible after the sale to get details of the outcome of your bid.

7. Immediately after the purchase of a lot, the buyer shall pay or undertake to the satisfaction of the auctioneer with respect to payment of the whole or any part of the purchase price requested by the auctioneer, failing which the auctioneer in his sole discretion may cancel the sale, with or without re-offering the item for sale. You must pay for a lot in the currency of the sale.

8. You will not own the lot and ownership of the lot will not pass to you until:

(i) We have confirmed that you have met all bidder identification and registration procedures; and

(ii) We have received full, clear and unequivocal payment of all amounts due, even in circumstances where we have released the lot to you.

9. Transferring risk to you:

(a) The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

(i) When the lot comes into your physical possession or that of any person or carrier you authorise to take possession of the lot; or

(ii) When you collect the lot if collection is permitted.

(b) The lot is at your risk if you choose to exercise any right you may have to cancel the contract for the purchase of the lot. You are responsible for insuring the lot against loss or damage until it is returned to us.

10. Lots are sold "AS IS", in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by First Arts Premiers Inc. or by the seller. Any reference to condition in the catalogue or in a condition report will not amount to a full description of condition, and images may not always show the condition of a lot clearly. Any description issued by the auctioneer of an article to be sold is subject to variation to be posted on line and/or announced via email prior to the time of sale. Colours may look different in the catalogue or on the screen compared to how they look on physical inspection. Condition reports may be available to help you evaluate the condition of a lot. First Arts will endeavour to disclose any flaws, damage or repairs that are immediately apparent but First Arts cannot be held responsible for any inherent flaws or previous repairs that are not visible. Condition reports are provided free of charge as a courtesy to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration, or adaptation because our staff members are not professional restorers or conservators. For that reason, they

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11. The purchase price is the total of the following amounts:

(i) The hammer price and the buyer's premium;

(ii) Unless exempted by law, the buyer is required to pay 13% HST (Harmonized Sales Tax) on the hammer price and buyer's premium, except for purchases directly exported from Canada. In the case where Canadian purchases are shipped out of the province of Ontario, the HST or GST is charged based on the tax status of that province or territory.

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GLOSSARY

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The auctioneer is First Arts Premiers Inc., or an affiliated entity.

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A Registered Bidder is a bidder who has fully completed the registration process, provided the required information to the Auction House and has been assigned a unique paddle number for the

purpose of bidding on Lots in a live or online auction.

Bid

The amount a prospective buyer or their agent signals the auctioneer that the buyer would pay to purchase the lot during bidding.

Lot

An item or items to be offered for sale at an auction.

Hammer Price

The Hammer Price is the price at which the Auctioneer has sold the Lot to the Buyer, net of any prevailing Buyer's Premium and any applicable taxes.

Buyer's Premium

The Buyer's Premium is the additional amount paid by the Buyer to First Arts Premiers Inc. on the purchase of a Lot. It is calculated on the Hammer Price at a rate of 20% for Live Auctions and 20% for Online-Only Auctions.

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The Consignor is the person or entity named in the Consignment Agreement as the source from which the Property or Lot has been received for auction.

Live and Online Auctions

These Terms and Conditions of Business apply to all Live and Online auction sales conducted by the Auction House. For the purposes of online auctions, all references to the Auctioneer shall mean the Auction House.

Reserve

The confidential minimum price for the sale of the Lot, agreed to between the Consignor and the Auction House.

SALES TAX

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CONTRACT OF SALE

Contract of Sale Includes an agreement to sell as well as sale.

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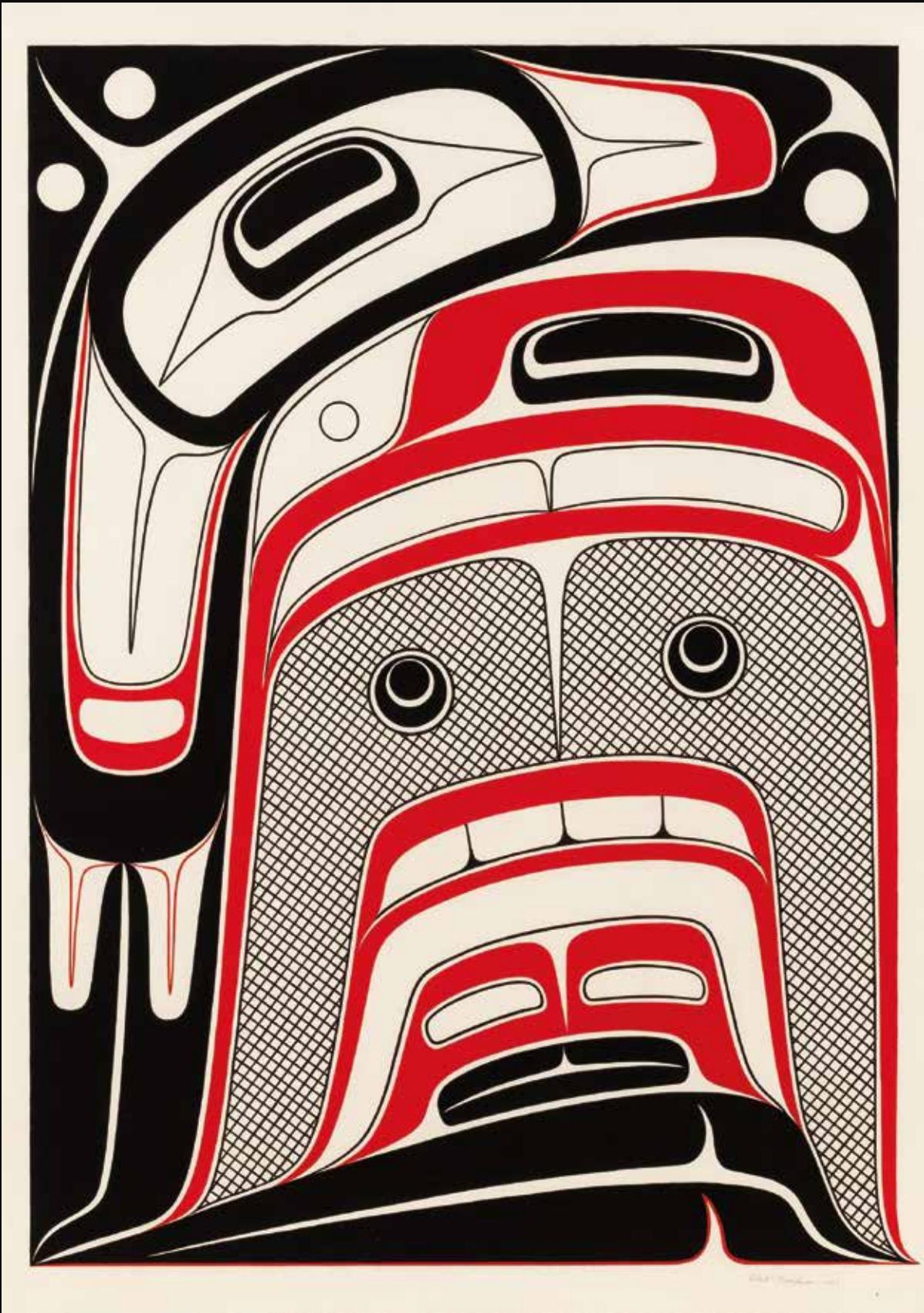
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