

INUIT & FIRST NATIONS ART

June 10, 2024, Toronto



First Arts



INUIT & FIRST NATIONS ART AUCTION MONDAY, JUNE 10, 2024 at 7pm EDT

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

PREVIEWS

Thursday, June 6 12pm – 5pm
Friday, June 7 10am – 5pm
Saturday, June 8 10am – 5pm
Sunday, June 9 10am – 5pm
Monday, June 10 10am – 6pm

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

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Phone: 647.286.5012

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BUYER'S PREMIUM: 22%

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

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INTRODUCTION

We are enormously pleased to present our Spring 2024 auction catalogue, featuring a remarkable collection of art created by North American Indigenous artists. For months we have worked with these extraordinary pieces, embracing the opportunity to delve deeply into their stories and significance. It is with great pride that we now offer them for your discerning consideration. This sale, featuring 146 lots, offers a wide range of outstanding works.

We are delighted to spotlight the rare and exquisite *Bird Cane* by the legendary Charles Edenshaw from the late 19th century, featured in the landmark Vancouver Art Gallery Edenshaw traveling exhibition and catalogue. Other standout historical Northwest Coast pieces include a fine and enigmatic Nuu-chah-nulth figure from c. 1880, which was featured in Bill Holm's 1983 *The Box of Daylight* exhibition, Paul Jones's monumental argillite model pole, and numerous other very fine works in argillite and wood from various traditions.

We are pleased to offer several works by Kenojuak Ashevak, including a fine 1961 graphite drawing and two famous early prints: her lovely and graceful *Birds from the Sea*, and the fabulous *The Arrival of the Sun*, the print featured in the 1963 Oscar-nominated documentary *Eskimo Artist: Kenojuak* that catapulted Kenojuak Ashevak to stardom. We are also thrilled to showcase a selection of works by another revered figure in Inuit graphic art, Jessie Oonark, including the important coloured pencil original drawing for her print *Kiviuk and the Grizzly*.

Northwest Coast modern and contemporary highlights include Bill Reid's sumptuous *Grizzly Medallion and Chain* from 1972/1988, which exemplifies the artist's mastery in reimagining Haida tradition with modern techniques. Truly impressive is Beau Dick's large and remarkable *Bak'was (Bookwus) Mask with Articulated Skeletal Figure*. In the best Kwakwaka'wakw tradition, this work captures the drama of cultural dances with its visceral energy, striking features, and intricate carving. Two modern argillite works by artists who continue to contribute to the cultural legacy of Haida Gwaii are Gary Minaker-Russ's exceptional *Pole No. 29*, and Christian White's captivating *Sgaan (Supernatural Being)*.

Inuit sculptural highlights include a large and iconic *Migration Boat* by Joe Talirunili, accompanied by photos of the artist at work on this piece as well as his own illustrated syllabic narrative. Manasie Akpaliapik's stunning *Bird Shaman* was a highlight of his 1990 Winnipeg Art Gallery solo show and is featured on our catalogue's cover. A group of exceptional works by Netsilik artists, all of them published in the Winnipeg Art Gallery's Netsilik catalogue, include Judas Ullulaq's captivating *The Shaman Who Could Fly* and important works by Nelson Takkiruaq and Charlie Ugyuk. We are also proud to present Karoo Ashevak's fresh-to-market *Spirit with Eggs*, a compelling and impressively tall work from c. 1972.

Important two-dimensional works by First Nations and Métis artists include *The Caller*, a lovely 1972 gouache on paper by Alex Janvier, a potent mixed media work by Bob Boyer, Robert Houle's striking abstract portrait *Afternoon with Rebecca*, and Norval Morrisseau's *Bear, Owl, and Birds*, a striking example of his late 1990s work.

Highlights by contemporary Alaskan artists are Jim Schoppert's innovative and dynamic *Seal Dancer Spirit Drum* and Larry Ahvakana's sensitive and harmonious *Anatkut At Winter Ceremonial Calling Seal Helping Spirit*.

We invite you to explore and appreciate the profound cultural significance, artistic excellence, and historic relevance of these works, each a testament to the enduring spirit and creativity of Indigenous peoples across North America. We welcome your inquiries and are eager to discuss the remarkable works featured in this sale. Please feel free to reach out to us.

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

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ACKNOWLEDGEMENTS

Putting together an auction is a complicated endeavour and it is with deep gratitude that we acknowledge the many individuals who have played a pivotal role in bringing this season's offering to fruition.

We extend our heartfelt thanks to our consultants, Christopher W. Smith, Steven C. Brown, Gary Wyatt, Christopher T. Green, and Mark Cheetham, whose expertise and generosity have enriched this catalogue immeasurably. Their dedication to their craft and willingness to share their knowledge have been invaluable to our team. Appreciation also goes to Lisa Koperqualuk and Sandra Barz for their insights and information.

Our gratitude extends to the staff and team at A.H. Wilkens, whose commitment and enthusiasm are what make our auction previews a vibrant and welcoming space for art lovers and collectors alike.

We are thankful as always to Colleen Clancey and Dieter Hessel of Heliographics Studio for their tireless efforts, patience, and discerning eye. Their design and photography skills are unmatched and help make our published catalogues each season collector's items in their own right.

Above all, we extend our deepest gratitude to the consignors and collectors who have placed their trust in us and supported our business. Your passion for art and belief in our vision make our dream jobs possible and inspire us to continue curating exceptional offerings for your consideration. Thank you for being an integral part of our journey and for sharing in the celebration of Indigenous art and culture.



1 ENNUTSIK (1893-1967) m., IQALUIT (FROBISHER BAY), *Two Mothers and Children*, c. 1959, stone, 2.75 x 3 x 1.5 in (7 x 7.6 x 3.8 cm), inscribed with artist's disc number.

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

Provenance: A Canadian Private Collection; Waddington's Auctions, Nov. 12, 1990, Lot 304a; John and Joyce Price Collection, Seattle.

Ennutsiak is the most famous and beloved of the first-generation artists to have lived and worked in the Frobisher Bay area on southern Baffin Island. He is best known for his tableau-style depictions of mostly communal activities such as birthing, hunting, kayak-making, and bible reading. Almost always hewn from a single piece of stone, his rustic yet sensitively carved works possess a marvelous folk-art charm. *Two Mothers and Children* is one of the smallest and most exquisite examples of his work that we have ever seen. Essentially miniature in scale, the scene depicts what are probably two sisters or two friends, each with a child. One woman helps her youngster climb out of her amaut, while the other affectionately nuzzles her infant or toddler. This little sculpture is a delicate and winsome masterpiece.



2 POSSIBLY AISA QUPIRUALU ALASUA (1916-2003) m., PUVIRNITUQ (POVUNGNITUK), *Alighting Goose*, c. 1950-52, stone, ivory, and graphite, 4 x 4.5 x 2.75 in (10.2 x 11.4 x 7 cm), unsigned.

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

Provenance: Canadian Guild of Crafts, Montreal; Acquired from the above by an Ottawa Private Collection, by descent in the family; Acquired from the above by an Ottawa Collection.

James Houston undertook his first buying trip to Puvirnituq in April 1950, and Qupirualu tried his hand at carving right away. A June 1951 article "Eskimo Sculptors" by Houston in *The Beaver* illustrates an *Owl Protecting Nest* by "Koopeekoolik"; retitled *Angry Owl* (by "Kopeekolik"), it also graced the cover of the 1954 government publication *Canadian Eskimo Art*. That *Owl's* outstretched wings and jutting ivory feet certainly resemble those of *Alighting Goose*, so a case could be made for an attribution to Qupirualu. And as Qupirualu's *Owl* is enriched by its ivory eyes, *Alighting Goose* is rendered quite remarkable for its graceful ivory neck and head.



3 POSSIBLY ELIJASSIPIK (1912-1972), m., INUKJUAK (PORT HARRISON), *Polar Bear*, mid 1950s, stone and ivory, 3 x 6.5 x 2.25 in (7.6 x 16.5 x 5.7 cm) unsigned.

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

Provenance: Collected by a federal government administrator during his travels in the Eastern Arctic in the 1950s; by descent in the family.

There has been much discussion regarding the identity of the carver of this fine polar bear, which certainly shows a strong family resemblance to early 1950s works by the great Elijassiapik. [1] While its authorship is uncertain, there is no doubt about the incredible beauty of this sculpture. The combination of the gorgeous marbled green stone used in these years and the brilliant execution of the bear is pure magic. Ivory was used only for the fine set of teeth; we can't help wondering whether the bear is snarling or smiling.

1. See First Arts, 13 July 2021, Lot 21, and Darlene Coward Wight, *Early Masters: Inuit Sculpture 1949-1955*, (Winnipeg: Winnipeg Art Gallery, 2006), p. 88, and elsewhere.



4 INUIT ARTIST, PROBABLY SALLUIT (SUGLUK), *Mother Holding a Child*, early or mid 1950s, stone, 6 x 3.5 x 3.5 in (15.2 x 8.9 x 8.9 cm), unsigned.

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

Provenance: Collected by a federal government administrator during his travels in the Eastern Arctic in the 1940s and 1950s; by descent in the family.

It never ceases to amaze us how some small and seemingly simple and naïve sculptures can exude such emotional and aesthetic power. The mother holds her diminutive youngster (clearly a toddler, not a baby) as if it were a doll. This lends an endearing quality to an image that is otherwise surprisingly monumental and profoundly moving. We love how the woman's sensitively carved head and face is so beautifully framed by her expansive hood. Stunning.



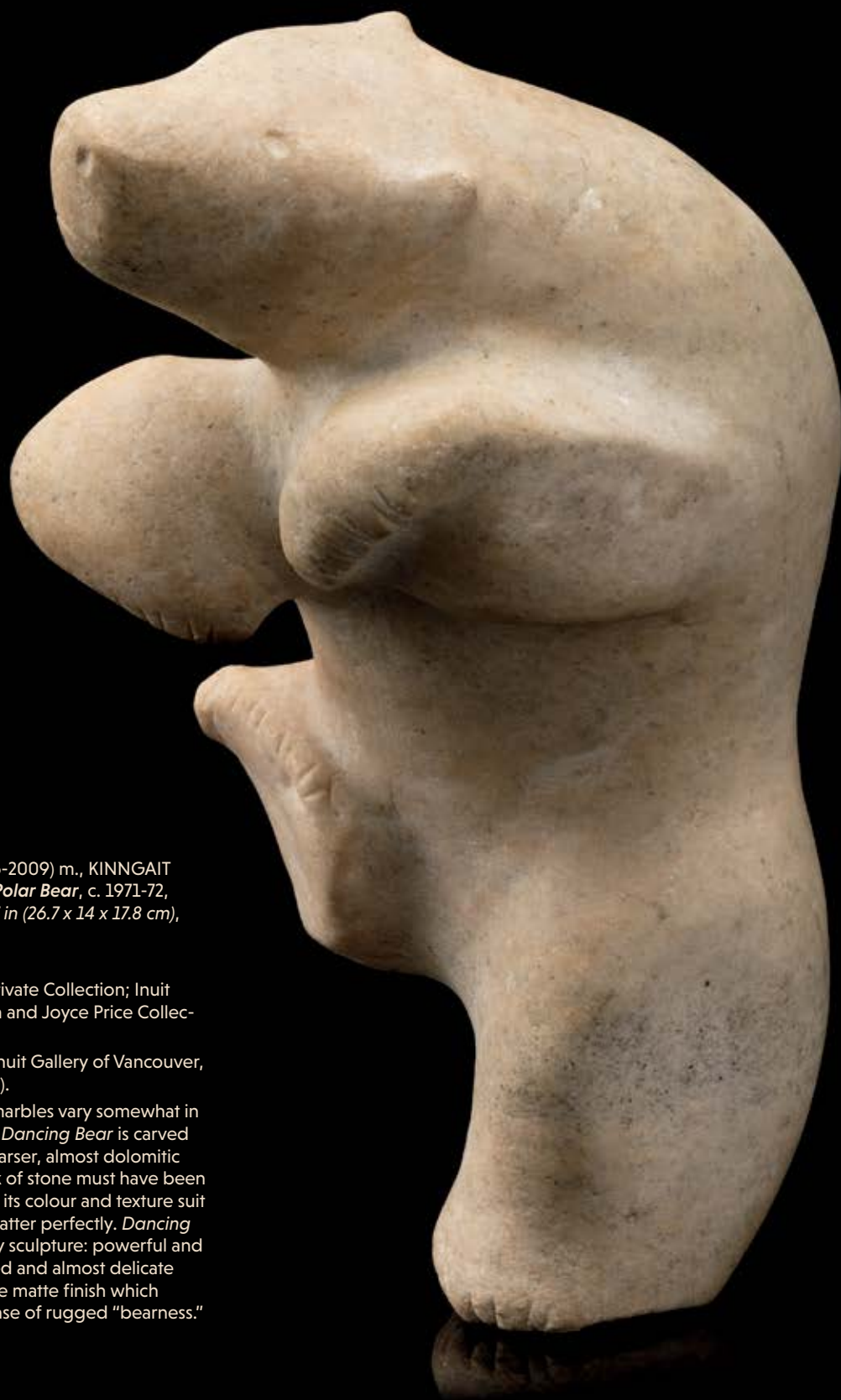
5 JOHNNY PAKARTI QIISIQ (1914-D), KANGIGSUJUAQ (WAKEHAM BAY), *Standing Woman*, mid to late 1950s, stone, 11 x 4 x 3.5 in (27.9 x 10.2 x 8.9 cm), inscribed with artist's disc number.

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

Provenance: A Montreal Private Collection.

This slender, captivating *Standing Woman* from the 1950s is delightfully naïve in execution. Given her manner of dress, we might assume that she hails from Salluit, however she is clearly signed by an artist from the nearby village of Kangiqsujuaq. Carving began somewhat later in Wakeham Bay (as it was known at the time), and the output of works was small. Local artists were likely influenced stylistically by the outpouring of sculpture from Salluit.

PAUTA SAILA



6 PAUTA SAILA, R.C.A. (1916-2009) m., KINNGAIT (CAPE DORSET), *Dancing Polar Bear*, c. 1971-72, white marble, 10.5 x 5.5 x 7 in (26.7 x 14 x 17.8 cm), unsigned.

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

Provenance: A Canadian Private Collection; Inuit Gallery of Vancouver; John and Joyce Price Collection, Seattle.

Exhibited and Published: Inuit Gallery of Vancouver, *Core Inuit*, 2002 (cat. no. 22).

The Andrew Gordon Bay marbles vary somewhat in colour and texture. Pauta's *Dancing Bear* is carved from one of the harder, coarser, almost dolomitic types. This particular chunk of stone must have been quite difficult to carve, but its colour and texture suit Pauta's style and subject matter perfectly. *Dancing Bear* is a truly extraordinary sculpture: powerful and raw yet beautifully balanced and almost delicate in its pose. We also love the matte finish which further accentuates the sense of rugged "bearness." Remarkable.

7 ABRAHAM ETUNGAT, R.C.A. (1911-1999), KINNGAIT (CAPE DORSET), *Bird of Spring*, mid to late 1970s, stone, 5.75 x 6.25 x 1.75 in (14.6 x 15.9 x 4.4 cm), signed: "$\langle \text{D} \text{L} \text{U} \rangle$".

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

Provenance: Private Collection, BC.

Symbols of rejuvenation and the vitality inherent in the spring season, Abraham Etungat's trademark "Birds of Spring" are among the most recognizable Kinngait sculptural icons. In this particular version of the well-known motif Etungat's skilled hands transform the stone into a delicate image with heraldic nobility and strength in a rather compact size. The bird's alert stance and wide and impressive wingspan immediately command our attention. The wings are crisply etched to indicate its feathers, while the body of the bird is smoothed with a high degree of polish. In this example, the stone's rich, mottled green colour, with its subtle variegation of hues, resembles those found in flora, further evoking a sense of growth and renewal.



8 PAULASSIE POOTOOGOOK (1927-2006), KINNGAIT (CAPE DORSET), *Flying Boat*, c. late 1980s, stone and antler, 2.75 x 7 x 5.5 in (7 x 17.8 x 14 cm), signed: "$\langle \text{D} \text{L} \text{U} \rangle / \text{D} \text{L} \text{U}$".

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

Provenance: Collection of John and Joyce Price, Seattle.

Like his brothers Kananginak and Eegyvudluk, Paulassie Pootoogook was a talented artist, creating remarkable, quite detailed sculptures, often "typical" figures of people and animals, but also more unconventional subjects such as airplanes and religious figures. This model-like "portrait" of a vintage Canso Flying Boat shows off this artist's mastery of mixed media (and his memory!). The details are astonishing, with the body, wings, and tail of the plane meticulously carved from stone, and antler used for the more delicate struts and propellers. A similar use of mixed media is found in his pair of portraits of the famous Canadian country and western musician Tommy Hunter (see G. McMaster, ed., *Inuit Modern*, AGO, 2010, p. 40).





9 JOHN PANGNARK (1920-1980), ARVIAT (ESKIMO POINT), *Female Figure*, c. 1968-69, 4.75 x 3.5 x 4.25 in (12.1 x 8.9 x 10.8 cm), signed: "σ" and signed again: "σ"; further inscribed: "26013-2".

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

Provenance: Collection of John and Joyce Price, Seattle.

A sculpture dating from quite early in the artist's career, probably c. 1968-69, *Female Figure* is one of those works by Pangnark that seems viewable from two different positions: crouched forward, and upright. Perhaps Pangnark meant the woman to be kneeling, with her capacious hood billowing behind her. But the work is apparently signed on two different "facets," and a co-op stock number is inscribed on the second "bottom," which flips the woman onto her back, gazing directly up. Carved alternately with both crisp angularity and sensuous, soft curves, this little masterpiece is small enough to be held in the hand and enjoyed from any aspect, yet it possesses a distinct heft and fullness of form when displayed.

10 JOHN TIKTAK, R.C.A. (1916-1981), KANGIQLINIQ (RANKIN INLET), *Head*, 1967, stone, 3.25 x 2.25 x 3.25 in, 8.3 x 5.9 x 8.5 cm, signed: "NC".

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

Provenance: A Vancouver private collection, purchased at the Rankin Inlet Craft Shop, 1968; Walker's Auctions, Ottawa, 18 May 2017, Lot 180; An Important Toronto Private Collection.

When we look closely at the faces of Tiktak's works carved throughout the 1960s, we realize that their styles evolved considerably during that decade. The faces of Tiktak's earliest works have features that are slight and simplified. By the late 1960s Tiktak was gouging raw facial features with electric drill bits. The most refined heads and faces date from mid-decade. This fine small *Head* presents a placid, almost mask-like carved face resembling that of a large standing figure once owned by James Houston. [1] The shallow depression around the eyes – looking almost like a reverse pair of snow goggles – accentuates the bulge of the cheeks. The head's upward tilt and thus the face's heavenward gaze lend a spiritual aspect to the work.

1. Illustrated in Maria von Finckenstein ed., *Celebrating Inuit Art 1948-1970* (Hull: Canadian Museum of Civilization, 1999), p. 177.



PETER SEVOGA



11 PETER SEVOGA (1940-2007), QAMANI'TUAQ (BAKER LAKE), *Mother and Child, Waving*, c. 1970, stone, 9 x 8.5 x 4 in (22.9 x 21.6 x 10.2 cm), signed: "P.S.". ESTIMATE: \$5,000 / \$8,000

Provenance: Ex Collection of John and Mary Robertson, Ottawa (Robertson Galleries began selling Inuit sculpture in 1953); A British Columbia Private Collection.

Exhibited and published: Jean Blodgett, *Selections from The John and Mary Robertson Collection of Inuit Sculpture* (Kingston: Agnes Etherington Art Centre, 1986), catalogue 11, p. 32 (as *Two Figures*).

This gorgeous sculpture is a brilliant example of Peter Sevoga's early classic style. Recognized as one of the leading lights of the Baker Lake sculptural aesthetic, Sevoga is most famous for his depictions of families; usually rendered as closely huddled, bulky figures, the sculptures beautifully balance considerable mass with surprising delicacy. *Mother and Child, Waving* is a simpler composition comprising just two figures. Sevoga's trademark simple forms, with their sensuous curves and volumes, are especially light and airy here, with a special emphasis on dynamic movement. These qualities suit the subject matter: mother and son are perhaps excitedly greeting the father back from a hunting trip, or welcoming relatives to their camp.

KENOJUAK ASHEVAK



12 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., KINNGAIT (CAPE DORSET), *Five Birds and One Seal*, July 1961, graphite drawing on cerlox bound paper, 18 x 24 in (45.7 x 61 cm), given to the artist and dated by Terry Ryan: "Kenoyuak / 7/61".
ESTIMATE: \$8,000 / \$12,000
Provenance: A French Private Collection.
Exhibited and Published: Claude Baud and Michel Jacot, *40 ans d'estampes Cape Dorset 1960-2000*, (Maubeuge, France: Malbodium Museum Edition, 2001), p. 13. (For a complete list of French exhibitions see online catalogue.)
Published: Claude Baud et al., *Art Inuit: La Sculpture et l'Estampe contemporaines des Inuit du Canada* (Paris: Fragments Editions, 2006), p. 122.
In this early drawing by Kenojuak, a highly distinctive owl looks directly at the viewer, surrounded by a jubilant assortment of birds flapping their wings – and incongruously and charmingly, one seal. Despite its lack of wings, the seal flaps its limbs as best it can, exuding the same joyful vitality as its bird counterparts. For their part, the owl and the bird directly above display the kind of flamboyant and festive plumage that Kenojuak's imagery would become known for. Executed in graphite pencil, Kenojuak's early drawings give us a compelling glimpse of the artist's emerging artistic ideas while already displaying the energy found in the later, more vibrantly coloured compositions that would continue to bring her even greater international renown.



13 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., **PRINTMAKER: QIATSUQ NIVIAQSI** (1941-) m., KINNGAIT (CAPE DORSET), *Tattooed Sun / Tatoed Sun* [1], 1994 #17, stonecut print, 5/50, 24.5x 26.26 in (62.2 x 66.7 cm).
ESTIMATE: \$5,000 / \$8,000
Provenance: A Toronto Collection.
An homage to the life-sustaining sun envisioned as a maternal presence that animates the natural world, *Tattooed Sun* is rendered with an elegant and compelling clarity. The face at the heart of this arresting graphic commands our attention. A pitch-black inked visage with upturned eyes, full cheeks, and a cheerful grin is enlivened with myriad lines of white dots on the cheeks and forehead that represent facial tattoos. A declaration of female identity, these tattoos anthropomorphize the sun as a nurturing matriarch. Encircling the face, fiery red rays pulsate outward, their tips accentuated with black. Qiatsuq Niviaqsi's application of the inks is masterful: the colours merge with such vibrancy that they create the illusion of movement, as though the red hue radiates with the rhythmic undulation of heat waves.
1. Title inscribed on this print / title in catalogue.

14 PITALOOSIE SAILA, R.C.A. (1942-2021) f., **PRINTMAKER: SAGGIKTOK SAGGIKTOK** (1932-) m., KINNGAIT (CAPE DORSET), *Arctic Madonna*, 1980 #32, stonecut and stencil print, 43/50, 24 x 27.5 in (61 x 69.8 cm), framed.
ESTIMATE: \$2,000 / \$3,000
Provenance: Collection of John & Joyce Price, Seattle.

The "mother and child" theme is perhaps the most charming and alluring in Inuit art, highlighting women's pivotal roles in their families and communities but also presenting idyllic images of maternal love. In Western art, the mother and child motif also suggests images of the Madonna and Child, and the title of this print certainly acknowledges this association. But for Pitaloosie, the meaning was probably more personal and poignant. She lost her own mother when she was two, was raised by grandmothers, and spent years in southern hospitals away from her family. Raising her own family must have been very precious to her; in this image, the mother and her young child are depicted with extraordinary charm and tenderness. Also delightful are the two young owls flanking the woman; as described by Pitaloosie, they peek out from behind their maternal protector "like shy children." [1]

1. From the artist's conversation with Ingo Hessel, quoted in Darlene Coward Wight ed., *Creation and Transformation* (Winnipeg Art Gallery, 2012), p. 138.



MANASIE AKPALIPIK

After a restless and rebellious youth, during which time he occasionally carved, Manasie married and started a family, only to have his life turned upside down when his wife and children died tragically in a fire around 1980. He moved from Arctic Bay to Montreal and began carving professionally, learning from artist-friends in that city. After a brief stint back home in Arctic Bay in 1985 he moved to Toronto and began to carve feverishly, encouraged by the gallerist Harold Seidelman. *Bird Shaman* is one of a group of remarkable sculptures carved in preparation for an important solo exhibition of some fifty works organized by Darlene Wight at the Winnipeg Art Gallery in 1990.

In his essay reviewing the Winnipeg Art Gallery solo exhibition of Manasie's sculpture in the Spring 1991 issue of *IAQ*, George Swinton insisted that Manasie be discussed as a sculptor first, one who "just happened" to be an Inuk. He wanted us to appreciate Manasie's art through its "visual form" rather than its "verbal content." [1] It could be argued that Manasie Akpaliplik captured the essence of Karoo Ashevak's spirit with his own modernist vision, his inventive use of whale bone, and his brilliant technical skill (see Lot 39), even though Manasie's personal style is quite different: his figures and faces are naturalistically rendered, and he carves bone as a monolithic material rather than "constructing" figures. [2]

While many of Akpaliplik's sculptures are dramatic and exhibit a high degree of emotional or psychological tension [3], *Bird Shaman* exemplifies the softer, more serene current that runs through much of his oeuvre. The figure's face is exquisitely lovely, and even the forms of the more roughly textured, porous bone feel gentle rather than raw. In contemplating this masterpiece, we come back to Swinton's thoughts. It really matters not whether the figure is male or female, shaman or other human or spirit, carved by an Inuk or not. It is an extraordinary and profound work of art, created by a brilliant and sensitive sculptor of the first order.

1. George Swinton, "The Art of Manasie Akpaliplik: A Review Essay" in *Inuit Art Quarterly* (Spring 1991:42-45).

2. In her 1990 catalogue Darlene Wight points out that Manasie is an admirer of the whale bone sculpture of Davie Atchealak.

3. See First Arts, 13 July 2021, Lot 7; and Ingo Hessel, *Inuit Art: An Introduction* (1998), plates 56 and 109.



15 MANASIE AKPALIPIK (1955-) m., IKPIARJUK (ARCTIC BAY) / ONTARIO, *Bird Shaman*, 1990, whale bone and ivory, 18.75 x 6.75 x 12.5 in (47.6 x 17.1 x 31.8 cm), unsigned.

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

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

Exhibited and published: Winnipeg Art Gallery, *Manasie: The Art of Manasie Akpaliplik*, 1990; catalogue by Darlene Wight, cat. 49, fig. 5.

Exhibited and published: Palazzo Forti, *Immaginario Inuit: Arte e Cultura degli Esquimesi Canadesi*, Galleria d'Arte Moderna e Contemporanea di Palazzo Forti, Verona, Italy, 19 March – 9 July 1995; catalogue 107, p. 188 (as *Double Vision*).

Published: Harold Seidelman & James Turner, *The Inuit Imagination: Arctic Myth and Sculpture*, (Vancouver: Douglas & McIntyre Ltd., 1993), fig. 19, p. 45 (as *Double Vision*).



PAUL JONES

16 PAUL JONES (c. 1847-1927), SKIDEGATE, HAIDA GWAIL, *Model Totem Pole*, c. 1900-1920, argillite, 22 x 4 x 3.75 in (55.9 x 10.2 x 9.5 cm).

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

Provenance: A Vancouver Collection.

This late period Haida argillite model totem pole, c. 1900-1920, is by an identified carver, Paul Jones from Skidegate. At 22 inches in height, this tall pole has a slim and elegant appearance and sits on a wide, thin base with clipped corners. From the top, the bold, deeply carved figures are: an eagle with downturned head and a humanoid face, lightly relief-carved on the wings; a bear holding a salmon in its mouth by the tail; a long-beaked bird, possibly Raven holding a fish in its beak (perhaps a reference to Raven putting salmon in the creeks), and wings densely embroidered with numerous U-forms; an unidentified female (shaman?) with a toothy grin and protruding labret, holding an unknown image; and a bear (possibly Bear Mother) holding a cub in her lap, and with an unknown image between her feet.

Steven C. Brown



17 HAIDA ARTIST, HAIDA GWAIL, *Hollow Back Model Totem Pole*, c. 1890, argillite, 9.5 x 2.5 x 1.5 in (24.1 x 6.3 x 3.8 cm).

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

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

This pole has no added base and contains a considerable amount of detail for its height (nine and a half inches tall). The top figure is difficult to identify with certainty, but it appears to be a humanoid mountain goat. It has a short, mammal-like snout and prominent teeth. A pair of short horns lie between the short, mammal-like ears. This figure sits between the ears of the figure below in the manner of a human, with its knees flexed and its arms laid in its lap. In place of human hands, however, are two-toed feet like a goat's.

The next figure down is a composite image made up of a birdlike figure holding a frog in its mouth and a seated human between the wings. However, this 'bird' lacks a real beak and instead has a mammal-like snout and ears, a toothy mouth, and wings with a strong joint ovoid and four feathers on each side. The small frog is held in the mouth, draped over the lower jaw with its four legs laid onto the wings of the larger figure. The human image seated between the wings has its knees drawn up, with its feet resting on the forehead of the figure below, its arms held comfortably at its sides.

The ears of the bear-like figure at the bottom of the pole contain human-like feet with short, rounded toes pointed down. These feet are associated with the human figure captured in its mouth. The bear's large tongue is laid on the chest and held in the mouth of the upside-down human figure, whose hands hold the bear's lower lip on either side of the tongue. The human image is flanked by what may be its wings, indicating the possibility of a raven-human transformation. Like the human, the wings are upside-down, their large ovoid joints at the bottom and feathers pointing upward.

The three complex figures on this pole are carved with unusual and imaginative imagery, drawn from the rich history of human and animal interactions recorded in the highly developed visual arts and narrative tales of Northwest Coast oral traditions over many centuries.

Steven C. Brown



18 HAIDA ARTIST, HAIDA GWAIL, *Hollow Back Model Totem Pole*, c. 1900-1910, argillite, 9.75 x 3 x 2.25 in (24.8 x 7.6 x 5.7 cm).

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

Provenance: Private Collection, BC; Walker's Auctions, Ottawa, Nov. 2014, Lot 158; Acquired from the above by a Private Collection, Ottawa.

This two-figure argillite model totem pole is slightly hollowed out in the back and sits on a thick rectangular base with nicely chamfered edges. The lower figure is a large bear with a broad snout and a wide toothy mouth. It is seated with its legs tucked under while resting against a large flat panel. The top figure is a smaller bear that sits on the ears of the lower figure. Between its legs and feet, this bear holds an unknown sea creature that has textured skin and a small dorsal fin.

Steven C. Brown

CHARLES EDENSHAW



Charles Edenshaw (his Haida name Daax'igang) was a prolific maker of canes or walking sticks. He usually selected shafts of wild crabapple or yew, both strong and resilient native woods on the Northwest Coast. Most of his canes, like this one, were carved with a snake that spiraled up the shaft, slithering between the numerous knots where once there had been branches. The snake was carefully planned to wind between these knob shapes effortlessly, its body nearly full as it spiraled upward. A common theme in Euro-American canes is a spiraling snake, and one such cane may have been an inspiration for Daax'igang.

At the top of the shaft, just above the head of the snake, a four-sided finial usually appeared, carved and inlaid with iridescent abalone shell. These finials varied in thickness and proportions, some wider or taller than others. Each of the four sides was shaped into interlocking geometric patterns. The taller quadrilateral forms were essentially squares set on the diagonal. Others finials were narrower, about twice or more as wide as they were tall, forming hexagonal lozenge shapes such as those in this example.

Above the inlaid finial, a tapered silver ferrule strengthens the joint between the wood shaft and the sculptured ivory handle. The ferrule has an engraved design upon it, featuring a flying bird and flowering plants. At the very top, the long-beaked ivory bird's head, with abalone-shell inlaid eyes, appears to be in the form of a seagull, based on the naturalistic form of the head and beak. The Haida had a history of seventy or more crest images, among which many were birds, including the seagull.

Steven C. Brown

Charles Edenshaw (Daax'igang) 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 output included both monumental and smaller works in support of Haida culture, as well as works for sale such as model poles, canoes, and houses, gold and silver work, figures, chests, bowls, hats, platters, and canes. Edenshaw's works and his versatility have inspired generations of Haida artists, and represent the gold standard among collectors of Northwest Coast art.

19 CHARLES EDENSHAW (DAAX'IGANG or TAHAYGEN) (1839-1920), MASSET, HAIDA
GWAII, *Bird Cane*, late 19th century, wood, ivory, coin silver, and abalone shell,
33 x 4.25 x 2 in (83.8 x 10.8 x 5.1 cm), unsigned.

ESTIMATE: \$45,000 / \$65,000

Provenance: Douglas Reynolds Gallery; Private Collection, Vancouver; Equinox Gallery, Vancouver; A Private Collection.

Exhibited: *Charles Edenshaw*, Vancouver Art Gallery, October 2013 - February 2014 (traveling to the National Gallery of Canada, March - May 2014 and the McMichael Canadian Art Collection, June - September 2014), curated by Robin K. Wright and Daina Augaitis.

Published: Daina Augaitis and Robin K. Wright, eds., *Charles Edenshaw* (Vancouver: Vancouver Art Gallery / Black Dog Publishing Ltd., 2013), fig. 211, p. 184.

JESSIE OONARK



20 JESSIE OONARK, O.C., R.C.A. (1906-1985), QAMANI'TUAQ (BAKER LAKE), *Kiviuk and the Grizzly*, probably early 1970s, coloured pencil on paper, 22 x 30 in (55.9 x 76.2 cm), signed: "D.O."; extensively inscribed in syllabics. Original drawing for the linocut and stencil print of the same name (1981 #9); syllabic text omitted in the print.

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

Provenance: Nunavut Gallery, Winnipeg; Collection of John and Joyce Price, Seattle.

Exhibited and published: Winnipeg Art Gallery, *Jessie Oonark: A Retrospective*, traveling exhibition, 1986-88. Curators and catalogue authors: Jean Blodgett and Marie Bouchard (WAG, 1986), cat. no. 83, reproduced p. 91, translation on pp. 42-43.

Jessie Oonark did not often depict traditional legends; this remarkable drawing, capturing an entire episode from the Qiviuk story, is very rare. Surprisingly, in its serial arrangement of figures – almost all Qiviuk himself – and mixed perspectives it resembles compositions by her daughter Victoria Mamnguqsualuk, who is famous for her Qiviuk imagery (see Lot 133).

Descriptive text is likewise atypical in Oonark's work, yet it appears scattered along the bottom of the drawing. [1] We first see our hero observing the swimming birds at lower right. Moving clockwise, the scene shifts indoors to the grizzly bear's home, depicted as a snowhouse. Here, Qiviuk brandishes an axe, preparing to attack the bear. In the composition's centre, Qiviuk flees from the bear, which has given chase. The composition comes full circle with Qiviuk crossing the river, then seated on a rock and commanding the river to widen (which it does); his raised arm seems to be taunting the grizzly as well! The narrative then gracefully repeats itself, with Qiviuk perhaps engaged in conversation with one of the birds.

The story unfolds against a ground that is intensely coloured by Oonark in the warm pink tones of a blush sunset. The narrative's temporal and atmospheric scope is broadened by the depiction of both day and night: daylight in the form of a radiant, yellow sun, and night conveyed by a slender yellow-orange crescent moon and a lovely array of yellow and blue stars. This highly important drawing is surely one of Jessie Oonark's most magical creations. It had been tentatively dated to c. 1979, at the very end of Oonark's career, but based on its style we believe that it dates from the early 1970s.

1. It is unclear if the syllabic text was written by Oonark herself (see WAG catalogue, p. 43). If not, it was dictated by her. (The text may have been solicited by the arts advisers Jack and Sheila Butler.) Read the full translation in our online catalogue.

MIRIAM QIYUK



21 MIRIAM NANURLUQ QIYUK (1933-2016), QAMANI'TUAQ (BAKER LAKE), *Summer Fishing Camp*, 2001, stroud, felt, embroidery floss, and cotton thread, 49.5 x 57.25 in (125.7 x 145.4 cm), signed: "MIRIAM QIYUK".

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

Provenance: Marion Scott Gallery, Vancouver; John and Joyce Price Collection, Seattle.

Exhibited and Published: Marion Scott Gallery, *Works on Cloth: Imagery by Artists of Baker Lake, Nunavut*, Vancouver, July-August 2002 (catalogue p. 37).

This exceptionally fine work on cloth contains memories of the land that must have been very close to Nanurluq's heart, for they inspired several versions over the years. Of the three we know of, the first dates from 1988 (see First Arts, 5 Dec. 2022, Lot 101). Shortly after creating the present masterpiece in 2001, she was asked to reprise the image and did so in 2003. [1] Unlike many Baker Lake works on cloth, this lively hanging has little or no symbolic content; it is memory art pure and simple, a wonderful blend of narrative and decorative goals on the part of the artist.

Summer Fishing Camp is a brilliant composition packed with vignettes surrounding the main weir fishing narrative. There is much activity: fishing, caribou hunting by kayak, bird hunting with a bola, the cutting and drying of fish, trekking, and visiting. Nanurluq's use of colour is subtle and lovely against the black background, and her stitchery is masterful and varied; most notable are her trademark loop stitches on the dogs, caribou, and tent, and the fascinating net-like stitchery of the water. Also notable is the way Nanurluq mixes people and animals in action with repetitive displays: swimming fish, dried fish, captured birds, sentinel owls, and late snowflakes and/or early flowers. The result is a rich and simply stunning feast for the eyes.

1. See Ingo Hessel, *Arctic Vision* (Vancouver/Phoenix: D&M/Heard Museum, 2006), cat. 118, p. 133. Page 132 in that Albrecht Collection catalogue features extensive commentary by the artist.



INUKJUAK HUNTER

This formidable *Hunter with Harpoon and Knife* is truly impressive in both form and scale. We are immediately struck by his determination and power as he heads out in search of prey. Although well bundled against the elements, one senses the hunter is heavily muscled as well: strong of body and of will. Perhaps the most striking characteristic of this sculpture is the man's face, which has been exceptionally rendered.

Both the stone and the style place this sculpture most assuredly as a work from the very early 1950s in Inukjuak (then referred to as Port Harrison). The early 1950s in Inukjuak were indeed the golden years, with many artists producing sculptural works of a calibre almost unparalleled since. Since most of the early sculptures were unsigned, attributions are often problematic.

Historically, perhaps too many early Inukjuak sculptures have been attributed to either Akeekashuk or Johnny Inukpuk, both of whom were both important camp leaders and influential artists. Indeed, this piece gives stylistic nods to each. The overall robust yet elegant form of the figure and the copious use of soap inlay strongly suggest Akeekashuk's style, yet the facial characteristics, while superb and positively riveting, suggest another hand. One possible attribution might be to Akeekashuk's brother Pilipusie Novalinga (1906-1987). Pilipusie is an artist who, until recently, remained relatively obscure. Sadly, not enough is known about his oeuvre to make a definitive attribution – and too many rush to attribute works to him now that he is better known – but in the end it matters not.

While the identity of the artist who created this masterpiece may have been lost to time, the sculpture not only speaks for itself, it SHOUTS!



22 INUKJUAK ARTIST, POSSIBLY CAMP OF AKEEKASHUK, INUKJUAK (PORT HARRISON), *Hunter with Harpoon and Knife*, early 1950s, stone, ivory, wood, sinew, and bone, 15.5 x 10.5 x 5 in (39.4 x 26.7 x 12.7 cm), measurements reflect depth without inset tools, with: 8 in (20.3 cm), unsigned.

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

Provenance: Collection of Ernst Roch, Montreal, by descent to a Private Collection, Ontario; Waddington's Auctions, Toronto, 2 May 2011, Lot 134; Acquired from the above by the present Private Collection, Europe.

Ernst Roch was internationally recognized as a pioneer of Canadian "International Style" graphic design; he also conceived of and designed the 1974 seminal book *Arts of the Eskimo: Prints*.

BARNABUS ARNASUNGAAQ



23 BARNABUS ARNASUNGAAQ (1924-2017), QAMANI'TUAQ (BAKER LAKE), *Muskox*, c. 1975, stone and antler, 6 x 9.75 x 4.5 in (15.2 x 24.8 x 11.4 cm), unsigned.

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

Provenance: Private Collection, Toronto.

While Barnabus Arnasungaaq carved a wide variety of subject matter over his extraordinarily long career, his muskoxen were an oft repeated and beloved subject matter. At times, the popularity of "Barnabus Muskoxen" vied for the same need evoked by "Pauta Bears." Arguably, Arnasungaaq perfected his rendering of them in the mid 1970s, giving them an especially gentle demeanour and sensitivity in this decade. This *Muskox* stands, almost mid-stride, with its head tilted towards the viewer with a sense of curiosity. The delicate facial features, a charming signature of Arnasungaaq's works, peer out from the stone with the barest hint of a smile. The animal's shaggy fur is carefully incised into the stone and sweeps back gently in the breeze. We also have a rare addition to this work, in the form of a set of horns separately carved from antler. While Barnabus normally depicted horns as a subtly carved aspect integral to the stone, these horns act almost like a topper, adding a bit of zing to the lovely sculpture



24 JOHN PANGNARK (1920-1980), ARVIAT (ESKIMO POINT), *Seated Female Figure*, c. 1968, stone, 3.75 x 3.5 x 2.75 in (9.5 x 8.9 x 7 cm), apparently unsigned, underside obscured by igloo sticker.

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

Provenance: Ex Collection of John and Mary Robertson, Ottawa; Private Collection, BC.

It was with good reason that George Swinton referred to Pangnark as the "Brancusi of the North"; no other Inuit sculptor experimented so much with the calculated semi-abstract interplay of curves, planes, and angles. [1] A masterpiece from the early years of Pangnark's career (late 1960s), *Seated Female Figure* is crisply executed and clearly recognizable as such in both its pose and its attributes. In contrast with the forward reaching limbs of the woman, the wonderful bulge of her hood suggests that it holds a child. In profile the figure resembles a jigsaw puzzle piece. This little work is a tremendous sculptural invention.

1. George Swinton, "Memories of Eskimo Point 1967-1979" in Bernadette Driscoll, *Eskimo Point/Arviat* (Winnipeg Art Gallery, 1982:13-19), p. 14. For a quite similar work from 1968 see cat 64, p. 89 of the WAG catalogue.

25 ANDY MIKI (1918-1983), ARVIAT (ESKIMO POINT), *Standing Animal*, c. 1968-70, stone, 9.25 x 4 x 2.25 in (23.5 x 10.2 x 5.7 cm), signed: "ГР".

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

Provenance: Waddington's, Toronto, 26 November 2020, Lot 64; Acquired from the above by the present Private Collection, Ontario.

Andy Miki's small, enigmatic, or quirky animal carvings are central to his canon of work. This *Standing Animal*, carved from a dense stone with subtle details and appendages is no exception. In Miki's gentle hands, this almost minimalist animal form has been granted a sense of movement and even elegance in its pose. The animal - possibly a siksik (Ground Squirrel)? - rears up on its hind legs to catch a scent. With its still slight sense of naturalistic form, this charming sculpture likely dates from just after Miki's move from Whale Cove to Arviat in the late sixties.



KENOJUAK ASHEVAK



26 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., **PRINTMAKER: IYOLA KINGWATSIK** (1933-2000) m., KINNGAIT (CAPE DORSET), *Birds from the Sea*, 1960 #22, stencil print, 28/50, 19.75 x 24 in (50.2 x 61 cm). ESTIMATE: \$18,000 / \$28,000

Provenance: Private Collection, Ontario; A Toronto Collection

Following the resounding success of Kenojuak's very first print, *Rabbit Eating Seaweed*, in the inaugural Cape Dorset print catalogue of 1959, the subsequent Kinngait collection featured ten more of her graphic works. The 1960 collection included the iconic *The Enchanted Owl* but also this fabulous print, *Birds from the Sea*. Both images emerged as paragons of Kenojuak's artistic brilliance, with the enchanting allure of the present print bearing the most resemblance to *Rabbit Eating Seaweed*.

In this stunning work we encounter four birds captured in mid-flight, rendered with a fluidity and dynamism that captures the essence of their movements. Three of the avian figures are intertwined and seemingly agitated, while a fourth solitary bird streaks effortlessly across the bottom of the sheet, its tailfeathers fluttering in its gentle wake. With a deft hand, Kenojuak has formed these bird shapes as a fantastical amalgam of kelp and wing. They embody a fusion of organic sea elements and avian grace, giving true meaning to the work's evocative title, *Birds from the Sea*. These are not simple "birds" but magical, dreamlike, and strikingly sensuous creatures of the imagination.

The colours in this airborne dance of feathers and foliage are applied with subtle mastery. The ink is laid by Iyola Kingwatsiak with an understanding of its liquid potential, creating gradations that suggest both the depth of the ocean and other aquatic vistas, as well as interplay of light and shadow – a testament to the ephemeral and poetic nature of flight.



27 EEGYVUDLUK RAGEE (1920-1983) f., **PRINTMAKER: LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *Wolf Possessed by Spirits*, 1960 #5, stonecut print, 50/50, 12 x 24 in (30.5 x 61 cm). ESTIMATE: \$3,000 / \$5,000

Provenance: Collection of John and Joyce Price, Seattle.

Wolf Possessed by Spirits showcases early Kinngait printmaking workshop practices. In this case, Eegyvuuluk filled an entire sheet with varied imagery, from which the print shop selected a single compelling motif for production. Her original graphite drawn image was meticulously translated into stonecut by printmaker Lukta Qiatsuk.

Many of Eegyvuuluk's early compositions feature hybrid human/animal forms, reflecting traditional beliefs in the transformative abilities of spirits. As Jean Blodgett describes it: "And spirits were everywhere - not only those spirits that were entities in their own right, with unusual shapes and configurations, but also the spirits associated with every object, animate and inanimate." [1] Here, a wolf with human faces and arms illustrates the possibilities of human-animal transformation, in either direction.

1. Jean Blodgett, *In Cape Dorset We Do It This Way* (McMichael, 1991), p. 53. See drawing as well.



28 EEGYVUDLUK RAGEE (1920-1983) f., **PRINTMAKER: LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *Vision of Caribou*, 1960 #4, stonecut print, 28/50, 23.5 x 25.5 in (59.7 x 64.8 cm), framed, sight. ESTIMATE: \$4,000 / \$6,000

Provenance: Collection of John and Joyce Price, Seattle.

Like *Wolf Possessed by Spirits*, this dreamy image was pulled from a graphite drawing with numerous motifs. The magical interplay of the figures dances between physical and spiritual realms, reflecting traditional beliefs in shamanic travel and animal-human shapeshifting. The title, *Vision of Caribou*, does not quite tell the whole story; caribou, seal, and human parts intermingle so beautifully and puzzlingly that the meaning of this image will forever remain a mystery. The irregular blue background suggests either the vastness of the sky or the depths of the sea. The background texture was achieved using either a caribou skin or a slab of porous whale bone. [1] Thus each print in the edition has a different atmosphere; this is a particularly lovely example

1. James Houston (*Eskimo Prints*, 1967) describes the background as a rubbing from caribou skin; Helga Goetz (*The Inuit Print*, 1977), citing Terry Ryan, suggests it was inked using an inked slab of whale bone.

JOE TALIRUNILI



29 **JOE TALIRUNILI (TALIRUNNILIK)** (1893 or 1899-1976), PUVIRNITUG (POVUNGNITUK), *Migration Boat*, c. 1972-74, stone, hide, wood, and cotton thread, 14 x 14 x 7.75 in (35.6 x 35.6 x 19.7 cm), measurements reflect dimensions with inset paddles, signed: "JOE C-ᑕ-ᑕ". Accompanied by two photographs of the artist carving the present work, framed; also accompanied by an illustrated account of the Migration Story, written by the artist in syllabics. Estimate: \$160,000 / \$260,000 Provenance: Private Collection, Wyoming; Waddington's Auctions, 16 September 2020, Lot 34; A Toronto Private Collection.

Talirunili's *Migration Boats* are among the most famous and highly prized works of Inuit art. His various depictions of a harrowing *umiaq* journey were all carved in the last dozen years of his life. This fine, impressively large example is noteworthy for the addition of an illustrated text in the artist's hand, and two photos of Joe carving the sculpture.

The exact year of Joe Talirunili's birth has always been a mystery. Early records list it as 1899 but Joe's own recollections vary considerably. In his text that accompanies this work he says he "was told" the year was 1906 yet gives his age as 79 – which supports the date 1893, often listed as well. We are inclined to go with the earlier dates; 1899 would accord with the birth of his wife Lydia in 1899 and the birth of their daughter Sarah in 1917. If Joe's memory is correct in his telling below, 1906 was the year of the *Migration*. This life-changing adventure obviously left an indelible impression on him, even if he never quite seemed clear on the details (understandable given that he might have been seven years old at the time).

Here is a rare personal account of this remarkable story, written and illustrated by the artist to accompany this sculpture (edited for length; see our online catalogue for Joe's full account):

Resident of Puvirnitug, JOE Talirunilik's story related to his sculpture.

Inuit spent the winter closer to the sea and would return inland by winter's end. It was due to Uqammaq the minister [1], the one who [came] after the last, that Inuit wished to hear the word of God - Inuit travelled long distances to go to him. Some Inuit who had no belongings or were poor, would go along with those more able and who assisted them as to direction, in terms of food, and being kindly though they may have lacked in provisions.

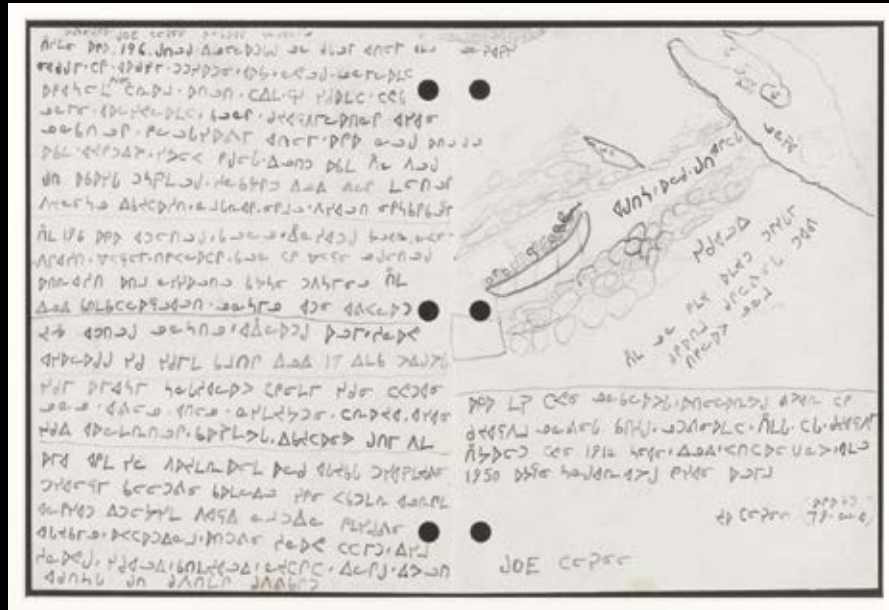
And so during winter 1906 we began a journey to go to the qallunaat. [2] Having begun the voyage in mid-January meant they arrived to the qallunaat in the month of April. They would begin their return trip toward the end of April. On their way back they searched for seals for the making of the qajait [3] and tents. Inuit would travel in groups like this [for long voyages] and they would separate [into their family bands] as they returned to their homelands.

We were journeying to our homeland during the month of July. On this day, however, the ice broke and we were lost. There was a sled, and there were 17 Inuit, perhaps, I have forgotten.

The construction of a boat was attempted during a whole month while we were surrounded by nothing but ice. The lands called Arviliit [4] appeared as if they were above a strange great sea. There was great movement of ice. I know [from this experience] that God helps those in need.

With the boat finished and the weather having become excellent, the leader wanted to pray one morning. During the prayer, thunder came and lightning too. The sun was very warm, there was no wind, completely clear skies. Great booms of noise were suddenly heard and children fled spreading everywhere. It was only because their parents went after them that they returned to their spots. They had been overcome with fear because of the shock. Great amounts of ice that were all together and surrounding them, had broken apart and formed great ice shoves. A route for them was opened; God had divided the ice where it was impossible to divide.





The crucial texts in his drawing are:

The route that God made in the morning. Great amounts of ice. The land is moving away, for it has reason as a living being has reason. And it was shot by a rifle and quickly they arrived on land. [5]

I lived there for two years, and returned in the month of February to Kuujjuaraapik, we did not stop at my former homeland for my family had moved. The place is now called Kuujjuaraapik. Inuit only began to be baptised since 1914, and it was in 1950 that we began sculpting soapstone and up to today.

(Signed) Joe Talirunilik (aged 79 – this one)

1. Edmund James Peck (1850-1924), the Anglican missionary known as Uqammaq by Inuit, which meant "he who speaks much."
2. Where the missionary was.
3. Qajait is the plural of qajaq, known as "kayak" in English. "Qajaq" and "qajait" follows Inuktitut orthography.
4. These are a group of islands in Hudson Bay also known as the Ottawa Islands, southwest of Puvirnituq.
5. It was the belief that the land, the island, was preventing them from getting closer. As they paddled, it appeared that the island was pulling away and instead of getting closer to it, it was becoming more distant. To solve the situation, they had to shoot at it with the rifle, and this allowed them to finally arrive to the island after a very long struggle.

Translation and footnotes by Lisa Koperqualuk



This fascinating account by the artist provides interesting background information about the transitional culture of Nunavik Inuit in the early 20th century, adds intriguing details of the adventure itself, and gives us insights into Talirunilik's beliefs and his understanding of the events.

It's astonishing to read that Talirunilik's entire clan might undertake a three-month journey simply to hear the "word of God" from an Anglican missionary – although presumably trading would be carried out as well. And on its return journey, the group's ultimate rescue in the form of a biblical miracle akin to the parting of the Red Sea is further evidence of the high degree of Christian faith and piety practised by the recently converted Inuit of the region, shaping its oral history and thus Talirunilik's own memory and artistic expressions of the event.

Joe's text explains that the group's return trip by sled was abruptly thwarted by dangerously thin ice, and that they worked for a month to build an *umiag* [skin boat] to save themselves. But they were still surrounded by ice, until the leader (Joe's grandmother Aullajuk) led them in prayer. Aullajuk is the woman standing in the boat, and the rifleman who shoots at the land to keep it from receding is Joe's father's brother Amitok.

This *Migration Boat* has several features worthy of mention. The work is one of Joe's larger examples but contains relatively larger and fewer figures than most. The commanding figure of Aullajuk and also that of Amitok the rifleman are carved separately and pegged into place. The artist's famously energetic and rough-and-ready carving style is apparent not only in a few of the faces but also in several of Joe's own repairs and the way in which some of the oars are lashed into place rather than fitted. The two photos give a wonderful sense of Talirunilik's home studio (his kitchen table!), his simple tools and the way he used them, and of course the flavour of the man himself. And the neatly written and well-organized text, supplemented with annotated illustration and cartography, offers further evidence of Joe's artistic vision and mythologizing genius. Also noteworthy is the artist's signature, which is inscribed on the bow rather than printed on a paper label.



The exceptional quality of Beau Dick's artistry is undoubtedly rooted in his multi-faceted connection and involvement with his Kwakwaka'wakw culture. Initiated as a Hamat'sa Dancer himself, the spectacle of the cultural dances gripped him and ignited his imagination, inspiring him to create works marked with a sense of drama. Dick intimately understood that mask making was a vital expression of his culture, and realized that each creation should have the capacity to come alive in the flickering lights of a potlatch or other ceremonial event.

In the present *Bak'was Mask*, the artist has fully harnessed the visceral and palpable energy of these dances, shaping the elements of this almost three-foot mask with a reverent yet bold hand to create a work that seems to pulse with an eerie vitality. Amid the diverse array of stylistic expressions found across the Northwest Coast, Dick's mask captures many of archetypal features of Bak'was with striking clarity. The eyes are carved with pupils that are round and arresting; the hooked, almost skeletal nose mirrors the fierce beak of a predatory bird; the lips, drawn taut, unveil a menacing and toothy grin.

Long, untamed hair frames the mask and both intensifies its feral aspect and acknowledges the hair-covered costumes that dancers don when portraying Bak'was. The extended eyebrow hairs are possibly Dick's own artistic interpretation of the traditional massive slanting eyebrows that are typical in Bak'was masks. They may also serve as an homage to performances, again referencing the elaborate costumes worn, while also invoking Bak'was's shy disposition, alluding to the gesture of dancers who shield their face with a forearm to portray Bak'was's timidity.

The skeletal figure atop the mask likely carries a dual significance. Articulated with leather and pins, its macabre form and humanoid skull-knees – which cleverly hinge at the jaws – are reminiscent of other puppet figures crafted by the artist. This may be understood as a reference to Kwakwaka'wakw tradition of puppetry that is intricately linked to their ceremonies of potlatching and the hosting of ceremonial feasts. It may also be interpreted as a grim tribute to the souls captured by Bak'was; those deceived into accepting his treacherous offerings: rotten wood, maggots, snakes, or lizards masquerading as dried salmon. To accept this sinister gift from Bak'was is to seal one's destiny, morphing the individual into a ghostly figure, eternally bound to Bak'was.

Surely among the most impressive and significant examples of this subject in Beau Dick's oeuvre, the masterful creation of this large Bak'was Mask is a convergence of artistry and tradition. Its fine symmetry and the intricate carving of the deeply recessed folds and other details that cast haunting shadows, heighten its dramatic impact. Its deep, almost blood-like red hues, accented with black – a signature palette of the artist – create a formidable visual intensity that would be heightened in the flickering firelight of a dance performance. The work is brilliant, and quite literally, awesome.



BEAU DICK

30 **BEAU DICK** (1955–2017) KWAKWAKA'WAKW, *Bak'was (Bookwus) Mask with Articulated Skeletal Figure*, 2008, cedar wood, horsehair, cedar bark, hide, metal, and plastic buttons, 33 x 21.5 x 12 in (83.8 x 54.6 x 30.5 cm), inscribed, signed, and dated: "FOR FRIENDS / WAYNE + BRIDGET / Beau Dick 2008".

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

Provenance: A BC Private Collection; Seahawk's Auction, Burnaby, BC, 21 November 2010, Lot 142, as *Beau Dick Bookwus Mask with Hamatsa Skeleton Figure on Top*; Acquired from the above by the present Important Private Collection, Pittsburgh.



NORVAL MORRISSEAU



31 NORVAL MORRISSEAU, C.M. (1931-2007), ANISHINAABE, *Bear, Owl, and Birds*, c. 1998, acrylic on Masonite board, 24 x 24 in (61 x 61 cm), signed: "ᑕᑦᑭᑦᑭᑦᑭᑦᑭᑦ"; titled in graphite in an unknown hand, verso: "Bear, Owl and Bird". ESTIMATE: \$8,000 / \$12,000

Provenance: The artist; Acquired from the above by Gallery 223, Nanaimo, BC, 15 December 2006, accompanied by a Certificate of Authenticity signed by Gabe Vadas (POA for the artist); Acquired from the above by Mr. Frank Farkas, Vancouver, 27 December 2006, accompanied by a copy of the invoice; Estate of the above.

In the pantheon of his many creations, *Bear, Owl, and Birds* stands as a fine example of Norval Morrisseau's works from the late 1990s. Dominating the boldly coloured work is an owl, a figure that Morrisseau often summoned into his paintings. With its characteristic large eyes and modest beak, it is one of the few animals that the artist depicted frontally. Below the owl form, we encounter a transformation scene from which the heads of a bear and two birds (one perhaps another owl) emerge. Within this assembly appears a motif the artist used frequently throughout his career: an "x-rayed" form revealing a cyan-blue coloured spiral nestled in the vibrant yellow circle in what is here a shared body.

If you'll forgive the pun: in an interesting twist, this colourful image seems to be composed as if to be viewed as a diamond-shape. This compositional choice may have been done to compel the viewer to literally pivot one's viewpoint and, perhaps, to consider a broader shift in perception. One might even be tempted to hang it that way!

32 RICK RIVET (1949-), SAHTU-MÉTIS, AKLAVIK, NWT / ONTARIO, *Journey #1*, 1985, acrylic on canvas, 69.5 x 48 (176.5 x 121.9 cm), signed, dated, and titled: "R. Rivet / 85 / "Journey #1". ESTIMATE: \$4,000 / \$6,000

Exhibited and Published: Thunder Bay Art Gallery, *Directions: Recent work by Rick Rivet*, 19 December 1991 - 9 February 1992. Catalogue: (Thunder Bay Art Gallery, 1992), cat. no. 4, p. 13.

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

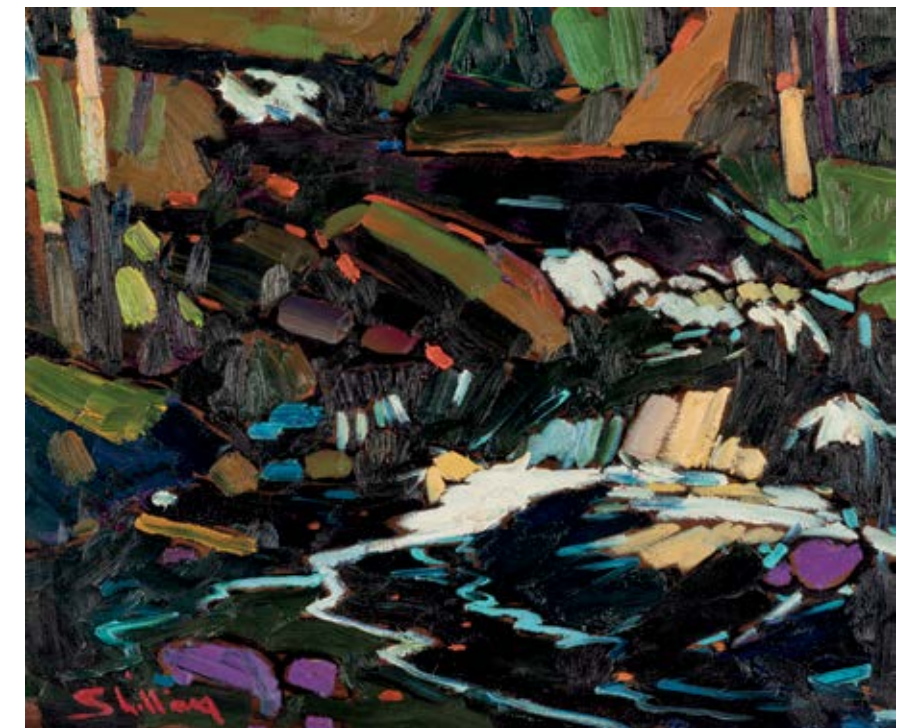
Rick Rivet's artistic practice and influences draw from many sources, ranging from his own Métis heritage, to shamanism, to various Euro-American artists and Indigenous art movements. Indeed, there is a wealth of different messages and imagery in Rivet's work. A frequent and repeated theme is journeying, be it Rivet's own voyage through life, a spiritual passage, or even dreams, with the boat form as a regularly represented vehicle. *Journey #1* catches the viewer's attention with its central, masked figure holding centre stage on a boat that spans the width of the canvas. The voyager is flanked by two paddles, then by large mauve polar direction markers (+ and -). With a blend of abstraction and representation, the boat floats through an erratic world, parading its rider through re-interpretations of text and symbols of various Indigenous peoples.



33 ARTHUR SHILLING (1941-1986), ANISHINAABE (OJIBWE), *Landscape Painting*, c. 1980, oil on canvas, 20 x 24 in (50.8 x 61 cm), signed twice: "Shilling". ESTIMATE: \$3,000 / \$5,000

Provenance: Beckett Gallery, Hamilton; Findlay and Maurin Associates Estate Sale, Toronto, 24 June 2000; Acquired from the above by the present Private Collection, Toronto.

Arthur Shilling, a mostly self-taught artist, developed a bold, expressionistic style with vibrant colors, evident in both his renowned portraiture and lively landscape paintings, as seen in this lot. In this work, there is an undeniable rhythmic quality to the brushstrokes. Thick, impasto applications of paint add texture and a tangible three-dimensional quality to the surface — seen in the whitecaps of the waves that both physically and visually echo the foaming crests of a lively stream — inviting us to focus on the materiality of the paint itself. The composition thrives on the interplay of contrasting daubs and strokes, where saturated, complementary, and analogous colours are juxtaposed to instill a sense of vibrancy and movement, enticing the eye to traverse the entire breadth of the canvas. Skillfully placed black and dark tones create a profound backdrop, ensuring that the brighter colours burst forth, significantly enhancing the visual potency of the scene.



NELSON TAKKIRUQ

Nelson Takkirūq belonged to the famous triumvirate of Kitikmeot artist-brothers which included Judas Ullulaq (Lot 49) and Charlie Ugyuk (Lot 35). He was, however, adopted out at birth and did not meet his brothers until he was an adult. Nelson and Judas became close and shared a lively sense of humour and positive attitude; they even looked strikingly similar. Takkirūq apparently began carving in the early 1950s, selling small works in bone and antler to local missionaries. He sold work to the local co-op regularly in the 1970s and, influenced by the style and success of Judas (who joined him in Gjoa Haven in 1982), he also became a major sculpting talent, carving right until his death in 1999. [1]

The Netsilingmiut of the eastern Kitikmeot region were the last Inuit group to be influenced by Christianity and settled village life. It's not surprising, therefore, that the currents of shamanism and the supernatural ran deep in the art of this region right through to the end of the 20th century. This impressive tattooed figure probably depicts a dancing and chanting female shaman summoning a helping spirit. The mask-like spirit face is carved from a vertebra whose naturally occurring winged shape suggests that it's a bird spirit. Like Ullulaq, Takkirūq carved both stone and bone, and enjoyed mixing materials for heightened psychological and aesthetic effect.

1. Darlene Coward Wight, *Art & Expression of the Netsilik* (Winnipeg Art Gallery, 2000), p. 148.



34 NELSON TAKKIRUQ (1930-1999), UQSUQTUUQ (GJOA HAVEN), *Tattooed Woman Holding Mask*, 1988, stone, bone, and inlay, 21.25 x 11.5 x 12.25 in (54 x 29.2 x 31.1 cm), measurements reflect dimensions with inset tools dated and signed: "1988 / N. CPP".

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

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

Exhibited and published: Darlene Coward Wight, *Art & Expression of the Netsilik*, Winnipeg Art Gallery, December 1997 - April 1998; catalogue (WAG, 2000), cat. 145, p. 149.

CHARLIE UGYUK



35 CHARLIE UGYUK (1931-1998), TALOYOAK (SPENCE BAY), *Woman Giving Birth*, c. 1988, stone, antler, and waxed string, 18.5 x 12.25 x 8.5 in (47 x 31.1 x 21.6 cm), signed: "ᐱᐅ ᐅᐱ".

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

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

Exhibited and published: Darlene Coward Wight, *Art & Expression of the Netsilik*, Winnipeg Art Gallery, December 1997 - April 1998; catalogue (WAG, 2000), cat. 110, p. 110.

Brother of the Kitikmeot carvers Judas Ullulaq (Lot 49) and Nelson Takkirūq (Lot 34), Charlie Ugyuk lived on the land on the Boothia Peninsula and King William Island until his move to Taloyoak in 1970. He had begun carving already in the mid 1960s and is considered to have been an influence on his brothers, Karoo Ashevak, and others. [1] Ugyuk often worked in a highly realistic style - he is admired for his depictions of falcons and polar bears - but is most famous for his sculptures featuring shamanic and demonic subject matter in the latter half of his career, many of which were decidedly grotesque. Much of his imagery illustrated the conflict between Christianity and shamanism, and was no doubt influenced by his personal demons of alcohol and violence.

This remarkable sculpture possesses some of the raw energy of Ugyuk's demonic works but has none of their grotesque aspects. It is, in fact, a powerful image of female strength and resilience. This *Woman Giving Birth* is on her own, without a midwife or helpers, and so must cope as best she can. So far so good: the mother has assumed a squatting stance and looks skyward perhaps for added strength and divine encouragement; her infant is alive and wailing, so that is a promising sign.

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

PANEL PIPE



36 HAIDA ARTIST, HAIDA GWAIL, *Haida-Motif Panel Pipe*, c. early 1830s, argillite, 2.5 x 9 x 1 in (6.3 x 22.9 x 2.5 cm).

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

Provenance: Private Collection, British Columbia.

This small and compact figure group/pipe is tightly composed and minimally pierced, perhaps just functional as a pipe. Some panel pipes occupy the opposite end of a spectrum of compositional styles, being thinner with a great deal more piercing between stretched out figures. Development in this direction took place over at least a decade following the time of this panel pipe.

This pipe contains at least eight figures. Left to right, bottom; a bear with its forefeet reaching forward, a frog protruding above its head, and its body tucked beneath what is probably a wolf (longer snout and ears than the bear), its ears and elbows flanking the bowl of the pipe. Below the bear is a human figure facing down, its arms and hands visible on each side of the panel. Its body is flanked by a raven's wings. A humanoid bird image faces upward behind the pipe bowl, its hands and elbows flanking the pipe bowl, its wings visible on each side of the panel beneath its head and body. A large humanoid figure is shown with its tongue in the beak of a raven, the human's hands flanking the raven's head, the bird's beak pointed up at an angle and the back of its head on the base of the panel. The raven's wings flow down from the human's body and along the base of the pipe below the bowl. An unusual bear-like being faces upward at the end of the pipe, its forearms and body supporting the angled head of the raven. The space between this figure's up-standing ears contains the end of the pipe stem, which is drilled through to the base of the bowl within the intervening figures. The panel includes only minimal flat design areas, on both the bird's wings, though these flat designs are of an early nineteenth-century style.

Steven C. Brown



37 PROBABLY PAUL JONES (c. 1847-1927), SKIDEGATE, HAIDA GWAIL, *Model Totem Pole*, c. 1900-1920, argillite, 10 x 2.75 x 2.25 in (25.4 x 7 x 5.7 cm).

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

Provenance: A Vancouver Collection.

This small but highly detailed model totem pole on a stout base with chamfered edges is probably carved by the same artist as Lot 16 (Paul Jones). The top figure is an eagle with an upright head, folded wings, and tail feathers lightly etched on the back of the figure on the flat back of the pole. The wings and tail are carved with naturalistic feathers and the breast and legs are carved with layered feathers and textured scales respectively. Below the eagle is a raven with a downturned beak and a salmon held in its mouth that partially drapes across the wings. The wings are shaped like and feature the same small rows of feathers as the wings on the Paul Jones pole. Between the wings is a humanoid face with a small beak in place of a nose. The bottom figure is a seated bear mother holding an upright cub as if seated on its lap, with a cut-through space between the cub and the mother's chest.

Steven C. Brown



38 HAIDA ARTIST, HAIDA GWAIL, *Model Totem Pole*, c. 1900-1910, argillite, 11 x 2.25 x 2.25 in (27.9 x 5.7 x 5.7 cm).

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

Provenance: A British Columbia Collection.

A short, stout argillite model totem pole with three boldly carved primary figures. The top image, a shark, is sculpted in an unusually active pose, its tall forehead deliberately rotated off to one side. This is perhaps indicative of the anguish associated with the difficulty of quaffing its very large prey, evidently a seal or other large sea mammal, suggested by its highly textured skin surface. Even the shark's eyes are somewhat oriented to the left, in contrast with the other features of the shark, its pectoral fins, on which the seal's body rests. These are centered and straight below the shark's toothy mouth in the manner of the remaining images on the pole. The shark is between the ears of a raven holding a large head-down frog in its beak. The frog is stipple-textured like the seal above, and the raven's wing feathers appear on each side of the frog, tucked behind the ears of the bear image below. The bear's tongue extends over its chin, and the exaggeratedly long claws of the forefeet are draped upon its belly.

Steven C. Brown



KAROO ASHEVAK



39 **KAROO ASHEVAK** (1940-1974) m., TALOYOAK (SPENCE BAY), *Spirit Figure with Eggs*, c. 1972, whale bone, ivory, and stone, 23.5 x 6 x 3.5 in (59.7 x 15.2 x 8.9 cm), signed: "b̄".
ESTIMATE: \$30,000 / \$50,000
Provenance: Lippel Gallery, Montreal; Acquired from the above a Private Collection, Montreal, 7 April 1973, accompanied by a copy of the original receipt; by descent in the family.

It is no exaggeration to claim that Karoo Ashevak revolutionized Inuit sculpture. Karoo's love of materials, tools, and tinkering, his willingness to explore the world of dreams, spirituality and shamanism, and the uninhibited exuberance with which he approached every aspect of his life combined to produce a stream of remarkable "surreal" constructions the likes of which had never been seen before. His work energized Inuit art collectors and attracted crossover collectors as well. In her important study of Karoo's work, Jean Blodgett explains it this way:

"Each sculpture is an integral unit representing a particular being, without reference to specific myths, stories or daily events...The images in Ashevak's sculpture originate in the general culture and tradition of the Eskimo [sic], but the works are not so specific in reference as to be bound by this ethnic origin...The cultural heritage and consequent meaning strengthen and enrich the images but do not restrict them – the work can speak to those who have no knowledge of the Eskimo or his culture." [1]

Karoo's ability to communicate psychological, emotional, and spiritual meaning directly to the viewer – and his brilliant imagination and extraordinary skill as a sculptor – continue to make his work unusually compelling.

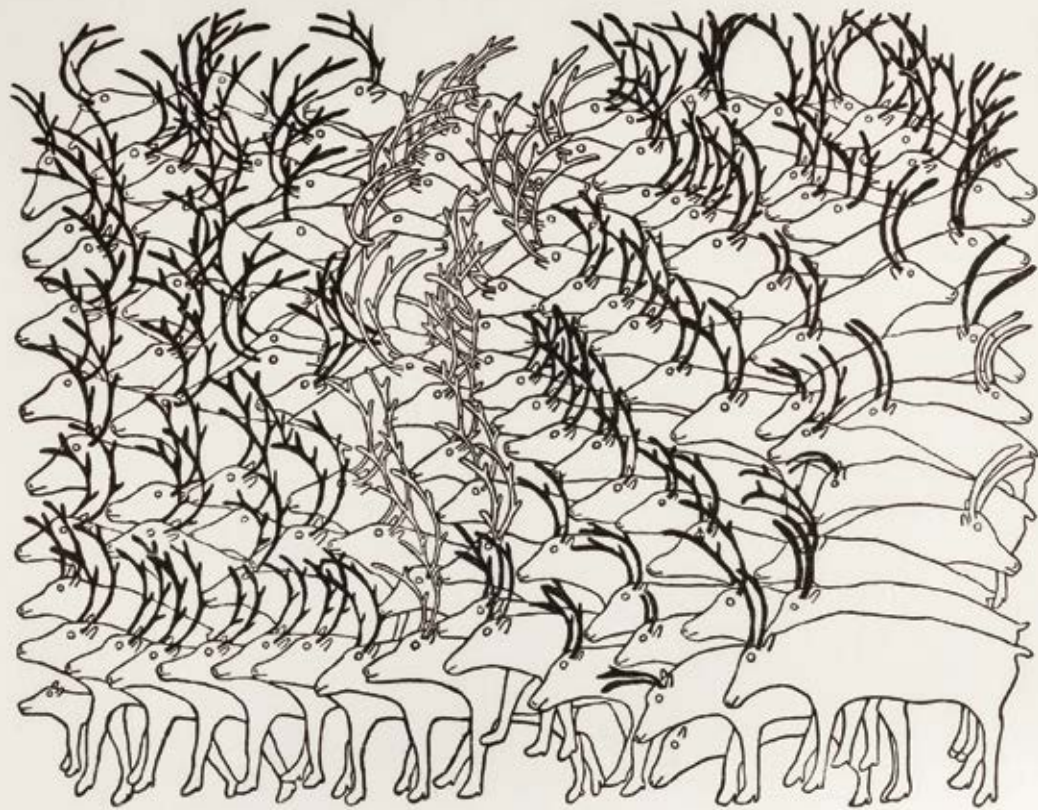
Spirit Figure with Eggs, an impressively tall work from the first half of the artist's brief career, is a fine example. It may date from as early as 1971 but was likely carved in 1972. It is probably one of Karoo's first experiments with mismatched eyes; they are the same size but different shapes, and because of the porous nature of the bone face, they are separately made and affixed almost like tiles rather than carved. In contrast, Karoo was able to carve the large nose and mouth quite deeply. We love how the facial expression changes from spooky to comical as one views it from different angles.

The asymmetry is even more pronounced in the figure itself: the left shoulder and arm are raised high, and the torso torques to follow the interesting shape of the bone, revealing the width of the space between the legs. The right arm is tucked behind, in low relief against the somewhat denser bone of the backside. Two eggs nestle inside the spirit's mouth, which makes us wonder if the naturally occurring hole in the base might represent a nest. This of course adds a layer of humour to what is already a compelling and charming work of art.

1. Jean Blodgett, *Karoo Ashevak* (Winnipeg Art Gallery, 1977), unpaginated.



RUTH QAULLUARYUK



40 RUTH QAULLUARYUK (1932-), **PRINTMAKER: THOMAS SUVAARAQ** (1935-1991), QAMANI'TUAQ (BAKER LAKE), *Hundreds and Hundreds, Herds of Caribou*, 1975 #1, stonecut print, 28/40, 25 x 37 in (63.5 x 9cm). ESTIMATE: \$7,000 / \$10,000

Provenance: A Montreal Private Collection.

Ruth Qaulluaryuk's fellow Baker Lake artist Simon Tookoome describes in words the wondrous scene evoked so beautifully in this print:

The caribou used to gather in a very large herd to migrate. You could hear them for two days, walking over the frozen tundra. We would sit where they would pass and wait for them. It would take three to five days and nights for the herd to pass our camp. The land would be all torn up. They were not afraid in such big numbers. [1]

Hundreds and Hundreds, Herds of Caribou is itself a wondrously intricate, almost Escher-like image; featured on the cover of the 1975 Baker Lake Annual Print Catalogue, it is one of the most complex and captivating prints ever produced in that community. Qaulluaryuk's image is spectacular and original; the view of the herd is compressed, as if we were looking through a telephoto lens. But we must also acknowledge the herculean efforts of the printmaker Thomas Suvaaraq who painstakingly cut the stone block and printed the edition. [2] It's a magnificent achievement.

1. Simon Tookoome with Sheldon Oberman, *The Shaman's Nephew: A Life in the Far North* (Toronto: Stoddart, 1999), p. 28.

2. The print catalogue features two photos of Suvaaraq carefully using a piece of antler as a baren to press the ink onto the paper.

41 JESSIE OONARK, O.C., R.C.A (1906-1985), **STONECUTTER: THOMAS IKSIRAQ** (1941-1991), **PRINTER: MARTHA NOAH** (1943-), QAMANI'TUAQ (BAKER LAKE), *The People*, 1985 #20, stonecut and stencil print, 30/40, 24.25 x 30.25 in (61.6 x 76.8 cm), framed.

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

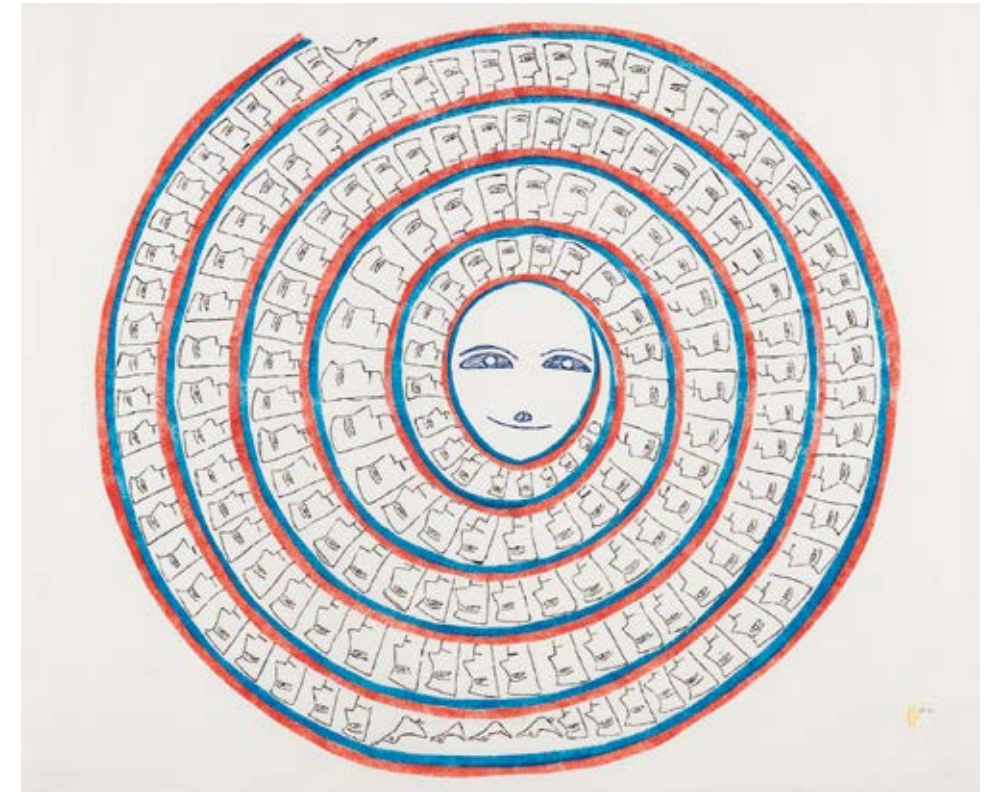
Provenance: Collection of John and Joyce Price, Seattle.

"Could there be a better tribute or epitaph than 'The People?'" [1]

At the centre of this captivating image is a motif that Oonark returned to constantly: the human face. Unfurling from this smiling countenance is a spiral containing scores of human faces - and, significantly, a handful of her beloved birds. This spiral shape symbolizes so much that was important to Oonark and her people: the igloo, the drum, and the sun and moon. Combined with the faces and birds, the symbolism grows to include family and community, the audience around the drum, the cosmos, and the close relationship between humans and animals.

Visually, *The People* is a dizzying display that slowly rotates and draws in the viewer. There is a feeling of infinity and endlessness to the image, as if the spiral might expand outward or contract inward indefinitely. It is profoundly fitting, then, that *The People*, emblematic of her vision and enduring artistic legacy, would be among Oonark's very last prints published in the annual Baker Lake collections, and would grace the cover of that year's catalogue. We like to think that the lovely smiling face at the centre of this stunning print is Oonark herself.

1. Rosemary Tovell, Curator of Prints and Drawings at the National Gallery of Canada, in her introduction to the 1985 Baker Lake annual catalogue.



42 LUKE ANGUHADLUQ (1895-1982), **PRINTMAKER: HATTIE HAQPI AKILAK** (1938-), QAMANI'TUAQ (BAKER LAKE), *Drum Dancing*, 1975 #23, stencil print, 36/50, 22 x 30 in (55.9 x 76.2 cm).

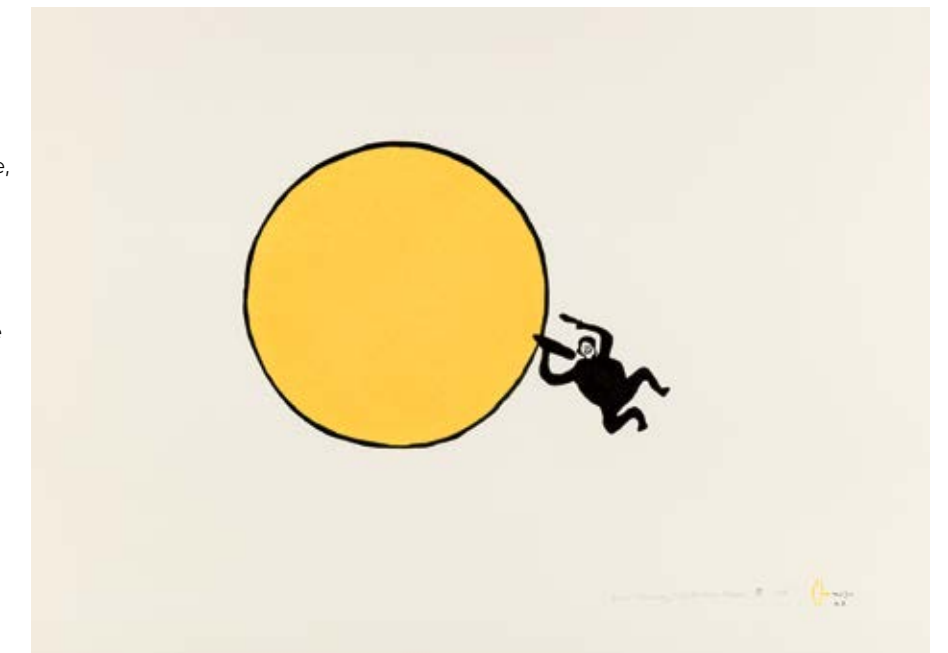
ESTIMATE: \$2,000 / \$3,000

Provenance: Collection of John and Joyce Price, Seattle.

This arresting image was extracted from a 1970 coloured pencil drawing by Anguhadluq, in which the drummer is surrounded by a radiating crowd of people. [1] It is, however, a wonderfully striking and iconic print image; the drum is like the sun, taking the drummer for a celestial ride! As Helga Goetz suggests, "Anguhadluq's brilliant yellow drum is as large as it is loud. The energy expended by the dwarfed figure of the drummer reinforces the power of the drum." [2]

1. See the original drawing and print in Bernadette Driscoll, *Baker Lake Prints & Print-Drawings 1970-76*, (Winnipeg Art Gallery, 1983), p. 39. This happened regularly in the early years of Cape Dorset printmaking; see Lot 27.

2. Helga Goetz in *The Inuit Print* (Ottawa: National Museums of Canada, 1977), p. 227.



JOHN KAVIK



43 JOHN KAVIK (1897-1993), KANGIQLINIQ (RANKIN INLET), *Standing Man*, 1978, stone, 13.5 x 7 x 5.25 in (34.3 x 17.8 x 13.3 cm), unsigned.
ESTIMATE: \$6,000 / \$9,000

Provenance: Collection of Stanley and Jean Zazelenchuk, NB, purchased directly from the artist in April 1978.

Stanley and Jean Zazelenchuk, who lived and worked in Rankin Inlet from 1976 to 1980, were good friends with their neighbour John Kavik and purchased his work in those years when almost no one else would, including the local co-op manager. [1] Stanley Zazelenchuk admitted that he himself had had to get used to the Rankin Inlet carving style (after years spent in Sanikiluaq), but he soon became one of Kavik's greatest supporters and champions.

Standing Figure is a massive sculpture, raw and elemental in its simplicity, yet surprisingly endearing. In its proportions and its charming pose, the work might be perceived as a portrait of a young child, but the figure's impressive jaw and nose suggest it is likely an adult. Jean Zazelenchuk, remembering Kavik's impish sense of humour, muses that it might be a self-portrait: Kavik the artist, holding a small carving he is hoping to sell!

1. Stanley Zazelenchuk, "Rankin Inlet, 1976-80" in *Rankin Inlet/Kangirlliniq* (Winnipeg Art Gallery, 1981:25-29), p. 26.



44 DAVID IKUTAAQ (1929-1984), QAMANI'TUAQ (BAKER LAKE), *Mother with Child*, c. 1970, stone, 10.5 x 9.25 x 8.25 in (26.7 x 23.5 x 21 cm), signed: "ΔdC".
ESTIMATE: \$4,000 / \$6,000

Provenance: A Montreal Collection.

Born five years later than his contemporary Barnabus Arnasungaaq, Ikutaaq sadly predeceased him by thirty-three years. Less prolific than Arnasungaaq, Peter Sevoga, and other peers, Ikutaaq has inexplicably been overlooked in the history of Qamani'tuaq sculpture. This spectacular and voluptuous *Mother and Child* proves that Ikutaaq deserves to be considered one of the foremost Baker Lake sculptors of his generation. Ikutaaq's sculptures emanate monumentality even though most were modest in scale. This is perhaps the largest, and indeed the finest and most impressive work by the artist that we have ever seen.



45 SILAS QIYUK (1933-2013), QAMANI'TUAQ (BAKER LAKE), *Mother Bird with Nestling Chicks*, 1974, stone, 3.75 x 8.75 x 6.5 in (9.5 x 22.2 x 16.5 cm), signed, dated, and inscribed: "S QIYOK / 1974 / BAKER / LAKE / NWT."

ESTIMATE: \$900 / \$1,200

Provenance: Collection of Stanley and Jean Zazelenchuk, New Brunswick, acquired at the Sanavik Co-op, Baker Lake in 1974.

Exhibited and published: Winnipeg Art Gallery, *The Zazelenchuk Collection of Eskimo Art* (Winnipeg: Winnipeg Art Gallery, 1978), cat. 34, p. 35 (as "Birds").

Both Silas and his wife Miriam carved works commonly known as "Swimming Birds," probably because they are invariably conceived in low, horizontal formats, some almost in bas-relief. Some examples may depict flying or nesting birds. Here Silas created a rustically carved sculpture with more heft, one that clearly shows chicks clustered in their nest. Any ambiguity is not thematic but conceptual and symbolic: the mother bird's own body forms the nest; her raised wings wrap the chicks in a protective embrace.

BILL REID



46 BILL REID (IJUWAS), O.B.C., R.C.A. (1920-1998), HAIDA, *Grizzly Medallion and Chain*, 1972 / 1988, the pendant: testing 22 kt gold, 2 x 0.25 x 2 in (5.1 x 0.6 x 5.1 cm), 26 g, signed: "Reid '72" and inscribed with artist's Wasgo (Haida Seawolf), numbered, "5/10" and further inscribed, "22 k"; the chain: testing 18kt gold, 24.25 in (61.6 cm), in length, 36 g, signed and dated: "Reid 88".

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

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



The renowned Haida artist Iljuwas Bill Reid is celebrated as among the most significant Northwest Coast Native artists of the twentieth century. He is best known for the revitalization of Haida arts and techniques, and the marriage of modern form and Haida visual heritage from his own ancestry and learned through the deep close study of historic examples.

A one-time CBC radio broadcaster, Reid pursued deep training in European jewelry and goldsmithing techniques, including later study that he undertook at the Central School of Design in London in 1968. In 1970, a year after moving to Montreal and founding a jewelry workshop, Reid built on his new training and began using the lost-wax method to produce exquisite pieces such as this *Grizzly Medallion*, wholly cast in gold. The lost-wax technique allowed Reid to emulate the solidity and sculptural plasticity of Haida monumental carving but on the miniature scale of jewelry. He could thus marry the sculptural accomplishments of Haida crest poles and wooden sculpture, like his familiar *Bear Sculpture* (c. 1963), with the intimacy of engraved bracelets worn as personal adornment and crest displays, such as those by his great-great-uncle Daxhiigang (Charles Edenshaw, 1839-1920), the master Haida artist whose work Reid greatly emulated.

While many of Reid's early works are direct adaptations of historic examples, including regular recreations of his great-great-uncle's designs, *Grizzly Medallion* demonstrates his confidence in marrying classic Haida form with modern innovation. The bear's face emerges in high relief from the circular medallion, snout overhanging the ribbed rim, a decorative motif that Reid has adapted from argillite dishes by Daxhiigang. The motif is extended here to the sections of the medallion's intricate chain, linking the wearer to the wide-eyed grizzly through this shared framing, creating an effect of stacked faces in a typically Haida style.

Christopher T. Green, PhD



FREDA DIESING



47 **FREDA DIESING** (1925-2002), HAIDA, PRINCE RUPERT, *Portrait Mask*, 1986, alder wood, cedar bark, and acrylic paint, 9 x 8 x 5 in (22.9 x 20.3 x 12.7 cm), signed and dated: "FREDA 86".

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

Provenance: A Private Collection, Philadelphia; A Vancouver Collection.

Freda Diesing was one of just a handful of First Nations women carving on the Northwest Coast in the 20th century. Along with artists such as Robert Davidson (b. 1946) and Bill Reid (1920-1998), Diesing was heavily involved in the 1960s and 1970s revival of interest in Haida and other Northwest Coast art. Diesing also attended, and later taught at, the Gitanmaax School of Northwest Coast Indian Art at 'Ksan in Hazelton, British Columbia. Diesing was a hugely influential teacher and many of her students today are regarded as master artists in their own right. In 2006, three of her former students: Dempsey Bob (Tlingit-Tahltan, b. 1948), Stan Bevan (Tahltan-Tlingit/Tsimshian, b. 1961), and Ken McNeil (b. 1961, Tlingit-Tahltan/Nisga'a), opened the Freda Diesing School of Northwest Coast Art in her honour.

This elegant portrait mask reflects Diesing's mastery of knife techniques in creating a smooth and supple finish without sanding on the surface of the alder wood. The mask is sparingly painted in black and red with carved features whose proportions allude to Gitksan and Tsimshian influences from Diesing's time at 'Ksan. The twisted cedar bark rope framing the mask draws your eye back to the center to meet the mask's gaze, which emotes a serene and calming expression.

Christopher W. Smith

JOE DAVID

48 **JOE DAVID** (1946-), NUU-CHAH-NULTH, 50 *Winter Counts*, 1996, wood, paint, hair, fabric, feathers, 27 x 13.5 x 15 in (68.6 x 34.3 x 38.1 cm), measurements reflect dimensions with top knot signed and dated: "J. DAVID / 96".

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

Provenance: Spirit Wrestler Gallery, Vancouver; Private Collection, Los Angeles / New York; Spirit Wrestler Gallery, Vancouver; Acquired from the above by John and Joyce Price, Seattle.

Fifty Winter Counts was carved by Joe David in 1996 to commemorate his own 50th birthday. This large, impressive mask is a blend of traditional Nuu-chah-nulth mask forms – which are angular forms influenced by canoe prows – with true portraiture and painted blocks of abstract shapes and designs that are personal to the dancer. Abstraction allowed the dancer to publicly recount historical and personal feats of bravery or accomplishments while keeping his personal preparations private. The top knot is also a traditional symbol of spiritual preparation for arduous tasks, such as participating in the yearly whaling ritual. It is tied to keep the hair from interfering with the task and to adhere to taboos about hair contact.

Joe David is one of the most multifaceted artists of this generation of master artists; his interests include shamanic teachings, spiritual identity, activism for environmental protection, and interactions with the world Indigenous community to learn and build a stronger network. He has participated in the yearly Sun Dance Ceremonies at Big Mountain, Arizona and he has traveled extensively throughout the Southwest, New Zealand, and across Canada. In 1981, he was adopted into the Haida nation for his commitment to his art and culture. In 2015 he received the BC Creative Achievement Award for Lifetime Achievement. He was the first artist to be invited to the Artist-in-Residence Program in 2000 at the Pilchuck Glass School in Stanwood, Washington.

Gary Wyatt





JUDAS ULLULAQ

49 JUDAS ULLULAQ (1937-1999), UQSUQTUUQ (GJOA HAVEN), *The Shaman Who Could Fly*, c. 1990, whalebone, ivory, sinew, and stone, 17 x 20 x 8 in (43.2 x 50.8 x 20.3 cm), signed: "ᐅᓄᓄ".

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

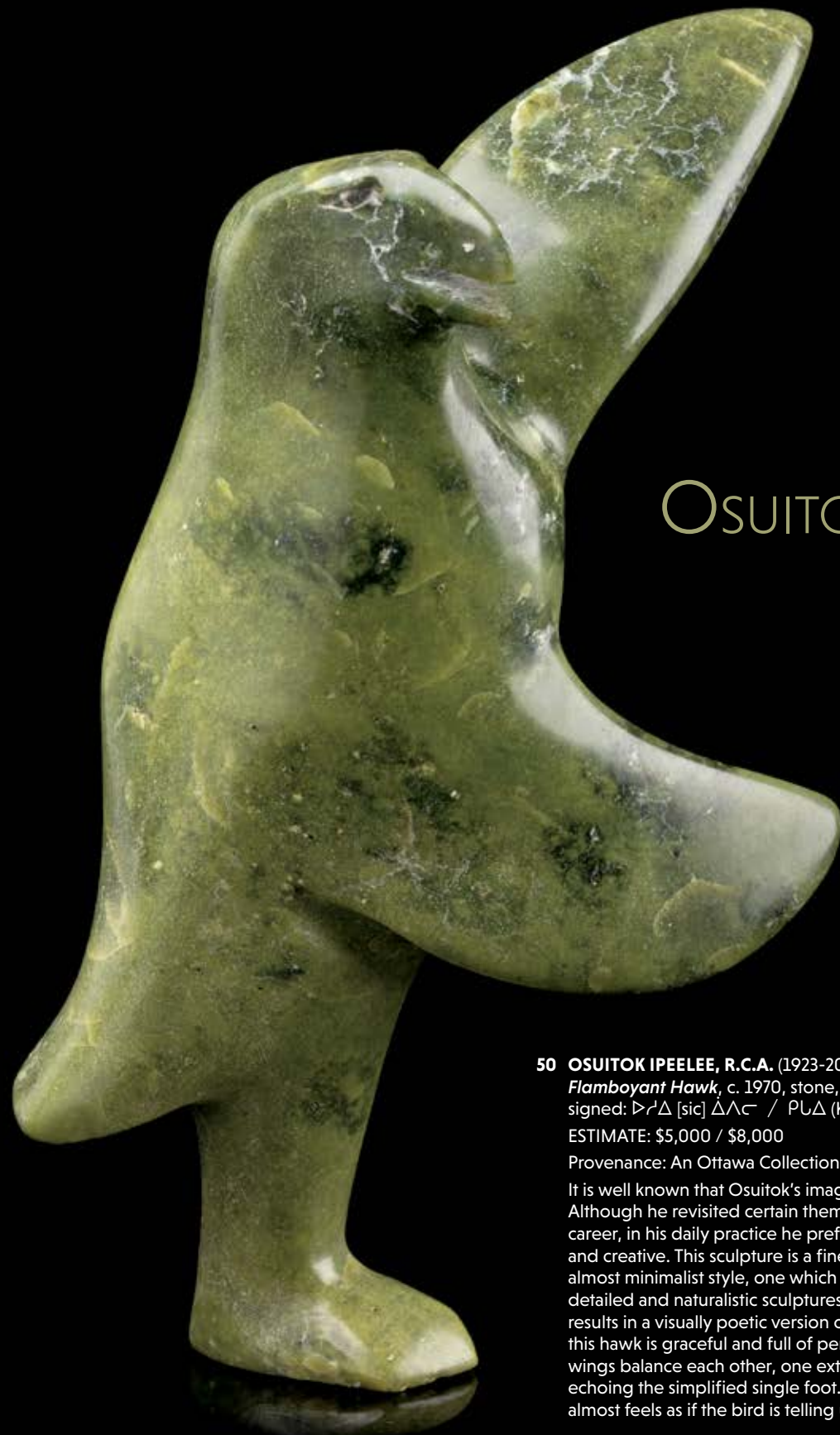
Provenance: Images Art Gallery, Toronto; Acquired from the above by a Toronto Corporate Collection.

Exhibited and published: Darlene Coward Wight, *Art & Expression of the Netsilik*, Winnipeg Art Gallery, December 1997 - April 1998; catalogue (WAG, 2000), cat. 164, p. 168.

Flight is this shaman's only form of transportation. As he had no dogs, this is how he went hunting. The head in the shaman's hand is his helping spirit. (Ullulaq, 1997, in Darlene Coward Wight, *Art & Expression of the Netsilik*, p. 168.)

On the same page in her catalogue, Darlene Wight describes Ullulaq's detailed personal account of an experience with shamans. It finishes with the sentence: "From that day on, he knew that angakuq [shaman] stories are very true and that they are very powerful." These words should leave no one in doubt as to the ongoing strength of belief in shamanism and spirits among many older Netsilingmiut, and Judas Ullulaq in particular. This belief not only inspires the imagery of Ullulaq's art, it also quite literally infuses his sculptures with their magic and potency. Their humour and charm derive from the man himself.

Judging from Ullulaq's description and what we see in this remarkable sculpture, we think it is safe to assume that the shaman's power derives from the helping spirit in the form of a smiling head. The shaman and the bird are one and the same. Of necessity, he transforms into a bird to be able to hunt. Ullulaq's people often wear angst-filled facial expressions, but this shaman is clearly delighted with his good fortune and his abilities. His arms raised in joy mirror the raised wings of the bird at the rear. The bird image is etched onto the denser outer surface of this ancient piece of weathered whale bone.



OSUITOK IPEELEE

50 OSUITOK IPEELEE, R.C.A. (1923-2005) m., KINNGAIT (CAPE DORSET), *Flamboyant Hawk*, c. 1970, stone, 12.25 x 8 x 6 in (31.1 x 20.3 x 15.2 cm), signed: ᐅᐅ [sic] ᐃᐱᐱ / ᐱᐱᐃ (Kinngait)."

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

Provenance: An Ottawa Collection.

It is well known that Osuitok's imagination was restless and wide-ranging. Although he revisited certain themes and styles throughout his long career, in his daily practice he preferred to change things up to stay fresh and creative. This sculpture is a fine example of the artist's simplified, almost minimalist style, one which co-exists in his oeuvre with more highly detailed and naturalistic sculptures. The elegance of this abstracted form results in a visually poetic version of a hawk. Rather than being predatory, this hawk is graceful and full of personality and even humour. The smooth wings balance each other, one extending the line of the tail and the other echoing the simplified single foot. With its gesture and open beak, it almost feels as if the bird is telling us a story.

PAUTA SAILA



51 PAUTA SAILA, R.C.A. (1916-2009) m., KINNGAIT (CAPE DORSET), *Striding Polar Bear*, c. 1962, stone, 6.75 x 15.75 x 3 in (17.1 x 40 x 7.6 cm), unsigned.

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

Provenance: Collection of John and Joyce Price, Seattle.

This marvelous sculpture captures the animal mid-stride or possibly even at a running gait. The work expresses a degree of simplified form together with an undeniable sense of power and "bearness" that we associate with Pauta Saila's style. The lovely stone points to a period in Cape Dorset art in the late 1950s or early 1960s; in the context of Pauta's stylistic development, we propose a date of c. 1962 – in other words, quite early in his long and distinguished career. *Striding Polar Bear* is long and lean and moves in a determined manner that reminds us of that other great carver of bears, Henry Evaluardjuk. And interestingly, unlike most sculptures by Pauta this bear invites us to caress its sleek, powerful back. For a very similar *Bear* by Pauta see *The Eskimo Art Collection of the Toronto-Dominion Bank* (Toronto: T-D Bank, 1967), cat. 11.



ABRAHAM ANGHIK RUBEN



52 ABRAHAM ANGHIK RUBEN, O.C. (1951-), PAULATUK / SALT SPRING ISLAND, B.C., *Ravens and Sleeping Figure*, 1990s, stone and pigment, 19 x 29 x 12 in (48.3 x 73.7 x 30.5 cm), unsigned.
ESTIMATE: \$7,000 / \$10,000

Provenance: Images Art Gallery, Toronto; A Toronto Corporate Collection.

Born in Paulatuk in the far western Canadian Arctic, Abraham Anghik Ruben chose to live and work on Salt Spring Island in British Columbia; his brother, David Ruben Piqtoukun, lives in Ontario. Anghik is a celebrated contemporary Inuvialuit sculptor with numerous solo exhibitions, including one at the Winnipeg Art Gallery. He has developed a unique style blending Inuit/Inuvialuit, Northwest Coast, and even Viking traditions.

To the peoples of the Bering Sea region - home of many of Anghik's ancestors - the raven is seen as a god in creation myths. The raven is believed to have created man as well as all manner of animals and birds. This compelling work, sculpted from Anghik's favourite stone, Brazilian soapstone, which is characterized by warm tones, depicts two ravens in intimate conversation, their forms arching towards each other to create a heart-like shape. Beneath them lies a slumbering human - an elderly man or woman, judging by their wrinkled face - sheltered by the enfolding wings of the ravens and finding protection within their sanctuary. The sculpture's smooth contours and gentle curves underscore a profound serenity and unity in Anghik's vision. Gorgeous.

DAVID RUBEN PIQTOKUNKUN



53 DAVID RUBEN PIQTOKUNKUN (1950-) PAULATUK / ONTARIO, *Monumental Head*, 1997, stone and muskox horn, 25 x 9 x 9.25 in (63.5 x 22.9 x 23.5 cm), signed and dated: "DAVID RUBEN PIQTOKUNKUN / 1997".

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

Provenance: Images Art Gallery, Toronto; A Toronto Corporate Collection.

This striking sculpture beautifully showcases David Ruben Piqtoukun's compositional flair and meticulous attention to detail. The strongly attenuated neck, crowned with a contemplative head, acts as a bridge between the terrestrial and the ethereal, possibly manifesting the shaman's transformative journey. Measuring just over two feet in height, its verticality creates a powerful feeling of transcendence, suggesting shamanic ascension and connection with 'higher' realms. The head gazes skyward, while its open mouth—perhaps in mid-chant—evokes the breath that animates the shaman's words and prayers. With its precise lines and smooth, polished finish set against the rich colours of the stone, this work underscores the harmonious blend of raw materiality and refined artistry.

54 DAVID RUBEN PIQTOKUNKUN (1950-) PAULATUK / ONTARIO, *Long Arm of the Law*, 2004, stone, 7.5 x 13.25 x 2.25 in (19.1 x 33.7 x 5.7 cm), dated and signed: "2004. DAVID RUBEN PIQTOKUNKUN".

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

Provenance: Collection of John and Joyce Price, Seattle.

The *Long Arm of the Law* is a playful and striking representation that cleverly gives tangible form to the colloquial expression for the long-reaching power of law enforcement agencies. The figure is unmistakably identified as a sheriff by the exaggerated star-shaped badge, and his authority is humorously emphasized through the cartoonish elongation of his right arm.

This Inuvialuit artist is best known for spiritual imagery (see Lot 53) but his oeuvre does include a body of more whimsical and even satirical works. Here Ruben comments on the overextension of police authority, especially in the context of historical and on-going tensions between law enforcement and Indigenous communities. Whimsical it may be, but the work is clearly a critique of the uneven hand of justice.



MODEL CANOE



55 NUU-CHAH-NULTH OR MAKAH ARTIST, *Model Canoe with Two Figures*, c. 1880-90, cedar wood and trade pigment (Reckitt's Blue), 5 x 24 x 5.75 in (12.7 x 61 x 14.6 cm).
ESTIMATE: \$6,000 / \$9,000

Provenance: Important Private Collection, Pittsburgh, PA.

Model canoes were a common production among Native carvers in the late nineteenth and early twentieth centuries. Nuu-chah-nulth and Makah carvers may have carved more than any other group, perhaps due to their proximity to numerous artifact markets. The most advanced model examples include human figures carved all of a piece with the canoe, as is the case here. In certain other models, the figures were added into the hull and pegged in place.

This example includes two human figures, each carved of a piece with the hull, their arms resting on the canoe gunwales and their faces looking straight ahead. The canoe itself is in the traditional form of those employed in seal hunting, with an upturned bow and pronounced flares along the gunwales to turn off the waves encountered on the outer coast. The canoe represents very well the sleek and graceful characteristics of historical canoes.

Steven C. Brown



56 POSSIBLY RUDOLPH WALTON (1867-1951) OR A FOLLOWER, TLINGIT, SITKA, ALASKA *Seal Form Grease Bowl*, c. 1920, wood, stain, abalone, bone, and glass beads, 4 x 16 x 7 in (10.2 x 40.6 x 17.8 cm), unsigned.

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

Provenance: Ritchie's Auctions, Toronto, 23 September 2003, Lot 203; Acquired from the above by the present Private Collection, Toronto.

Rudolph Walton was highly regarded as a silversmith and carver of wood and ivory in the late 19th and early 20th centuries. A member of the Tlingit Kiks.adi Clan (Raven/Frog), Walton was based in Sitka and was closely associated with the Sitka Training School, a Presbyterian mission school run by Sheldon Jackson. Best known for his engraved silver spoons and inlaid wooden sea lion bowls, Walton created a wide variety of household objects for tourists and curio seekers, which he sold out of his own shop. This seal bowl may be a later example of Walton's work or that of a student. The head of the seal diverges somewhat from Walton's style in how the teeth are inlaid and how the eyes are carved, although there are several features on this bowl – particularly the inlays around the rim and the flippers and tail – that are very much in line with Walton's style of carving and inlay. The construction of the bottom of the bowl is also diagnostic of Walton's carving. With all of that in mind, it is possible that this bowl was made by a student or admirer of Walton's work with his assistance. The dish is carved in alder and features abalone inlays in the eyes and bone inlays in the mouth, fins, and rim of the bowl. There are also bone beads inlaid on the flippers and tail of the seal.

Christopher W. Smith



57 FREDERICK ALEXCEE (1853-1940s), TSIMSHIAN, *Carved Raven Ladle*, c. 1910-1920, carved wood and pigment, 17 x 3.75 x 3 in (43.2 x 9.5 x 7.6 cm), signed: "FREDERICK ALEXCEE".

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

Provenance: Private Collection, Calgary.

Born and raised in Lax Kw'alaams (previously Port Simpson), British Columbia, Frederick Alexcee spent most of his life in or near his home community. In addition to creating model poles, model canoes, and paddles, Alexcee was also a fabulous painter who made landscape paintings depicting his life and the rapid changes occurring in Tsimshian Territory. Two of his paintings were included in an exhibition of Western Canadian art at the National Gallery of Canada in 1927. [1] Perhaps Alexcee's best known artwork is the large angel baptismal font (A1776 a-c) now housed in the UBC Museum of Anthropology.

This ladle combines Alexcee's Tsimshian style of carving and formline with a painting technique that utilizes non-conventional colours and more recalls his landscape art. The overall shape of the ladle is customarily Tsimshian, with a raven figure biting and grasping the end of the handle. There is a formline raven painted in the bowl and the handle and raven figure are both covered in Alexcee's signature style of formline elements in red, black, and green. There is a very similar example for comparison in the collection of the MOA (A2107). There is some loss to the tip of the bowl.

1. Frederick Alexcee biography. UBC Museum of Anthropology catalogue. See our online catalogue for a link.

Christopher W. Smith

KENOJUAK ASHEVAK



58 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., **STONECUTTER: IYOLA KINGWATSIK** (1933-2000) m., **PRINTER: LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *The Arrival of the Sun*, 1962 #69, stonecut print, 49/50, 25 x 32.25 (63.5 x 81.9 cm).

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

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

The 1963 National Film Board's documentary *Eskimo Artist: Kenojuak* spotlighted Kenojuak Ashevak, showcasing her artistry in creating a lovely drawing that was then transformed into a carved stone block, and finally a beautiful, finished print. That print was *The Arrival of the Sun*. The Oscar-nominated film was released in 1964, won several awards, and according to a 1983 *Inuktitut* magazine interview with Kenojuak, made her prints popular. [1]

The film also showcases the crucial roles played by Iyola Kingwatsiak and Lukta Qiatsuk in the printmaking process. Strangely, Iyola's role as the stonecutter has been notably absent from all literature on the print that we have encountered. [2] Iyola's meticulous chiseling of the stone block and Lukta's thoughtful inking combined to make this one of Kenojuak's most beautiful and famous prints.

The formal qualities of *The Arrival of the Sun* are nothing short of mesmerizing. It's a striking image whose composition is a dance of fluid forms, marked by a boldness of colour. The birds are depicted in all their curvilinear elegance and seem to embody the movement and renewal of life associated with the return of the sun after the period of the long polar night. The birds joyously encircle the radiant yellow sun, in celebration of its return and its warmth. This particular impression of the print has preserved the intensity of the yellow remarkably well, giving it a presence so potent that the sun's warmth is not only seen but also felt. Glorious.

1. "Inuktitut Asks Kenojuak About Her Life as an Artist and Mother" in *Inuktitut* (Jan. 1983, 7-13), p. 10. The payment she received from the film also provided unexpected financial freedom and enabled her husband Johnniebo, also in the film, to buy a canoe from Lukta Qiatsuk. "For years, Johnniebo had striven to achieve independence and now at last was able to hunt alone. It seemed like a new beginning for us" (see Kenojuak's "Autobiography" in Jean Blodgett, *Kenojuak* (Toronto: Mintmark Press, 1985), p. 22.

2. Correspondence with Sandra Barz, 25 March 2024. We are grateful to Sandra Barz for her invaluable input, and are pleased that our research has expanded the knowledge of Cape Dorset graphic art.



59 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., **PRINTMAKER: EEGYVUDLUK POOTOOGOOK** (1931-1999) m., KINNGAIT (CAPE DORSET), *Composition*, 1967 #83, stonecut print, 20/50, 24.25 x 34 in (61.6 x 86.4 cm).

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

Provenance: A Toronto Collection.

Composition from 1967 exemplifies the perfect combination of artist and master printer, where individual design sensibilities and meticulous technique merge to create an exceptionally sophisticated stonecut print. Kenojuak Ashevak created a complex, almost Escher-like image in which three large owls stare out at the viewer, set against a field of ravens and other birds, bears, wolves, and stylized feathers. Printer Eegyvuđluk Pootoogook added a three-dimensional aspect by utilizing negative space for the owls, thus making them appear to float above the darker background elements. These range from a warm and glowing red/brown/gold at the top which gradually darkens to black. The success of this print lies in the striking imagery, brilliantly translated onto the stone by a talented printmaker.



60 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., KINNGAIT (CAPE DORSET), *Bird with Bird Spirits*, c. 2004, ink over graphite on paper, 20 x 26 in (50.8 x 66 cm), signed: "P. Q. \llcorner".

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

Provenance: A French Collection.

That Kenojuak Ashevak often created monochrome drawings should not be surprising since it has always been line, and not colour, that has defined her drawn images. *Bird with Bird Spirits* exemplifies her later drawing style. The subject matter of birds remains the same, but this composition seems both more complex and more abstracted. The bird spirits' bodies are energized with densely packed black lines that take the place of her more "typical" kelp-like feather-fronds. It is as if the spirits are emitting electrical charges. Only the bird at the top sports more naturalistic feathers on wing and tail, although it appears to be transforming as well. Kenojuak's continuing sureness of hand is truly remarkable.

ROBERT HOULE



65 ROBERT HOULE, R.C.A. (1947-), NAHKAWININIWAK (SAULTEAUX / PLAINS OJIBWAY), *Afternoon with Rebecca*, 2003, oil on canvas, 36 x 40 in (91.4 x 101.6 cm), framed, signed and dated: "Houle '03".
ESTIMATE: \$8,000 / \$12,000

Provenance: The artist; Rebecca Belmore Defence Fund Auction, Toronto, held at Parts & Labour, 1 March 2011; Acquired from the above by the present Private Collection, Toronto.

Robert Houle is one of the most accomplished and respected artists working in Canada today. With long experience as a teacher, curator, and a trenchant commentator on Indigenous rights, his paintings and installations provide an expansive and inclusive sense of what art can be. His 50-year retrospective *Robert Houle: Red is Beautiful* originated at the Art Gallery of Ontario in 2021, was seen across Canada, and is currently on view at the National Museum of the American Indian in Washington, D.C.

In *Afternoon with Rebecca*, Houle paints with liquid versatility, creating an atmospheric surface across which colours and forms meld. At the same time, he commands our specific visual attention with assertive gestures and runs of paint in black and white. These marks are declarative, like pointed comments made in a conversation or like laughter.

Houle calls this painting an "abstract portrait" of famed artist Rebecca Belmore (Lac Seul First Nation [Anishinaabe]). We can fleetingly identify a seated figure whose grey-shrouded lower body extends towards us as her upper torso tilts away to the left. Houle has evoked the dynamic Belmore in ways that a more conventional and realistic portrait could never do.

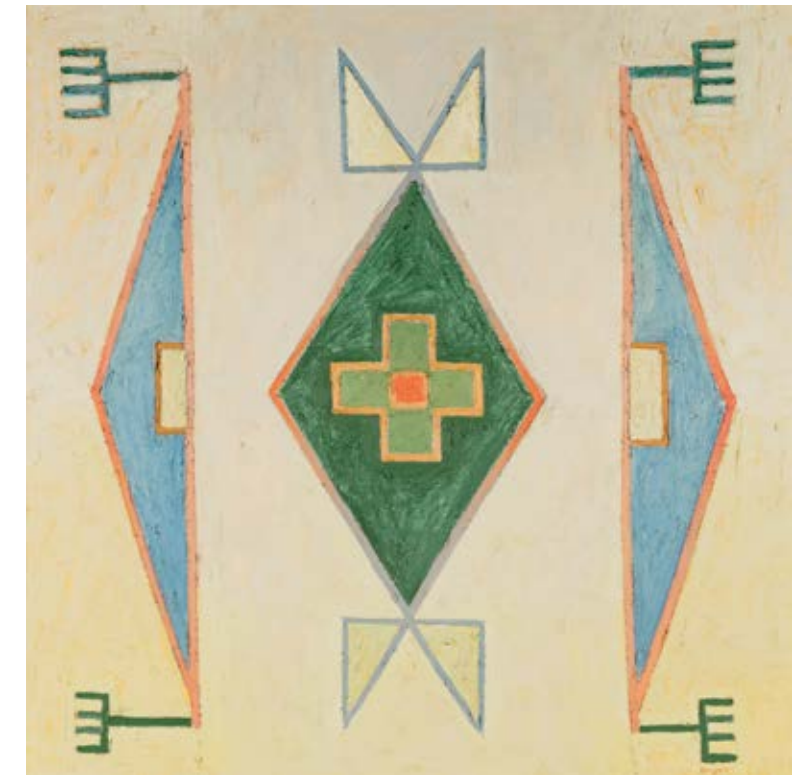
Mark A. Cheetham

66 ALEX JANVIER, C.M., A.O.E., R.C.A., (1935-), DENE SULINE AND SAULTEAUX, COLD LAKE, AB, *The Caller*, 1972, gouache on paper, 14.5 x 22 in (36.8 x 55.9 cm), framed, signed, inscribed with artist's treaty number and dated: "Janvier / 287 / '72"; titled by the artist: "THE CALLER" (verso).
ESTIMATE: \$4,000 / \$6,000

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

Each steady stroke is purposeful in this spidery, meandering distillation of fluid line and colour. Janvier's palette is deliberately restrained yet utterly dynamic, with muted tones of deep magenta and sky blues gently clashing with bursts of vibrant oranges and calming greens.

Beginning in the 1960s, Janvier began exploring the tension between abstraction and representation, blending these elements to varying extents throughout his career. In *The Caller*, much of the work is abstracted but some elements are rooted in representation: the tails that whiplash from the two central "bodies" resemble bulrushes or buffalo tails. The serrated motif at lower centre-right may be an abstraction of the adornments found on numerous objects and belongings of the Dene Suline artisans. Elsewhere in the work, the array of vibrant triangles, squares, chevrons, and lozenge shapes recall the colourful geometric designs and motifs found throughout much of the imagery of the various Plains Indigenous peoples.



67 BOB BOYER, R.C.A. (1948-2004), MÉTIS, *Oil Discovery Days: Poplar Arbor Revisited (Legion [Park?] 54: Poplar Arbor)*, 1998/2001, mixed media on canvas, 24 x 24 in (61 x 61 cm), signed: "BOYER" (recto, lower right); inscribed in red ink by the artist, struck, "Bob Boyer 98" Mixed Media / canvass [sic] / 2' x 2' / "Legion [Park?] 54: Poplar Arbor" to the top salvage, verso; inscribed in graphite by the artist, "2001", to the top salvage, verso; inscribed in black ink by the artist to the masonite support and cardboard dust cover, "Bob Boyer / 2001 / "Oil Discovery Days: Poplar Arbour Revisited""
ESTIMATE: \$3,000 / \$5,000

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

This mixed media work by Bob Boyer is a potent expression of symmetry and symbolism that stands as an approachably sized testament to his signature style, which blends balanced designs with motifs paying homage to the rich visual heritage of Indigenous cultures. Set against an off-white background with subtle texturing, the composition centers around a bold, emerald green diamond which houses the familiar motif of a cross. This central composition is flanked by mirrored shapes in blue with red trim, that are reminiscent of geometric patterns commonly seen in Plains Indigenous objects and belongings. The notations on the reverse reveal a creative journey: Boyer initiated this canvas in 1998 and, in a stroke of reflective evolution, revisited and enriched it in 2001.

JESSIE OONARK



68 JESSIE OONARK, O.C., R.C.A. (1906-1985), QAMANI'TUAQ (BAKER LAKE), *Women with Ulus*, c. 1973-75, coloured pencil over graphite on wove paper, 22.5 x 26 in (57.1 x 66 cm), framed, signed: "ᐅᑦ".

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

Provenance: Eaton's Art Gallery, Toronto; Acquired from the above by a Private Collection, Toronto, 21 November 1978.

Never one to shy away from bold colour and form, Jessie Oonark drew *Women with Ulus* as virtually a rainbow sampler of the feminine forms and symbols. In this lovely drawing the central figure of a young woman wears an eye-popping triangular dress; almost abstract, it reveals Oonark's growing fascination with colour and design for their own sake, which evolved from her earlier interest in traditional clothing and decoration. The candy stripes of blue and orange contrast with the red and green stripes of her impressive *tudliit* (traditional hairsticks) that descend alongside the dress. The young woman smiles directly at the viewer, attended by two women whose clothes transform into the colourful, curved shapes of *ulus* (women's knives).

Oonark's devotion to female imagery and symbolism has been discussed at length by several scholars as a celebration of womanhood and appears in her work throughout the 1970s. Based on the particular imagery of *Women with Ulus* we would date the drawing to c. 1973-75. The central figure is strikingly similar to work on cloth *Woman with Braids and Ulus* from 1973 that was presented that year to HRH Queen Elizabeth II on a visit to Canada. [1] Graphics from the years 1973-75 with similar or related imagery and composition include the famous 1974 print *Big Woman* [2], and the c. 1974 drawing *Face with Ulus* (see First Arts, 4 Dec. 2023, Lot 104).

1. See Ken Mantel et al., *Tuvaq: Inuit Art and the Modern World*, (Bristol, UK: Sansom, 2010), fig. 44, p. 54. That figure wears a long tapering dress with chevron stripes, has hairsticks, and is flanked by ulu-women.

2. See First Arts, 12 June 2023, Lot 37 (print), and Ingo Hessel, *Inuit Art: An Introduction* (1998), pl. 131, p. 163 (drawing).



69 MARION TUU'LUQ, R.C.A. (1910-2002), QAMANI'TUAQ (BAKER LAKE), *Abstract Work on Cloth*, c. 1971-72, stroud, felt, embroidery floss, and cotton thread, 56 x 9 in (142.2 x 22.9 cm), framed, signed: "ᐅᑦ".

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

Provenance: Marion Scott Gallery, Vancouver; Acquired by John & Joyce Price, Seattle.

In our discussion of one of Tuu'luq's greatest masterpieces, *Crowd of People* from 1974 (see First Arts, 14 June 2022, Lot 36), we observed that Tuu'luq's style is decidedly painterly. We would like once again to note Marie Bouchard's comments on Tuu'luq's art: "In constructing her designs, she would engage in a wordless dialogue with her materials, playing with shape and colour, literally using the fabric pieces like swaths of pigment and covering their surfaces with thick embroidery stitching as visually fine and dense as Georges Seurat's pointillist brushstrokes." [1] These comments ring especially true when looking at what is essentially a purely abstract creation, the present *Abstract Work on Cloth*.

Having produced a handful of little cloth "pictures" in the late 1960s, Tuu'luq created several beaded collars at the suggestion of arts adviser Sheila Butler in 1969-70. [2] Bouchard notes that when Butler began distributing larger pieces of material in 1971, Tuu'luq went on to create some "long thin bands of cloth covered with varied embroidery designs" but by 1972 was already creating the larger, more complex compositions for which she is known. [3] Two things become clear to us that are crucial to understanding Tuu'luq's style. First, *Abstract Work on Cloth* was heavily influenced by the patterns of the beadwork pieces. Second, Tuu'luq's abstract aesthetic developed almost immediately and influenced her style going forward, rather than developing over time as a sort of "distillation" of style. Works that are essentially abstract or contain abstract elements appear all through the artist's career.

Very early, very rare, and highly important in the understanding of Tuu'luq's oeuvre, *Abstract Work on Cloth* is also extraordinarily lovely. Its beauty derives from its pristine yet organic abstraction and from its physical attributes. It has the "handmade" quality but also the architectural brilliance of a Gee's Bend quilt. Its slenderness is accentuated by the extreme narrowness of the felt appliqué strips; their subtle earth tones enriched by the varied tracery of the stitches. Glorious.

1. Marie Bouchard, "Negotiating a Third Space: The Works on Cloth of Marion Tuu'luq" in, Marie Bouchard and Marie Routledge, *Marion Tuu'luq* (Ottawa: National Gallery of Canada: 2002), p. 28.

2. See the National Gallery catalogue *Marion Tuu'luq*, cats. 1 and 2.

3. Marie Bouchard, op. cit., p. 28.

MARION TUU'LUQ

MIRIAM QIYUK



70 MIRIAM NANURLUQ QIYUK (1933-2016), QAMANI'TUAQ (BAKER LAKE), *Family Group*, early 1970s, stone, 7.25 x 10.5 x 5.75 in (18.4 x 26.7 x 14.6 cm), unsigned.

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

Provenance: Acquired directly from the artist in Baker Lake by a Canadian Private Collection, early 1970s; Acquired from the above by the present Private Collection, Ontario.

One of Jessie Oonark's eight surviving children (all of whom became artists), Nanurluq was absolutely devoted to her own children and grandchildren, and to her husband Silas. The theme of family groups or large gatherings remained important and consistent throughout her career as a sculptor; it began in the early 1970s with works like this one and included several depictions of large families in boats made well into the 1990s.

As a leading exponent of the Baker Lake carving tradition, "Mrs. Qiyuk's" carving style was not only figurative but quite naturalistic – arguably, more so than that of male peers such as Arnasungaaq and Sevoga. This must have been challenging at times for Nanurluq, especially when she was faced with particularly hard pieces of stone, as was the case with this sculpture. This *Family Group* feels like an intensely personal image; viewers are keenly aware that this family gathering is a joyful one. It no doubt depicts various members of Nanurluq's family: two women (likely the artist and one of her sisters) posing with their children. Each face is carved differently, so the portrayals are high individual. As Alistair Macduff suggested in his description of a very similar work, the various figures "display emotions ranging from the pride and joy on the face of the main figure to the impudence and shyness of the smaller figures. It is a rich extravagance of adults and children..." [1] A lively and utterly charming composition, this is one of the finest examples we have seen.

1. Alistair Macduff and George M. Galpin, *Lords of the Stone: An Anthology of Eskimo Sculpture* (North Vancouver: Whitecap Books, 1982), p. 88.

LUKE IKSIKTAARYUK



71 LUKE IKSIKTAARYUK (1909-1977), QAMANI'TUAQ (BAKER LAKE), *Standing Figure*, c. 1973-75, antler, fur, and metal pins, 15 x 8.75 x 7.5 in (38.1 x 22.2 x 19.1 cm), unsigned.

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

Provenance: Private Collection, Toronto.

As Norman Zepp perceptively suggests in his description of an Iksiktaaryuk drum dance scene: "...the success of these configurations is ultimately determined by the strength and beauty of the individual figures, many of which can stand on their own right" [1]. Indeed, the single standing figures that Iksiktaaryuk created, especially the large ones, are in fact marked by their strength and beauty. The finest ones have a commanding presence and an aura of solemn authority. Some are easily identifiable as shamans; often they are depicted flying, some wear amulet belts, or even sport tusks.

At first glance, *Standing Figure* appears more secular in nature. Closer inspection, however, yields an intriguing and almost imperceptible tuft of fur attached to one of the tines of the antler base. Even if its placement is enigmatic, it is intentional and clearly suggests the presence of the supernatural. Perhaps the tuft is a helping spirit in the form of a bird or a small mammal. *Standing Figure* is one of the largest examples of its type, and ranks among the very finest. Austerely elegant and quietly ecstatic, this image of a solitary man beautifully conveys Iksiktaaryuk's spiritual beliefs and his minimalist aesthetic.

1. Norman Zepp, *Pure Vision* (Regina: Norman Mackenzie Art Gallery, 1986), p. 50.

OVILOO TUNNILLIE

72 OVILOO TUNNILLIE, R.C.A. (1949-2014) f., KINNGAIT (CAPE DORSET), *Woman Shielding Her Face*, c. 2000, stone, 21.5 x 9.5 x 3.25 in (54.6 x 24.1 x 8.3 cm), signed: "ᐃᐃᐃ / ᐃᐃᐃ".

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

Provenance: Collection of John and Joyce Price, Seattle.

Oviloo Tunnillie is rightly heralded as one of the leading sculptors of her generation. With a style truly defined as her own, Oviloos figures are instantly recognizable, and give voice to a woman's point of view and experience. Powerful depictions of women, be they strong, tender, or sometimes tragic, dominated her career and created a canon of work that is like no other.

Like many of Oviloos other female figures, *Woman Shielding her Face* is depicted in a long flowing gown, devoid of any immediate markers of Inuit culture. Her hair drapes down her back, almost to the floor; like a veil, its carved directional texture subtly differs from the graceful flow of the dress. The dress itself could flutter with movement at any moment if the figure were to step back, despite being made of stone. While the woman stands solid and upright, her arms and upper body tilt subtly but dynamically enough to prepare us for drama. With mouth agape in a silent cry of surprise or fear, the woman's rush of emotion is raw and palpable. Even if we the viewers can only guess at the source of her anguish, we instinctively feel her pain. As Darlene Coward Wight summarized in her catalogue essay for the WAG solo exhibition for Oviloos Tunnillie, "Oviloo's generalized female subjects exude the emotions of the human condition that transcend gender and culture. Few carvers have been able to accomplish the abstraction of pure emotion through cold, hard stone." [1] We couldn't agree more.

1. Darlene Coward Wight, *Oviloo Tunnillie: A Woman's Story in Stone* (Winnipeg Art Gallery, 2016), p. 50.



TOONOO SHARKY



73 TOONOO SHARKY (1970-) KINNGAIT (CAPE DORSET), *Bird-Fish Transformation*, c. 2005, stone and antler, 12 x 21.5 x 11 in (30.5 x 54.6 x 27.9 cm), signed: "ᐃᐃ ᐃᐃ".

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

Provenance: An American Private Collection; A Toronto Collection.

Toonoo Sharky was elected as a member of the Royal Canadian Academy of Arts when he was thirty-two years old, making him one of the youngest members in the Academy's history. Astonishingly, by then he had already been carving for twenty-three years and had been a professional artist for about fifteen! Toonoo has been one of the most important Cape Dorset sculptors for over thirty years.

In our December 2022 sale we featured a magnificent *Bird of Prey* by Toonoo which displayed the artist's keen sense of observation as well as his technical prowess (Lot 28). Toonoo deserves his place in the pantheon of Inuit figurative sculptors, but he is equally at ease with surreal and abstract forms as he is with naturalistic ones. At first glance this sculpture appears to present us simply with an abstracted and truncated bird form. Closer inspection, however, reveals a substantial pair of aquatic pectoral fins. But not satisfied with merely depicting exciting subject matter, Toonoo has created a truly dynamic and daringly balanced sculptural composition that seems to defy gravity.

GARY MINAKER-RUSS



74 GARY MINAKER-RUSS (1958-), MASSET, HAIDA GWAII, *Pole No. 29*, May 1988, argillite, 17 x 3.25 x 3.75 in (43.2 x 8.3 x 9.5 cm), inscribed by the artist: "POLE No 29) / (BASE) FROG / 1st. BEAR EATING SALMON / 2nd SEA BEAR WITH FROG / 3rd KILLERWHALE / Top THUNDERBIRD" / CARVED by / Gary Minaker-Russ / MASSET / 5/88".
ESTIMATE: \$12,000 / \$18,000
Provenance: A Vancouver Collection.



Gary Minaker-Russ is one of the masters of the contemporary argillite carving tradition. The fifth of nine children born to Harold Minaker and Eleanor Russ, he began carving as a teenager with his brother Ed and sister-in-law Faye Russ and moved with them to Victoria to concentrate fully on becoming a career artist. He is known for his narrative depictions of Haida myths but has also carved numerous classic pieces such as platters and model poles.

Pole No. 29 wonderfully blends the classical Haida model pole tradition with contemporary flair, featuring elements such as intricate carving, woven figures that interact with tension and drama, and many delightful small details such as figures carved in the ears and chests. A stone of this scale is rare in modern argillite art, and the artist is known to covet great pieces of stone, reserving them for sculptures worthy of the time needed to design and carve a masterpiece. *Pole No. 29* is indeed one such piece – an exceptional example of his personal style and equal to the high standards set by his peers over decades of exploring the possibilities of model pole carving.

Minaker-Russ has built a strong following for private commissions as well as galleries representing his work. He documents all his pieces (thus *Pole No. 29* is a title that reflects his personal record keeping). His work is featured in the 2008 book by Carol Sheehan, *Breathing Stone - Contemporary Haida Argillite Sculpture* (Frontenac House), pp. 130-141.
Gary Wyatt



JIM SCHOPPERT



Jim Schoppert was among the most innovative Alaska Native artists of the 20th century. Born in 1947 in Juneau, he worked at the intersection of Alaskan Native and Euro-American art and life. He received a BFA from the University of Alaska and an MFA from the University of Washington and was adept in a range of media, including ivory engraving, carving, sculpture, printmaking, and painting, all of which he frequently combined in complex multimedia sculptures such as *Seal Dancer Spirit Drum*. While he is best known for the large scale carved and painted abstract wooden panels in which he fragmented and rearranged elements of Northwest Coast formline design, he adapted diverse cultural forms and styles in pursuit of new possibilities for what he called an "uninterrupted" future of Tlingit art.

His drum-dancer masks, for example, are free-standing sculptures begun in 1980 that are based on Yup'ik *kegginaqut* dance masks, shamans' drums, and *yua* (spirit) figures. These works creatively explore and make variations on the conventions of Arctic mask making, combining recurrent motifs found in Yup'ik masks such as large grinning mouths filled with wooden peg teeth, outstretched flippers and paddle-like hands, and feathers or hoops. *Seal Dancer* brings this impulse fully into the round in a dynamic and humorous fashion with a figure whose face emerges from the body of a seal, bent legs and gently swaying feathers evoking the movement of dance. The patterning and bright acrylic palette take on a jubilant nature, combining to transform the historically inspired forms into a contemporary mode.

The stretched gut-skin drum of *Seal Dancer* has been decorated with small painted seals, frolicking across the surface like expressionistic brush strokes which Schoppert considered "abstract movement from a different language base." Inspired by the complexity of Yup'ik masks and dancing, Schoppert combines the guiding source of a dancer's rhythm – the drum – with the language and repetitive beats and strokes of modernist painting, having been equally inspired by and interested in the primitivist pursuits of the Surrealists and Abstract Expressionists. He thus finds new possibilities for Indigenous art in the meeting of the quintessential forms and materials of Alaskan Native art and the visual language of the Euro-American avant-garde, drawing forth the relationship between Alaskan Native artistic heritage and the broader history of Western modernism.

Christopher T. Green, PhD



75 ROBERT JAMES (JIM) SCHOPPERT (1947-1992), TLINGIT, *Seal Dancer Spirit Drum*, 1983, wood, acrylic paint, gut, feathers, and embroidery floss 36 x 24 x 8 in (91.4 x 61 x 20.3 cm), measurements reflect dimensions without custom pedestal, with: 68 x 24 x 12 in (172.7 x 61 x 30.5 cm), signed and dated: "Schoppert 1983".

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

Provenance: Stonington Gallery, Seattle, 2015; Acquired from the above by John and Joyce Price, Seattle.

Exhibited: Seattle, Stonington Gallery, *Masters of Disguise I - Group Mask Exhibition*, 4 - 28 June 2015, cat. no. unknown.

LARRY AHVAKANA

76 LAWRENCE (LARRY ULAAQ) AHVAKANA (1946-), INUPIAQ, *Anatkut At Winter Ceremonial Calling Seal Helping Spirit*, December 2010, red and yellow cedar, ivory, glass, metal beads, with acrylic, ebony, cocobolo, and Honduran mahogany, 25 x 11.75 x 7.25 in (63.5 x 29.8 x 18.4 cm), dated and signed twice: "12 / 2010 / L. Ahvakana".

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

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

Exhibited: Seattle, Stonington Gallery, Alaska, 4 - 27 August 2011, cat. no. unknown.

Lawrence "Larry" Ulaaq Ahvakana is one of Alaska's most celebrated artists. For the last six decades he has created using a wide range of media including wood, stone, bronze, glass, and paint. From 1966-1969, Larry attended the Institute of American Indian Art (IAIA) in Santa Fe, earning a BA in sculpture. From 1970-1972, Larry attended the Rhode Island School of Design (RISD), obtaining a BFA in art. While at IAIA, Larry studied under Apache sculptor Allan Houser (1914-1994), whose influence is especially evident in the faces of Larry's stone and bronze figures. Larry was also among the first Indigenous artists to experiment with glass in his artwork.

"*Anatkut at Winter Ceremonial Calling Seal Helping Spirit* by Larry Ahvakana captures the moment when the Shaman beckons his Seal Helping Spirit Fetish from the Kutuk, or hole in the floor, which happens in a dance performed during the winter ceremonial Messenger Feast." [1] This sculpture is an absolute masterclass in techniques and materials, bringing together a wide range of media and wood types to present this vignette of an Inupiaq medicine man performing a healing ceremony. The human figure is depicted as gaunt and emaciated with a protruding backbone, but the expression on his face is one of serenity. The seal spirit, a miniature of the spirit masks that Larry often creates, is similarly depicted as being at peace and is sharing this calm moment of ceremony with the medicine man. All of the many elements combining to create this harmonious composition are a testament to Larry Ahvakana's skills, craftsmanship, and grounding in his Inupiaq culture.

1. Stonington Gallery, Seattle. *Anatkut at Winter Ceremonial Calling Seal Helping Spirit*. See our online catalogue for link.

Christopher W. Smith



77 UNIDENTIFIED GREENLANDIC ARTIST, *Tupilak*, possibly 1940s or 1950s, stone, 3.5 x 9 x 3.25 (8.9 x 22.9 x 8.3 cm), unsigned.

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

Provenance: A Danish Private Collection; Bruun Rasmussen Auctions, 2014, Copenhagen; Acquired from the above by the present Private Collection, Ontario.

The *tupilak* (plural *tupilek*) was originally a dangerous evil spirit object produced by the bundling together of various animal materials, which when infused by the power of magical incantations could destroy an enemy. *Tupilek* were made and used in secret and disposed of after use. Wooden carvings representing these spirits were carved in the 1930s or earlier. "Classic" *tupilak* spirits are depicted in a crawling position, while the grotesque whale tooth carvings that became popular with tourists and collectors in later decades more typically depict single or stacked demonic figures in upright positions. Bizarre in aspect, they are not usually particularly frightening. With its grotesque face and skeletal crouching animal form, this fine stone *Tupilak* more closely resembles early wooden examples.

78 UNIDENTIFIED GREENLANDIC ARTIST, *Two Standing Figures on Base*, c. 1940s or 1950s, wood and paint, 4.75 x 5.75 x 2 in (12.1 x 14.6 x 5.1 cm), unsigned.

ESTIMATE: \$500 / \$800

Provenance: Collected by a Canadian federal government administrator active in the Eastern Arctic in the 1940s and 1950s; by descent in the family.

These charming doll-like figures are painted to illustrate traditional West Greenlandic festive clothing, in the fashion adopted around 1920. The man's outfit (a white anorak, black trousers, and fancy kamiks) is called *qaqortumaartoq*. The woman's festive clothing is known as *arnatoortoq* and is considerably more elaborate, featuring an anorak with spectacular beaded collar and wrists, decorated short pants, and long kamiks with beautifully designed fronts. The woman's hair is arranged in the traditional topknot style. This work exemplifies Greenlandic folk art at its finest.





NUU-CHAH-NULTH

79 NUU-CHAH-NULTH ARTIST, *Carved Figure*, c. 1880, wood and paint, 20.75 x 3 x 2 in (52.7 x 7.6 x 5.1 cm), measurements reflect dimensions without the custom made stand.

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

Provenance: Christie's, New York, 31 December 1969, Lot 46; Collection of Jim and Marilyn Bergstrom; Christie's, New York, 5 Dec. 1996, Lot 46; An American Collection; Douglas Reynolds Gallery, Vancouver; Acquired from the above by a Vancouver Private Collection, 2006.

Exhibited and Published: *The Box of Daylight*, Seattle Art Museum, September 15, 1983-January 8, 1984; catalogue by Bill Holm, cat. no. 197, p. 116 (see his description).

This enigmatic object, though difficult to define in its use and ceremonial purpose, is nonetheless an excellent example of nineteenth century Nuu-chah-nulth-style sculpture. The head is superbly proportioned and finely finished in this style. Tall, narrow sculptures are typical of Nuu-chah-nulth carving in the mid-to-late nineteenth century, while very early examples (such as those from Captain James Cook's time in the late eighteenth century) were more nearly the same in width and height.

In this sculpture the eye is subtly set back beneath the plane of the eyebrow and features very wide-open eyelids, both characteristics common in Nuu-chah-nulth carving from this period. The nose does not protrude particularly far but includes strongly formed, wide nostril flares, defined by a deep cut on their perimeter that continues down and around the ends of the mouth. The depth of this cut continues around the bottom of the lower lip, providing sure definition of the line between the mouth area and the chin, which protrudes nearly as far as the lips.

The cheek areas rise gently from the shallow cut beneath the eyes and roll down into the much deeper cuts defining the nostril flares. The cheek areas are subtly rounded horizontally and remain at their height down to the jaw line as it turns beneath the mouth toward the somewhat protruding chin.

The small bear figure at the bottom is also typically Nuu-chah-nulth in style. The shape of the eyes on their own plane and the form of the nose are identifying characteristics. A face is painted on the plaque-like torso of the bear, which is framed by the animal's forelegs. Additional Nuu-chah-nulth objects like this are unknown, so the purpose of this sculpturally fine carving remains a mystery.

Steven C. Brown



DAVIE ATCHEALAK



80 DAVIE ATCHEALAK (1947-2006), PANNIRTUQ (PANGNIRTUNG) / IQALUIT (FROBISHER BAY), *Drum Dancer*, c. 1990, stone and antler, 15.75 x 11.5 x 10.5 in (40 x 29.2 x 26.7 cm), signed: "DAVIE ATCHEALAK".

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

Provenance: A Toronto Corporate Collection.

Davie Atchealak was born in the Cape Dorset area but spent most of his career moving back and forth between Pangnirtung and Iqaluit (where he became a protégé and friend of Henry Evaluardjuk). By the early 1970s Atchealak was carving sculptures which garnered immediate recognition and success. [1] Gifted with tremendous skill, Atchealak was also a genius when it came to the structural requirements of sculpture. Without any academic training, he was perhaps the foremost "engineer" of the Inuit art world. Whereas first generation artists, such as his mentor Evaluardjuk, needed to have their sculptures firmly planted on the ground or supported (see lot 81), Atchealak became expert at carving small, cantilevered bases.

This brilliantly executed example shows a muscled drummer leaning slightly to one side while his opposite arm and leg are outstretched. To counter having the sculpture topple under the weight of the raised limbs, Davie has retained just enough stone to support the whole. The genius of Atchealak is how he would almost negate the existence of the base by having his athletic figures seem to be separate and indeed almost sliding off their supports. Brilliant!

1. Atchealak's most famous work, a whale bone *Drummer* from 1974, was for years the auction price record holder for Inuit art when it was purchased by the National Gallery of Canada in 1989. For an illustration see Ingo Hessel, *Inuit Art: An Introduction*, 1998, pl. 74.

HENRY EVALUARDJUK



81 HENRY EVALUARDJUK (1923-2007), IQALUIT (FROBISHER BAY), *Drum Dancer*, mid-late 1970s, stone and whale bone, 15.5 x 14.25 x 8 in (39.4 x 36.2 x 20.3 cm), signed: "HENRY / ᐃᓄᓂᐱᓂᐱᓂᐱ".

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

Provenance: Private Collection, Toronto.

After a career that probably began as early as the 1940s, Henry Evaluardjuk settled in Frobisher Bay in the early 1960s where he accepted a job teaching carving at the local Rehabilitation Centre and acted as mentor to a group of talented younger artists. Although best known as a wildlife artist, primarily for his signature "Henry bears" (see First Arts, Dec. 2022, Lot 136), Evaluardjuk also excelled at depictions of the human figure (see First Arts, Dec. 2020, Lot 92).

By the early 1970s, Davie Atchealak, a Henry protégé, began producing sculptures which gained the young artist immediate accolades and popularity. In what we assume was a spirit of friendly competition, Evaluardjuk seems to have risen to the challenge to create artworks which were both visually dynamic and structurally challenging. Rather than being firmly planted on the ground like his earlier human figures, this wonderfully animated drummer is depicted with one leg raised high above the ground. Henry has supported the weight of his off-centered composition by using a structural support disguised as a landscape element.

KENOJUAK ASHEVAK



82 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., KINNGAIT (CAPE DORSET), *Mother Hawk and Young*, c. late 1960s, stone, 13.25 x 15.5 x 6.5 in (33.7 x 39.4 x 16.5 cm), signed and inscribed: "P.ᐃᐱᐱ / Pᐃᐱ".

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

Provenance: Waddington's Auctions, 10 Nov. 2008, Lot 125 (as "Owl and Young"); Spirit Wrestler Gallery, Vancouver; Collection of John and Joyce Price, Seattle.

Exhibited and published: Spirit Wrestler Gallery, Vancouver, *Kenojuak: The Light of Happiness*, September 14-October 5, 2013 (dated c. 1965 and listed as "Owl and Young"), cat. 90.

This endearing depiction of a mother hawk nestling her young chick appears to be imbued with the maternal love that Kenojuak held for her own children. The artist has combined elements of her personal, distinctive style, such as the almond-shaped eyes, downturned beaks, and simple lines suggestive of feathers to create a tender moment in the life of a young bird. The mother hawk's beak is ajar as if in speech, as the pair look off into the distance. Perhaps she is imparting a lesson in hunting or flying. The younger hawk, still enveloped in the safe embrace of its mother, listens attentively, perhaps envisioning the next stage of its life.

JOHN TIKTAK



83 JOHN TIKTAK, R.C.A. (1916-1981), KANGIQLINIQ (RANKIN INLET), *Mother and Child*, c. 1970, stone, 7.5 x 3.75 x 3.25 in (19.1 x 9.5 x 8.3 cm), signed: "ᐅᐅ".

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

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

Exhibited and published: Inuit Gallery of Vancouver, *Kivalliq Collections*, October 2007, catalogue no. 42.

The pioneer Inuit art scholar and author George Swinton was greatly attracted to the sculpture of John Tiktak and in 1970 chose him for the first major public solo exhibition of an Inuit artist's work. Swinton believed that Tiktak, like Henry Moore, was a genius image-maker who could envision human figures as assemblages of primal forms and open spaces. Already in a 1966 article in *Canadian Art*, Swinton had compared Tiktak to Moore:

His sophistication of form is such that he arrives at primal shapes. And his communication is such that he requires the most elemental statements in content and form: he communicates elemental matter through primal form. Yet in this very simplicity he achieves a sophistication that comes only from struggle with thought and its distillation into form. It is precisely in this regard that he resembles Moore. [1]

Tiktak's sculptural style had been relatively cool and elegant in the early-mid 1960s but became starkly expressive and even brutal before the end of the decade. An old injury sustained while he was working at the Rankin Inlet nickel mine bothered him, and he began relying more on power tools by 1968. The apparent lack of "finesse" in his later works was replaced by ever greater emotional and psychological intensity. Tiktak's figures became increasingly rugged and raw even, but arguably even more powerful. *Mother and Child*, from about 1970, is a particularly moving and poignant example from this period. The mother's visage is almost skeletal, while the child seems to cry for help. Extraordinary.

1. George Swinton, "Artists from the Keewatin" in *Canadian Art* (April 1966: 32-34), p. 34.

KENOJUAK ASHEVAK



84 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., KINNGAIT (CAPE DORSET), *Composition with Arctic Hares, Wolves, and Birds*, c. 1997-98, ink and coloured pencil on paper, 20 x 26 in (50.8 x 66 cm), signed: "P. 0 4 2 4".

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

Provenance: Collection of John and Joyce Price, Seattle.

This work is a striking example of the more intricate drawing style of Kenojuak's later career. Throughout the 1990s, artists in Kinngait were becoming increasingly intrigued with developing their own personal graphic styles even as collectors in the south were becoming more interested in original drawings in addition to prints. The works from Kenojuak in this period show the development of more complex compositions.

While *Composition with Arctic Hares, Wolves, and Birds* has the artist's characteristic symmetry, the various elements have become more complicated and serpentine than in her earlier drawings. The heads of the animals and birds appear in profile and are linked by extravagant, stylized strands that envelop the whole composition. These are ornamented with bright orange orbs that create a striking contrast to the black ink, unifying and enlivening the image. The subject matter becomes more expansive as well; birds and wolves appeared in her drawings frequently; here they are supplemented by Arctic hares. Innovative and modern though this image may be, perhaps it's partly because of the hares that we can't help but see echoes of Kenojuak's very first print, *Rabbit Eating Seaweed*.



85 PARR (1893-1969) m., KINNGAIT (CAPE DORSET), *Women and Hunters with Bear and Walrus*, c. 1964, coloured pencil on wove paper, 20 x 25.75 in (50.8 x 65.4 cm), signed: "<".

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

Provenance: Collection of John and Joyce Price, Seattle.

We are titling this drawing by Parr in deference to Mame Jackson's description of a very similar work in her 1988 exhibition catalogue *Parr: His Drawings*. [1] Although arguably some of the central figures might be children, they certainly dominate an image that seems to emphasize community celebration or encouragement rather than hunting. In her catalogue essay Jackson suggests that Parr's "[h]unting themes are not depicted as specific instances in time but, rather, are removed from historic time and attain an emblematic quality suggesting timelessness and permanence." [2] Thus, the animals seen here do not illustrate captured prey but rather symbolize their part in the cycle of life. This charming and joyful mid-career drawing was likely made a year or so after Parr began using coloured pencils and crayons in 1963.

1. Marion E. Jackson, *Parr: His Drawings* (Halifax: Art Gallery, Mount St. Vincent University, 1988), cat. 15.

2. Ibid., "Parr's Drawings: The Marks of a Hunter" (pp. 5-6:5).



86 NIVIAQSI (NIVIAKSIK) (1908-1959) m., KINNGAIT (CAPE DORSET), *Untitled (Summer Camp Scene)*, c. 1957-58, graphite drawing on cerlox bound notepad paper, 12 x 9 in (30.5 x 22.9 cm), unsigned.

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

Provenance: Collection of John and Joyce Price, Seattle.

Niviaqsi's penchant for precisely rendered silhouetted forms, which favoured clarity over individual characterization, is evident in this superb drawing. At the top are a canvas tent, its posts serving not only as structural supports but as a makeshift drying rack for two pairs of boots, and a fish drying rack. Next, we encounter a familial scene: a son, eager and observant, inspects a captured seal as his father sharpens a knife, preparing to flense it. Below that, four figures are in the process of erecting another tent, which includes collecting stones to secure the walls. At the bottom we see four tethered dogs; at least one of them is eager to join the action. Niviaqsi was a superb draughtsman; we get the impression that he was working to create a single, expansive scene with a sense of perspective.

JOHN TIKTAK



87 JOHN TIKTAK, R.C.A. (1916-1981), KANGIQLINIQ (RANKIN INLET), *Head*, early 1970s, stone, 9.75 x 7.75 x 2.75 in (24.8 x 19.7 x 7 cm), signed: "ᑎᑕ".

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

Provenance: A Private Collection, Toronto.

Famous for his figural sculptures, including those of mothers and children (see Lot 83), Tiktak is also celebrated for his depictions of human heads and faces, carved both singly and in clusters. There are a few early examples, but Tiktak began carving single heads regularly in the mid 1960s (see *First Arts*, 1 Dec. 2020, Lot 16 from 1964-65, and Lot 10 in this sale from c. 1967), and multiple head works soon thereafter. As with his figural works, Tiktak's heads became more raw and even brutal in style by the late 1960s.

This *Head* probably dates from the early 1970s (just after George Swinton's landmark *Tiktak* solo exhibition in 1970). Impressive in both its large size and its ruggedness, it was probably carved from stone scavenged at the old nickel mine site in Rankin Inlet. The large mineral veins and inclusions add to this formidable sculpture's almost primeval feeling of rawness and monumentality.



88 LUCY TASSEOR TUTSWEETOK (1934-2012), ARVIAT (ESKIMO POINT), *Mother and Two Children*, c. 1970, stone, 4.75 x 1.75 x 3 in (12.1 x 4.4 x 7.6 cm), signed: "ᑕᑦ".

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

Provenance: Private Collection, Toronto.

Like her friend and carving buddy John Pangnark, Lucy Tasseor created recognizably figural works in the first few years of her career, even as she was exploring the possibilities of semi-abstraction. *Mother and Two Children* is a masterpiece of Tasseor's early style; carved with supreme subtlety and elegance, the sculpture is strikingly monumental despite its small size. Both the mother and the child she carries gaze skyward; might her second child, seemingly a swaddled infant, be journeying heavenward? Speculation aside, the work is a sensitive and powerfully evocative portrait of maternal love.

89 JOHN PANGNARK (1920-1980), ARVIAT (ESKIMO POINT), *Figure*, c. 1973-74, stone, 6.25 x 6.25 x 2 in (15.9 x 15.9 x 5.1 cm), signed: "ᑕᑦ".

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

Provenance: Private Collection, BC; Acquired from the above by the present Private Collection, Ontario, c. 2019.

We have spoken before about artists who are economical with the materials they use, reducing a piece of raw stone or antler to an essential form when the work is finished. Few artists could do this like John Pangnark, whose subtle and refined carving style distilled the human figure to its pristine essence. This figure has the barest hints of human form; minimalist carved and etched face, and two simple notches for the arms. From there the work blurs into abstraction, with broad planes on either side that feature their own, more amorphous features, surrounded by Pangnark's subtle file marks. Despite its simplicity, this work has a stoic charm to it, a quiet yet forceful presence that holds itself against the Arctic elements.



CHRISTIAN WHITE



90 CHRISTIAN WHITE (1962-), HAIDA, OLD MASSET, HAIDA GWAII, *Sgaan (Supernatural Being)*, 2007, argillite and catlinite, 9.5 x 7.75 x 4.75 in (24.1 x 19.7 x 12.1 cm), titled, signed with artist's stylized initials, dated, and inscribed: "'Sgaan" / Supernatural being / CW 07 / Haida Gwaii'.

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

Provenance: Acquired directly from the artist by the present Private Collection, UK, accompanied by a photo of the artist holding the work.

Christian White has titled this piece *Sgaan* or *Supernatural Being*, referring not to one particular story but the many stories where the natural and supernatural worlds interconnect. The Haida were exceptional ocean travelers and navigated some of the most treacherous waterways in the world – traveling great distances for trade, ceremony and warfare. There are many stories of encounters with the real and supernatural creatures of the sea – ones that dictated adverse weather, tides, currents, and giant swells – smashing canoes and transforming humans into sea creatures. One of the most classic stories is of *Nanasimigat and the Whale*: a killer whale becomes infatuated with a human and lures her into the undersea kingdom. Her rescue is dictated by *Kugann Jaad* (Mouse Woman), who often provides knowledge of the supernatural world to humans to help balance the scales.

Christian White is one of Canada's most celebrated artists. It was obvious from a young age that he was a gifted carver; a collection of his carvings – all produced before turning twenty – was donated to the Saahlinda Naay Haida Museum in Skidegate, and a *Raven Dancer* sculpture carved when he was twenty-one was acquired for the permanent collection of the UBC Museum of Anthropology. His pieces are defined by elaborate use of inlays and narrative depictions of Haida myths that capture a specific moment in the story. In this sculpture, the female figure is riding on the arched back of the killer whale, clinging to the exaggerated dorsal fin as it is about to plunge to the ocean depths, merging together the lives of creatures from two distinct worlds. White's sculptures are meant to be experienced both in the hand, understanding the tactile decisions made by the artist, and visually, with many carved details such as the human face in the blow hole and a few carefully placed inlays of catlinite to add to the visual experience.

White's work is included in many museum and private collections. He continues to live in Haida Gwaii and contributes to the cultural fabric of the Haida, including producing totem poles, canoes, and a ceremonial longhouse. In January of 2025, The Bill Reid Gallery in Vancouver will open the first retrospective exhibition of his art with an accompanying catalogue. This exhibition will be the first opportunity to see a larger collection of his work, and the first time that the Haida will have the opportunity to see a full collection by one of their master artists.

Gary Wyatt



CHILKAT CHILD'S ROBE



91 **TLINGIT ARTIST, CHILKAT KWAAN, *Child's Robe*, c. 1920s, woven wool, dye, and cedar bark, 30 x 29 in (76.2 x 73.7 cm), measurements reflect dimensions with fringe.**
ESTIMATE: \$18,000 / \$28,000
Provenance: Collection of John and Joyce Price, Seattle.



This child-sized Chilkat style woven robe displays a design of indeterminate identity, a common feature of smaller robe designs, which are too small to support the typical level of detail. Nonetheless it is divided into a central and two lateral design areas, each of which displays a simplified yet satisfying arrangement of design elements including eyes and paired U-shapes.

In the central design panel, the placement of eyes and a mask-like face suggest a complete being, including ears. However, these eyes are not set within an ovoid as is the usual case in a formline design. Careful examination also reveals that there is no distinct mouth structure or other details present in a true formline face. When worn, however, the design would appear more complete than it does spread out flat, which was surely within the intent of the pattern board painter.

Other than a slight difference in the length/width proportions common to most Chilkat-style robes, this diminutive example expertly represents the weaving tradition and all robes large and small that have come before it.

Steven C. Brown

92 **KODIAK OR CHUGACH ALUTIIQ (SUGPIAQ) MAKER, *Open Basket*, 19th century, spruce root and maidenhair fern, 9.5 x 12 x 12 in (24.1 x 30.5 x 30.5 cm).**

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

Provenance: Important Private Collection, Pittsburgh, PA.

Alutiiq spruce root baskets, superficially similar to 19th-century Tlingit baskets, were primarily collected from Kodiak Island, Prince William Sound, and Sitka, Alaska. Many now reside in European and Russian collections or were reattributed from Tlingit works. Anthropologist Molly Lee's 1981 study highlighted key features distinguishing them from Tlingit baskets. Lee notes that unlike Tlingit baskets, Alutiiq baskets have "concentric rings of three-strand twining on the base" and a "matte appearance" due to using a different part of the spruce root. Alutiiq design patterns differ, with primary and secondary fields on the top and bottom halves of the basket, respectively. The primary field has banded patterns, while the secondary field has rows of dashes, dots, or both. [1] This basket has a "tern tail/shark's tooth" [2] pattern in the primary field and a grid of alternating-coloured dashes and lines in the bottom half that form a complex grid. Like other Alutiiq baskets, its decoration is accomplished through false embroidery, with the pattern visible only on the outside. Likely from the third or fourth quarter of the 19th century, it is in very good condition for its age.

1. Molly Lee, "'If It's Not a Tlingit Basket, Then What Is It?': Toward the Definition of an Alutiiq Twined Spruce Root Basket Type" in *Arctic Anthropology* (2006, Vol. 43, No. 2), pp. 164-171.

2. Ibid.

Christopher W. Smith



NIVIAQSI



93 NIVIAQSI (NIVIAKSIK) (1908-1959) m., **PRINTMAKER: IYOLA KINGWATSIK** (1933-2000) m. KINNGAIT (CAPE DORSET), *Two Bears Hunting*, 1959 (Dorset Series), stonecut print, 8/50, 16.5 x 21 in (41.9 x 53.3 cm). ESTIMATE: \$6,000 / \$9,000

Provenance: Private Collection, Ontario; by descent in the family.

The mythology surrounding Niviaqsi's life and death is inextricably woven with polar bears, a connection that resonates powerfully through this magnificent print. In *Two Bears Hunting* we encounter two elegantly graceful bear forms, their contours flowing without unnecessary detail. The left bear stands alert, with an air of quiet strength, while the other is perhaps foraging or scenting.

This lovely image is not a typical stonecut print, because it is the background that has been inked rather than the figures. The starkness of the bears' bodies framed against the blue and black ground is arresting, emphasizing their whiteness, and drawing the viewer's gaze. The background, inked with blue and again with black at the bottom, is punctuated with un-inked spots exposing the sheet beneath. This creates a lovely visual effect suggesting stars or gently falling snow against land and winter sky.

Rather than appearing in the 1959 Cape Dorset catalogue, *Two Bears Hunting* is part of the *Dorset Series*. These prints were not distributed through southern galleries but were sold locally and informally to visitors via the West Baffin Eskimo Co-op, making them relatively rare in the art market compared to the more widely available "regular" prints.

94 JOSEPHIE POOTOOGOOK (1887-1958), **PRINTMAKER: KANANGINAK POOTOOGOOK, R.C.A.** (1935-2010) m., KINNGAIT (CAPE DORSET), *With the Raven Comes the Fish*, 1959 #26, stonecut print, 15/50, 17.75 x 12 in (45.1 x 30.5 cm), irregular. ESTIMATE: \$3,500 / \$5,000

Provenance: Collection of John and Joyce Price, Seattle.

Pootoogook was known to be an excellent draughtsman who drew for pleasure on scraps of paper even before James Houston began the printmaking project in Kinngait. Pootoogook's simplified but precise forms were faithfully translated into an evocative stonecut scene by his son Kananginak. The predominantly solid black shapes are lightened by the crisp white details of clothing, *kakivak* (fishing spear), and jigger, adding subtle gleams of contrast. Mirroring the hunter's starkness, the fish below the ice, its belly similarly highlighted, is drawn towards the fisherman's lure, seemingly oblivious to the man's leister that is poised to plunge. Above the tense fishing tableau, a raven is rendered in a simple silhouette, its eye a solitary detail in negative space.

While it is not made clear in any known literature, *With the Raven Comes the Fish* might well suggest that the bird's circling presence heralds a successful catch. Pootoogook matured living a traditional Arctic lifestyle, where fishing was vital to sustained existence, making it crucial to discern possible signs in the natural environment. If the raven were such an omen, we can see why Pootoogook might have chosen to depict a scene that underscores the deep interdependence between nature and survival.



95 TIMANGIAQ PETAULASSIE (1940-) f., **PRINTMAKER: KANANGINAK POOTOOGOOK, R.C.A.** (1935-2010) m., KINNGAIT (CAPE DORSET), *Birds in the Arctic Sea*, 1960 #63, stencil and stonecut print, 24/50, 24.25 x 29.25 in (61.6 x 74.3 cm), framed. ESTIMATE: \$3,000 / \$5,000

Provenance: Collection of John and Joyce Price, Seattle.

Simplicity and motion intertwine beautifully in this work – one of a mere trio of creations by Timangiaq included in the annual Cape Dorset graphic collections. The figures of the birds are unusually cropped, and each is rendered with an almost minimalist simplicity that belies the complexity of their overlapping swimming shapes on the water. Kananginak Pootoogook's skill in stencil and stonecut artistry shines in this work, where the stenciled blue ink appears luminous as the white of the sheet glimmers through, creating an effect akin to sunlight dancing on the water's surface. Against the jet-black ink laid with a stone block interplays with the negative space of the sheet to form these cheerful birds that bob gracefully on the cold Arctic Sea.



TUDLIK

96 TUDLIK (1890-1966) m., **STONECUTTER:**
POSSIBLY KANANGINAK POOTOOGOOK, R.C.A.
 (1935-2010) m., **PRINTMAKER: IYOLA KINGWAT-**
SIK (1933-2000) m., KINNGAIT (CAPE DORSET),
Bird Dream Forewarning Blizzards, 1959 #16,
 stonecut print [1], 16/30, 22.5 x 17 in (57.1 x 43.2 cm).
 ESTIMATE: \$8,000 / \$12,000

Provenance: Collection of John and Joyce Price, Seattle.

A seminal work in the realm of Kinngait printmaking, *Bird Dream Forewarning Blizzards* is notable for being the first print to have a background colour applied with a brayer before the composition itself was printed. This innovative technique gave birth to a backdrop that here pulsates with an earthy red, imbuing the scene with a mottled texture that succinctly evokes the enigmatic realm of a shamanistic vision. The rich russet tones of this backdrop differs from the usual cool hues of blues and purples in other known editions of this work. Printer Iyola's application of saturated black ink against the coloured ground captures Tudlik's hauntingly gaunt image of a human figure that may represent the artist himself, or more likely, a shaman experiencing a trance-induced vision of a formidable bird spirit. Shamans, respected and feared for their supernatural powers, were believed to have the ability to perceive themselves in skeletal or transparent forms, transcending the physical plane. A key aspect of their role involved forecasting or even exerting influence over the weather. Looming over the man is the commanding presence of a spirit bird, a hybrid that melds bird, bear, and possibly human traits, symbolizing the shaman's connection with powerful spiritual entities.

1. Christine Lalonde suggests that the print might be stonecut and linocut (see Christine Lalonde and Leslie Boyd Ryan, *Uuturautiit: Cape Dorset 1959-2009*, Ottawa: NGC, 2009, cat. 5. James Houston identified the print as a stonecut and sealskin stencil in his article "Eskimo Graphic Art" in *Canadian Art*, (Jan. 1960), p. 14.



97 KIAKSHUK (1886-1966) m., **PRINTMAKER:**
IYOLA KINGWATSIK (1933-2000) m.,
 KINNGAIT (CAPE DORSET), *Strange Scene*,
 1964 (1964/65 #21), stonecut print, 21/50,
 framed, sight: 20 x 29.25 in (50.8 x 74.3 cm).
 ESTIMATE: \$2,000 / \$3,000

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

Kiakshuk's most famous print, *Strange Scene* is a powerfully compelling image. The oldest hunter to have become an artist in Cape Dorset, Kiakshuk was known to be a powerful shaman; he mostly steered clear of the subject in his art, but this print is a powerful reminder of this aspect of his life story. His younger cousin Pitseolak Ashoona described her memories of his drawings: "Because Kiakshuk was a very old man, he did real Eskimo drawings. He did it because he grew up that way, and I really liked the way he put the old Eskimo life on paper. I used to see Kiakshuk putting the shamans and spirits into his work on paper."

[1] Although James Houston interpreted the image as representing the Tunik giant Inukpuk, his wife, and a horror-struck hunter, Jean Blodgett and others disagree (see references). We think it likely that the menacing figure on the left (apparently holding the skin of a bear and attended by two creatures devouring a seal) is a shaman, while the other two figures are wife and husband. Indeed, they both appear horror-struck.

1. Pitseolak Ashoona and Dorothy Eber, *Pitseolak: Pictures out of my life* (Montreal / Kingston: McGill-Queen's University Press, 1971), unpag.



98 OHOTAQ MIKKIGAK (1936-2014) m., KINNGAIT
 (CAPE DORSET), *Mother and Child Composition*, 1964
 ESTIMATE: \$3,500 / \$5,000

Provenance: Collection of Terry Ryan, Cape Dorset/
 Toronto, purchased from the artist; Feheley Fine Arts,
 Toronto; John and Joyce Price Collection, Seattle.

Exhibited and Published: Feheley Fine Arts, Toronto,
The Ryan Collection, May-June 1998 (cat. p. 36).

Ohotaq and his wife Gaunaq both began carving occasionally in the 1950s and drawing in the 1960s. It was only after his retirement as caretaker of Peter Pitseolak School in 1999 that Ohotaq was lured back into making art again, becoming something of a star as a drawer of landscapes and a print artist. This tour-de-force composition was purchased from the artist by Terry Ryan and remained in his personal collection for decades. With its daring tripodal configuration and rather enigmatic accoutrements, this sculpture is a remarkable feat of both carving technique and imagination.





PAUTA SAILA

99 PAUTA SAILA, R.C.A. (1916-2009) m., KINNGAIT (CAPE DORSET), *Muskox*, c. 1965, stone, 7 x 9.25 x 3.75 in (17.8 x 23.5 x 9.5 cm), unsigned.
ESTIMATE: \$5,000 / \$8,000

Provenance: A Private Collection, Ottawa; by descent in the family.

Although there are no records of muskoxen having inhabited Baffin Island during historical times, Kinngait artists such as Kananginak and Pudlo depicted these fascinating animals with some regularity, and even Osuitok Ipeelee did so occasionally. Pauta Saila carved them only rarely yet *Muskox*, a superb example from 1962, remains among his greatest masterpieces (see *First Arts*, 5 Dec. 2022, Lot 19). [1]

This endearing *Muskox* is Pauta's reprise of that famous work and dates from perhaps two or three years later. Slightly smaller and carved from a somewhat different stone, it has a similar though not identical pose. With its raised head, dainty hooves, and overall compact form, it might almost be a young animal trying to emulate its older and larger parent. (We see the same thing with some of Pauta's bears, which look distinctly cub-like.) *Muskox* is a delightful and charming addition to the artist's oeuvre.

1. This important sculpture, formerly in the Terry Ryan Collection, has been widely exhibited and published, including in *Sculpture/Inuit* (cat. 142) and Swinton (1972/92), fig. 467.



100 AQJANGAJUK SHAA, R.C.A. (1937-2019) m., KINNGAIT (CAPE DORSET), *Two Walruses*, 1976, stone and antler, 17.5 x 13.5 x 6.25 in (44.5 x 34.3 x 15.9 cm), measurements reflect depth with inset tusks, without: 5 in (12.7 cm), signed and inscribed: "AQJANGAJUK / PULUQ".
ESTIMATE: \$3,500 / \$5,000

Provenance: Feheley Fine Arts, Toronto; Collection of John and Joyce Price, Seattle.

Exhibited and published: Feheley Fine Arts, Toronto, *Dorset Magic: Four Decades of Sculpture from Cape Dorset*, Oct. - Nov. 1999 (unpaginated catalogue).

Aqjangajuk began to carve in the 1950s while still in his teens and would go on to establish himself as one of Cape Dorset's premier artists. Throughout his lengthy career Aqjangajuk portrayed a richly varied repertoire of dynamic subjects, but in his later years preferred to concentrate on solitary dancing drummers and "dancing" walruses. This powerful yet surprisingly charming composition is a somewhat atypical work for the artist; the two rather lithe and sinuous walruses are portrayed as playful opposites and are almost interconnected but for a small gap at the top. The right side up walrus seems to be trying to avoid the thrashing tail of his cavorting upside-down mate. Wonderful!

101 LATCHOLASSIE AKESUK (1919-2000) m., KINNGAIT (CAPE DORSET), *Mother Owl and Chick*, c. 1970, stone, 3.75 x 6 x 4.5 in (9.5 x 15.2 x 11.4 cm), unsigned.
ESTIMATE: \$2,000 / \$3,000

Provenance: Collection of John and Joyce Price, Seattle.

The son of the late great Tudlik (1890-1966), Latcholassie apprenticed at the feet of one of the most beloved first-generation Cape Dorset sculptors. Latcholassie inherited not only his father's skill but also his love of owls. As Jean Blodgett eloquently writes, "On the one hand Latcholassie tends to concentrate on the basic shape and configuration of his form, doing little detail work or surface decoration... On the other hand, even within these restrictions, Latcholassie's presentation of his bird subjects is richly varied. By changes in such things as size, proportion, position, and attributes, he imbues his bird subjects with individuality and character." [1] This charming sculpture has an interesting visual tension, and we love the endearing expressions of both mother and chick.

1. Jean Blodgett, *Selections from The John and Mary Robertson Collection of Inuit Sculpture* (Kingston: Agnes Etherington Art Centre, 1986), p. 35.





102 NICK SIKKUARK (1943-2013) UQSUGTUUQ (GJOA HAVEN), *Somersaulting Figure*, c. late 1990s, antler and stone, 4.5 x 9 x 1.25 in (11.4 x 22.9 x 3.2 cm), unsigned.

ESTIMATE: \$800 / \$1,200
Provenance: A Toronto Collection.

This lithe and sinuous figure is an elegant example of Sikkuark's meticulous craftsmanship and fertile imagination. Absent the trademark addition of sundry natural materials such as horn and fur it is unclear whether it was intended to depict a shaman. This attenuated figure looks gaunt yet also agile, even athletic, like a gymnast or diver caught mid-somersault. It is quite possible that Sikkuark simply saw the potential offered by a meandering section of caribou antler which could be transformed into an atypical yet wonderful work of art.



103 PEGGY EKAGINA (1919-1992), KUGLUKTUK (COPPERMINE), *Female Muskox Shaman*, 1974, stone, 5.75 x 14.25 x 4.5 in (14.6 x 36.2 x 11.4 cm), dated and signed: "74 / EKAGINA".

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

Provenance: A BC Private Collection; Maynard's Fine Art & Antiques, Richmond, BC, 24 April 2019, Lot 228; Acquired from the above by the present Private Collection, Ontario.

Ekagina began carving in the mid 1950s and is widely considered to be the most important Kugluktuk artist. Large pieces of stone were hard to come by in the community, which explains why the great majority of carvings are small figures, or tableau-style works pieced together on bases (the best-known being igloo scenes with removable tops). Ekagina forged her own path, creating mostly animal-human transformation imagery in the form of lovely and haunting sea goddess-like creatures or female shamans. Most are quite small, but *Female Muskox Shaman* is impressively large, very similar to an example in the Winnipeg Art Gallery collection illustrated in Hessel, *Inuit Art: An Introduction* (1998), fig. 39, p. 52. Our version is just as powerfully built yet carved with great sensitivity. We love the way the horns might be mistaken as part of the hairdo framing the woman's gentle face.



104 THULE CULTURE OR EARLY HISTORIC PERIOD INUIT ARTIST, POSSIBLY POND INLET AREA, *Female Figurine*, 19th century or earlier, ivory, 3 x 0.75 x 0.25 in (7.6 x 1.9 x 0.6 cm).

ESTIMATE: \$600 / \$900

Provenance: Collected by William Melville MacLean (1888-1978), the Canadian Post Office official travelling to Hudson Bay, Baffin Island, and Craig Harbour on Ellesmere Island aboard the famous Arctic icebreaker *Nascopie* when it was rechristened the R.M.S. [Royal Mail Ship] *Nascopie* in 1935; by descent in the family.

With its elongated and simplified overall form and minimal features delicately incised onto face and torso, its broad shoulders with truncated arms, and a distinctive topknot, this charming work of art apparently has many of the hallmarks of a Thule-style female figurine. Traded to the original collector in 1935, it is unclear if it was scores or perhaps a couple of hundred years old at the time; almost another century has passed since then. Given its small size, it may have been carved as an amulet and not a toy. This ivory figurine possesses naïveté and elegance in equal measure.



105 INUIT AND POSSIBLY THULE CULTURE MAKERS, EASTERN CANADIAN ARCTIC, *Gaming Pieces*, before 1935, media variable, ivory / ivory and black pigment, the largest: 0.75 x 1.75 x 0.75 in (1.9 x 4.4 x 1.9 cm).

ESTIMATE: \$500 / \$800

Provenance: Collected by William Melville MacLean (1888-1978), the Canadian Post Office official travelling to Hudson Bay, Baffin Island, and Craig Harbour on Ellesmere Island aboard the famous Arctic icebreaker *Nascopie* when it was rechristened the R.M.S. [Royal Mail Ship] *Nascopie* in 1935; by descent in the family.

Small, delicate figures of swimming birds (and sometimes bird-women) were carved already in Thule times and may have been used as amulets. At some point in the Historic Period, they began to be used as gaming pieces for Inuit, who continued to carve the bird figures, usually in more simplified form. At least one of these four pieces is clearly older and are incised with typical Thule-style dot patterns. Likely made by four different artists and at different times, these pieces beautifully encapsulate the stylistic evolution of traditional Inuit artmaking



106 PROBABLY AN EARLY HISTORIC PERIOD INUIT MAKER, POSSIBLY POND INLET AREA, *Comb*, possibly late 19th century, ivory, 3 1/4 x 1 x 0.125 in (8.3 x 2.5 x 0.3 cm).

ESTIMATE: \$400 / \$600

Provenance: Collected by William Melville MacLean (1888-1978), the Canadian Post Office official travelling to Hudson Bay, Baffin Island, and Craig Harbour on Ellesmere Island aboard the famous Arctic icebreaker *Nascopie* when it was rechristened the R.M.S. [Royal Mail Ship] *Nascopie* in 1935; by descent in the family.

Thule Culture art is renowned for its elegantly fashioned ivory tools and personal implements, usually quite simply carved but often beautifully engraved with abstract symbolic designs. This lovely comb probably dates from somewhat later, in the Historic Period, but following the Thule design tradition. While it lacks engraved designs, the comb's form is elegantly tapered rather than square and ends in an interesting – and probably symbolic – harpoon point shape. One can imagine that it might have been suspended with a thong almost like an amulet.

TLINGIT ARTIST



107 TLINGIT ARTIST, Wrangell Island Raven Pole Model Totem, c. 1910, cedar bark and pigment, 28 x 5.75 x 5.5 in (71.1 x 14.6 x 14 cm), unsigned.
ESTIMATE: \$6,000 / \$9,000

Provenance: A Vancouver Collection.

This model pole was produced by an as-yet-unidentified Nuu-chah-nulth carver who worked for the Ye Olde Curiosity Shop in Seattle, Washington, in the first quarter of the 20th century. Poles by this same maker are illustrated on page 173 in the book *1001 Curious Things: Ye Olde Curiosity Shop and Native American Art*. [1]

This large model totem depicts the Tlingit Chief Shakes Raven pole of Wrangell, Alaska. The original pole was carved by Tlingit artist William Ukas (1834-1903) in the late 19th century and was later recreated by the artists of the Civilian Conservation Corps. It was one of the most copied poles of the curio trade in the first half of the 20th century, especially by Nuu-chah-nulth artists working in Seattle. The pole tells the story of Raven bringing the sun, moon, and stars to humanity and depicts, from top: Grandfather Raven in woven hat, the Box of Daylight, Mother Raven, Raven as a human child, and a human figure. The pole is painted in red, green, black, and yellow paints and the back of the pole is shallowly scooped out.

1. Kate Duncan, *1001 Curious Things: Ye Olde Curiosity Shop and Native American Art* (Seattle: University of Washington Press, 2001), p. 173.

Christopher W. Smith



108 ARTHUR SHAUGHNESSY (HEMASILAKW) (1884-1945), KWAKWAKA'WAKW, *Model Totem Pole*, c. 1930s, carved wood and acrylic paint, 31.5 x 13.25 x 4.25 in (80 x 33.7 x 10.8 cm), signed: "Arthur / Gordon / Alert Bay / B.C."
ESTIMATE: \$3,500 / \$5,000

Provenance: Private Collection, Calgary.

Arthur Shaughnessy was an important 20th century Kwakwaka'wakw artist whose work figures into the history of the Northwest Coast Hall in the American Museum of Natural History (AMNH) in New York City. In 1924, having just been released from jail for participating in a potlatch, Shaughnessy was commissioned by ethnologist George Hunt (Tlingit, 1854-1933) on behalf of the AMNH to carve four house posts for their Northwest Coast Hall. [1] These poles still stand in the newly renovated, collaborative space. Shaughnessy also took over teaching art at the St. Michael's Residential School in Alert Bay after Charlie James (Kwakwaka'wakw, 1870-1938) passed away. [2]

This larger model pole features, from top: Kulus (young thunderbird), human (perhaps a medicine man, noting the apron), and eagle. Like his contemporaries, Shaughnessy mostly created forms on his poles through precise painting, although this pole has significantly more carving than most of his model pieces, especially around all of the eyes, the folded wings of the bottom bird, and the human figure's face and apron.

1. Aldona Jonaitis, *From the Land of the Totem Poles: The Northwest Coast Indian Art Collection at the American Museum of Natural History* (New York: American Museum of Natural History, 1988), p. 232.

2. Ira Jacknis, *The Storage Box of Tradition: Kwakiutl Art, Anthropologists, and Museums, 1881-1981* (Washington, D.C.: Smithsonian Institution Press, 2002), p. 285.
Christopher W. Smith



109 TLINGIT ARTIST, Model Totem Pole, c. 1930s or 1940s, wood and pigment, 27.25 x 6.5 x 6 in (69.2 x 16.5 x 15.2 cm), unsigned.

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

Provenance: Private Collection, New York, NY.

This model pole features, from top: jumping killer whale, seal, bear (?), diving raven, two descending killer whales, human, two smaller human faces, and an anthropomorphic face. This pole is carved in red cedar, and while some figures conform to known visual styles, such as the killer whales and diving raven, some of the figures on this pole and the painting style are so idiosyncratic that it is difficult to assign it to a particular First Nation or time period. Based on the killer whales and diving raven figure, it is most likely that this pole is Tlingit in origin. Even so, the surface and paint do show some signs of age and the overall composition is visually compelling.

Christopher W. Smith



JIMMY JOHN



110 JIMMY JOHN (1876-1988), MOWACHAHT/MUCHALAHT (NUU-CHAH-NULTH), *Model Totem Pole*, c. 1950s, wood and pigment, unsigned.

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

Provenance: A Vancouver Collection.

Jimmy John was an important maker who worked in a variety of media through the 20th century, but he is best known for his model poles. Working for nearly a century, his style of carving and painting changed to meet the demands of the market as well as his own needs and abilities as he aged. His earliest works were fully sculptural and featured a lot of bright paints; later, he reduced his palette to just red and black, and eventually abandoned paint altogether in favour of a distinctive chip-style of carving.

This pole reflects John's mid-career style, utilizing red and black paints to create complex and dense designs across its entire surface. It features a raven with a woven hat and spread wings over a bear holding a human figure. The painting is exquisite and plays with positive and negative space within the formline, which depicts killer whale-like forms on the chest of the bird and along the tops of the wings. The pole is mounted on a scalloped, round base.

Christopher W. Smith

DOUG ZILKIE



111 DOUG ZILKIE (1961-), NON-INDIGENOUS, *War Helmet*, 1991, alder wood, operculum, horsehair, acrylic paint, 7.5 x 11.25 x 11.25 in (19.1 x 28.6 x 28.6 cm), measurements reflect dimensions without fringe and custom-made metal stand. signed and dated: "DOUG ZILKIE 1991".

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

Provenance: A Vancouver Collection.

Doug Zilkie is a non-Indigenous artist who began his career as an assistant to Haida master artist, Bill Reid. He worked with Reid on several major commissions, including being one of the eighteen artisans employed for the creation of the monumental sculpture *The Spirit of Haida Gwaii*. Zilkie has also worked with his friend and mentor, Don Yeomans, on numerous projects. Following the completion of the *Spirit of Haida Gwaii*, Zilkie was offered a position as caretaker for an island fishing lodge in receivership; he moved his young family to be the sole inhabitants, a temporary posting that would last for several years. The island had stands of great forest that he was welcome to harvest, provided it was for sculptures being created while stationed at the camp. Zilkie was allowed to remove only sculptures finished or in progress and asked not to leave with a stockpile of cut cedar. He roughed out a number of large-scale pieces (in various stages of completion, which he took home and finished at a later date). This process allowed him to place large, extraordinary pieces on the market, all within a relatively short period of time.

This war helmet is a variation on northern style helmets used in battles; these often had an attached visor for mouth and neck protection. Further body armor was constructed from hides with hard wooden plates (often carved and painted). Some of these battles were fought one-on-one by warriors from two rival nations – demanding a show of superior artistry as well as battle skills. Elements such as the horsehair inlays could reference hair harvested from slaves taken as a spoil of war, and the operculum shell inlay may reference access to shells through trade routes and alliances with other villages and chiefs. (Note: see a rear view of this helmet on the "Our Consultants" page at back.)

Gary Wyatt



112 CHRISTIAN WHITE (1962-), HAIDA, OLD MASSET, HAIDA GWAI, *Earth Mother Weeping*, 2006, patinated bronze, 3/12, 10.25 x 9.75 x 6.5 in (26 x 24.8 x 16.5 cm), measurements reflect dimensions with stone base. inscribed, signed with artist's stylized initials, dated, and numbered: "HAIDA GWAI / CW 06 / 3/12".

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

Provenance: Private Collection, UK.

Christian White is one of the foremost argillite carvers in history. The demand for his work has always been high and, consequently, they leave the studio upon completion and have a very short display time in galleries (often sold before they can be publicly viewed). Wanting to make his work more accessible, White began to consider bronze casting in the 1990s. Editions would allow his work to be seen in multiple locations and have a sustained presence in galleries. Bronze is not inexpensive to cast but for master artists like Christian White, it can offer a price point that allows more collectors the opportunity to own his work. *Weeping Earth Mother* is cast from an original argillite sculpture which Christian knew was an exceptionally large sculpture for the medium, with strong details that also could be captured in the casting mold. To date, this 2006 bronze edition is still the only one he has produced.

The story of *Weeping Earth Mother* is told in many parts with an underlying moral that requires respecting protocols and historic teachings and protecting the natural world. Many variations of the story exist. Here is one: Three boys who disrespected a headdress during a ceremony are cast out to cool down, calm the tensions, and spend time in the forest to learn its many secrets. While fishing, they come across a frog, which tries to weave between them to reach the water. After its several failed attempts, the boys cast the frog into the fire. *Weeping Earth Mother*, who knows and treats all the forest creatures as her children, notices that the frog is missing and after a search, discovers it in the charred ashes at the abandoned camp site. She visits the village, requests an audience with the chief, and demands punishment for the needless taking of a life. Her hag-like appearance receives jeers and comments, but at least one woman understands that this is a person of great knowledge and power. *Weeping Earth Mother* returns to the forest after warning of severe repercussions for ignoring her demands. The woman from the village grabs her child and heads to higher ground. Soon the mountain erupts, and the village is lost in the lava. The survivors cross the hardened lava, and finding a canoe they depart for a distant village bearing a story of great importance. Throughout Haida Gwaii and the northern mainland there are signs of volcanic eruptions that were major events in history.

Gary Wyatt



113 FRED DAVIS (1955-2014), HAIDA, *Spirit of the Orca*, c. late 1990s, mastodon ivory, abalone, wood, and testing 18 kt gold, 2.5 x 2.25 x 1.5 in (6.3 x 5.7 x 3.8 cm), inscribed on the base in an unknown hand, "648"; unsigned.

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

Provenance: Spirit Wrestler Gallery, Vancouver, BC; Acquired from the above by the present Private Collection, UK.

Fred Davis, known for miniatures across mediums, ranks top among his Haida artist peers. His passion for intricate detail fueled his preference for miniature sculptures over jewellery. This choice allowed him to delve into narrative storytelling and exceptional detail, necessitating that his sculptures be held in the hand or closely examined, as demonstrated by the present lot. *Spirit of the Orca* captures the whale's ghost-like appearance beautifully; it is carved in semi-opaque ivory with thin fins and an exaggerated dorsal fin, allowing light to activate the sculpture. The abalone shell base mimics water patterns, reflecting light into the arching whale. Strategically placed inlays animate the forms, drawing the viewer into fine details that can only be experienced at close range.

Gary Wyatt



114 JAMES DANIEL SAWYER (1969-), HAIDA, MASSET, *Eagle and Hummingbird Bracelet*, 2005, testing 14 kt gold, 0.5 x 2.5 x 2 in (1.3 x 6.3 x 5.1 cm), circumference: 7 in (17.8 cm), 28.5 g titled, dated, inscribed and signed with artist's initials: "EAGLE + HUMMING BIRD [sic] / '05 / 14k / JS".

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

Provenance: Spirit Wrestler Gallery, Vancouver, BC; Acquired from the above by the present Private Collection, UK.

James Sawyer, a Haida artist from the Skidegate Giidins Clan, was raised in Vancouver but remained connected to his heritage through his uncle and fellow artist, Doug Wilson. In 1992 he moved to Haida Gwaii to immerse himself in his culture and work with prominent Haida artists and has been a career artist since 1997. Sawyer primarily works in silver and gold, crafting classic Haida jewelry pieces characterized by tight crosshatching and sharp details, as demonstrated in the present lot. The Haida have only two clans, Eagle and Raven, with the former depicted on this bracelet, governing marriage and inheritance of key roles. However, the hummingbird has become increasingly popular in jewellery. Symbolizing good luck as well as safe, prosperous journeys, it is ideally suited for the wrist of any global traveler.

Gary Wyatt

- 115 KIAKSHUK** (1886-1966) m., KINNGAIT (CAPE DORSET), *Standing Mother and Child*, c. early 1960s, stone, 7.25 x 4.25 x 3 in (18.4 x 10.8 x 7.6 cm), unsigned.

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

Provenance: Estate of Nina Rodale Houghton, wife of the late Arthur A. Houghton, President of the Metropolitan Museum of Art, Carmichael Farm, Queenstown Maryland; Potomack Company Auctions, Alexandria, VA, 22 October 2020, Lot 8028; Acquired from the above by the present Private Collection, Ontario. Arthur Houghton may have acquired this work through his association with James Houston.

Carved from the distinctively sharp green Kinngait stone so indicative of the late '50s and early '60s, this work is a lovely, gentle depiction by Kiakshuk. The mother stands, gesturing to the viewer and speaking, or at least meaning to with an open mouth. Her young child wants to be involved in the conversation, having forced its head far out of the hood to peer at the viewer as well. The mother's body is subtly tilted to take the weight of the child leaning forward, a pose many mothers know well! The details of this scene are simple and definitive, much like Kiakshuk's drawn and printed lines; a gently curving hairline on the mother that peaks from her hood, the thick, comforting trim around the hood itself, and the low swoop of the amautiq's tail, all small details that bring a work to life.



- 116 POSSIBLY QAQAQ (KAKA) ASHOONA** (1928-1996) m., KINNGAIT (CAPE DORSET), *Woman in an Amautiq*, c. early to mid 1950s, stone, 9.5 x 7 x 3.25 in (24.1 x 17.8 x 8.3 cm), unsigned.

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

Provenance: An Ottawa Collection.

Son of the beloved graphic artist Pitseolak and brother to the gifted sculptor Kiugak, Qaqaq stands at the pinnacle of Cape Dorset sculpture from the mid 1950s, alongside the great Niviaqsi and Sheokjuk Oqutaq. This lovely woman is carved from an incredibly dense and heavy stone which was in common usage in Dorset prior to the discovery of local serpentine quarries. We suspect that the charmingly rustic style of this work dates it to the earlier part of the 1950s. We love how the joyous smile on the subject's face radiates warmth and personality.

- 117 JAMASIE TEEVEE** (1910-1985) m., KINNGAIT (CAPE DORSET), *Standing Owl*, c. 1960, stone, 8.25 x 3.75 x 4.25 in (21 x 9.5 x 10.8 cm), signed: "↳L'".

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

Provenance: Private Collection, Ottawa.

One can easily be forgiven for mistaking this charming *Standing Owl* as a work by either Tudlik or Latcholassie Akesuk. At first glance the sculpture appears to owe a stylistic debt to the father and son duo, but on closer inspection one notices distinct differences. Birds by Tudlik tend to be short and stout, whereas this sprightly fellow seems rather lean and lanky. We love this owl's rather bemused expression. Jamasie Teevee was a highly regarded graphic artist, but only a very few sculptures by him have been documented. We wish he had carved more.



- 118 KUPPAPIK RAGEE** (1931-1995) m., KINNGAIT (CAPE DORSET), *Sea Spirit or Shaman*, early 1960s, stone, 9 x 18 x 3 in (22.9 x 45.7 x 7.6 cm), signed: "d<A".

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

Provenance: Maynard's Fine Art & Antiques, 6 November 2019, Lot 157; Acquired from the above by the present Private Collection, Ontario.

The early 1960s saw numerous Kinngait artists focus on subjects related to the spirit world (see First Arts Nov. 30, 2021, Lot 21 and Dec. 4, 2023, Lot 51), thus preserving a vital aspect of Inuit culture in the face of tremendous change. This large and beautiful sculpture depicts either a sea spirit or a shaman transforming into a sea creature. If the latter, the shaman might be swimming to the ocean depths to find and placate an angry Sedna in the hope that she might release her bounty. While we have offered several sculptures attributed to the artist, this powerful opus clearly bears his signature.



JOHN KAVIK



119 JOHN KAVIK (1897-1993), KANGIQLINIQ (RANKIN INLET), *Waving Man*, c. 1973-75, stone, 9.5 x 6.25 x 3.25 in (24.1 x 15.9 x 8.3 cm), signed: "b6".
ESTIMATE: \$3,500 / \$5,000

Provenance: Collection of Stanley and Jean Zazelenchuk, New Brunswick, purchased in 1973 or 1975 at the Sanavik Co-op, Baker Lake.

Kavik lived for decades in Utkuhiksalingmiut territory near Chantrey Inlet well north of Qamani'tuaq (Baker Lake) – he was a childhood friend of Luke Anguhadluq – and was relocated there before settling in Rankin Inlet. He regularly visited family and friends in Baker Lake including his daughter the celebrated textile artist Naomi Ityi, and often carved there while "on vacation." Kavik carved *Waving Man* in the stone favoured by Baker Lake sculptors at the time. It was no doubt harder than that which he normally used, but it polished well and lends this fine sculpture – one that is pure Kavik in its ruggedness and stance – a soupçon of elegance.

121 MARC ALIKASWA (1928-2008), ARVIAT (ESKIMO POINT), *Family Group*, late 1980s, stone, 12.25 x 13.75 x 7.75 in (31.1 x 34.9 x 19.7 cm), unsigned.

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

Provenance: An American Private Collection; Treadway Gallery, Cincinnati, OH, 24 November 2019, Lot 190; Acquired from the above by the present Private Collection, Ontario.

Before his move to the Hudson Bay coast Marc Alikaswa lived inland near the famous Ennadai Lake camp led by Aulatjut and his wife Nutaraaluk. A cheerful, unassuming man, he was however admired as a spirited drum dancer who travelled south to perform on numerous occasions. The great majority of Alikaswa's works are small and modest carvings, whereas his monumental pieces can be powerful and evocative sculptures. This *Family Group* combines these qualities beautifully. Expansive and massive, the image is utterly charming as well. We feel the solidity of the stone and sense the rawness of its manufacture but are also attracted by the disarming nature of the woman's welcoming gesture and the simple yet expressive faces of the couple.



120 JOHN KAVIK (1897-1993), KANGIQLINIQ (RANKIN INLET), *Pot with Figures*, early 1970s, unglazed bisque-fired ceramic, 6.75 x 5.25 x 5.25 in (17.1 x 13.3 x 13.3 cm), unsigned.

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

Provenance: Collection of John & Joyce Price, Seattle.

Kavik used the coil method to form both his large and smaller ceramic pots. But he would fashion each of the small human figures separately, applying his little "sculptures" – very reminiscent of his small stone figures – to the sides of the pot. Like many of his small pots, this one is bisque fired only; only glazed pots would have undergone a second firing, and Kavik was apparently not much interested in working with glazes. Here both the individual figures and the finished pot have a wonderfully primal feeling and immediacy much in keeping with Kavik's rugged style.



122 ELIZABETH NUTARAALUK AULATJUT (1914-1998), ARVIAT (ESKIMO POINT), *Mother Nursing a Child*, c. 1980, stone, 9 x 8 x 6 in (22.9 x 20.3 x 15.2 cm), unsigned.

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

Provenance: Private Collection, France; An Ottawa Private Collection.

Having endured periodic starvation and forced relocations during the first half of her life, Elizabeth Nutaraaluk created works that are frequently haunting in their stark simplicity. Her most moving works offer a mixture of raw beauty and elemental form combined with an almost visceral emotional punch. This extraordinary sculpture delivers both in spades. Furthermore, it is perhaps unique in the artist's oeuvre in its depiction of a semi-nude female figure nursing (rather than simply holding) her young child. The mother gazes upwards as if beseeching the heavens to grant her baby some milk. Nutaraaluk was fiercely devoted to her family and carved to help support them until finally constrained by weakness and blindness in her old age.

ROBERT RIDLEY



123 ROBERT RIDLEY (1855-1934), HAIDA, *Model Hollow Back Totem Pole*, c. 1900-1915, cedar wood and pigment, 16 x 5 x 3.25 in (40.6 x 12.7 x 8.3 cm), measurements reflect dimensions without later added metal base, with: 16.25 x 3.5 x 3.5 in (41.3 x 8.9 x 8.9 cm), with remnants of an affixed typeset label.
ESTIMATE: \$2,000 / \$3,000
Provenance: Private Collection, New York, NY.
Robert Ridley was born in the village of Masset on Haida Gwaii. He was a prolific maker of model totem poles, although he also created model canoes, house models, masks, and feast spoons. Ridley carved at least one full-sized pole, completed in 1925, which was posthumously raised sometime between 1941 and 1945 in Thunderbird Park in Victoria. [1]
This is likely an earlier carving by Ridley and is a bit blockier than some later pieces by him. It appears to be a house post model that features a bear grasping its extended tongue over a raven. The pole shows significant weathering and age, but retains much of its original burgundy, yellow, white, green, and black pigments. The back is deeply hollowed out and features an old, fragmented paper label that seems to have once read "By Indians on Queen Charlotte Islands," the former colonial name of Haida Gwaii.
1. Reciprocal Research Network. Object information for MOA object A2227. See online catalogue for link.
Christopher W. Smith



124 ROBERT RIDLEY (1855-1934), HAIDA, *Model Totem Pole*, c. 1933, yellow cedar wood and paint, 18.75 x 4.5 x 4.5 in (47.6 x 11.4 x 11.4 cm), inscribed in graphite in an unknown hand: "ALASKA / [36?] / [Fred?] Jones."
ESTIMATE: \$2,500 / \$3,500
Provenance: A Vancouver Collection.
This model pole features an eagle, killer whale standing on its flukes, and raven. It's inscribed "Alaska" with a date of 1936 and what appears to be the name of the collector. The figures are painted in Ridley's signature red, white, green, and black and the back of the pole is deeply hollowed out. It's likely that this pole is a later example of Ridley's work given the posthumous date and slightly askew face of the killer whale. The overall composition and painting are classic Ridley and bear a strong resemblance to several pieces in public collections.
Born in the village of Masset on Haida Gwaii, Robert Ridley was a prolific maker of model totem poles, although he also created model canoes, house models, masks, and feast spoons. Ridley carved at least one full-sized pole, completed in 1925. This pole was posthumously raised sometime between 1941 and 1945 in Thunderbird Park in Victoria. [1]
1. Reciprocal Research Network. MOA object A2227. See online catalogue for link.
Christopher W. Smith



125 RAYMOND WILLIAMS (1933-1988), DITIDAHT/NUU-CHAH-NULTH, *Mask*, 1956, cedar wood and acrylic paint, 12.5 x 7.5 x 3.5 in (31.8 x 19.1 x 8.9 cm), inscribed and dated in an unknown hand in ink: "KETCHIKAN / ALASKA / AUG 17 - 1956".
ESTIMATE: \$1,000 / \$1,500
Provenance: Private Collection, New York, NY.
Raymond Williams was a second-generation carver for the Ye Olde Curiosity Shop (YOCS) in Seattle and perhaps the most well-known member of the renowned Williams family of model totem pole makers. This unusual mask is an earlier, more eccentric style that pairs strong sculpture with a total paint coverage of stippling, dashing, formline elements, and diagonal lines. The mask probably depicts a medicine man with a frog emerging from his mouth and a small human figure on his forehead. The figure is flanked by two reptilian creatures that may represent sea monsters. It's possible that Ray drew inspiration for this mask from the many zoological samples and ethnographic objects in the YOCS shop at the time. YOCS would often wholesale the work of local Seattle artists to Alaskan shops in the 1950s and 1960s, which explains the inscription about Ketchikan on the back.
Christopher W. Smith

126 JIMMY JOHN (1876-1988), MOWACHAHT/MUCHALAHT (NUU-CHAH-NULTH), *Model Totem Pole*, c. 1930s, wood and acrylic paint, 16.25 x 3.5 x 2.5 in (41.3 x 8.9 x 6.3 cm), unsigned.
ESTIMATE: \$1,000 / \$1,500
Provenance: Private Collection, Calgary, AB.
Jimmy John was an important maker who worked in a variety of media through the 20th century, but he is best known for his model poles. Working for nearly a century, his style of carving and painting changed to meet the demands of the market as well his own needs and abilities as he aged. His earliest works were fully sculptural and featured a lot of bright paints, later reducing his palette to just red and black, and eventually abandoning paint altogether in favour of a distinctive chip-style of carving.
This pole is from Jimmy John's earlier style that incorporates bright paints with clean sculptural elements. The pole depicts, from top: eagle, owl, and a sun mask over a pair of eyes in pill-shaped ovoids. The pole is quite thin and elegant when viewed in profile and, from the front, features a subtle taper from bottom to top.
Christopher W. Smith



127 NUU-CHAH-NULTH ARTIST, *Model Totem Pole*, 28 July 1908, carved wood and acrylic paint, 13.5 x 3.25 x 2.5 in (34.3 x 8.3 x 6.3 cm), inscribed in an unknown hand in graphite: "9 1/2 / 2.60"; dated in an unknown hand in graphite: "July 28, 1908"; inscribed in an unknown hand in graphite: "WELLS".
ESTIMATE: \$1,500 / \$2,500
Provenance: Private Collection, Calgary, AB.
A well-sculpted and painted two-figure model depicting an eagle over a squatting bear. The pole features original old paints in dark green, light green, red, black, orange, and white. Although this pole is almost certainly Nuu-chah-nulth, it does reflect more northern influences in the proportions of the figures and the roundness of the sculpture. The rendering of the eagle is especially impressive, as the carver was able to capture the tension and intensity of a stalking eagle in its pose. The pole is dated July 28, 1908, and is in very good condition for its age.
Christopher W. Smith





128 TLINGIT ARTIST, PROBABLY SITKA, ALASKA, *Model Totem Pole*, c. 1930s, cedar wood and acrylic, 24.25 x 2.75 x 3 in (61.6 x 7 x 7.6 cm), unsigned.
ESTIMATE: \$3,500 / \$5,000

Provenance: A Vancouver Collection.

This large and intricate pole reflects the craftsmanship and high standards of Tlingit model pole makers in the 1930s. There is an unusual amount of openwork for the time period that can really be appreciated in the profile view of the sculpture. This pole is likely the work of a Sitka Tlingit artist based on its large, toothy muzzles, prominent arching brows that define the upper portions of the figure's heads, and skinny, black-painted arms and legs. The figures are highly stylized, but appear to depict, from top: bear, human bending a stick, seal head, bear or sea lion with tongue protruding, human, and what appears to be the head of a wolf. The pole is painted in vivid old blue-green, black, and reddish pigments.

Christopher W. Smith

129 TLINGIT ARTIST, *Model Totem Pole*, c. 1890, alder wood, 22.25 x 3.5 x 2.5 in (56.5 x 8.9 x 6.3 cm), unsigned.
ESTIMATE: \$1,200 / \$1,800

Provenance: Private Collection, Maine; Private Collection, Calgary.

This unusual and sculptural Tlingit pole reflects an earlier style of model totem that emphasized fully round forms and incorporated structures within the carving to highlight and differentiate figures. This pole features from top: bear, eagle clasping salmon, and frog. The face of the eagle is rendered in a distinctive style, with the beak and eyes emerging from the shelflike forehead and pointing straight down. The formline elements on this pole are also highly individualistic, showing a strong curvature and compression from the top side, giving them the appearance of being inverted. It is likely that this maker could be identified in the future based on these distinctive features.

Christopher W. Smith



130 ATTRIBUTED TO JACK JAMES (c. 1902-1980), KWAKWAKA'WAKW, *Sisiutl and Bird Headdress*, c. 1970s, cedar wood, cedar bark, acrylic paint, cotton cordage, wool cloth, dimensions variable, overall: 7 x 12 x 12.25 in (17.8 x 30.5 x 31.1 cm), apparently unsigned.
ESTIMATE: \$3,000 / \$5,000

Provenance: Butterfield & Butterfield Auction, their sticker affixed verso, inscribed, "4559"; A Vancouver Collection.

This Sisiutl and bird headdress is attributed to Gilford Island Kwakwaka'wakw artist Jack James, who was primarily known for his masks and model poles. Like other Gilford Island artists from this period, James was fond of white undercoats and bright paints to create contrast and emphasize forms in his work. The headdress features a Sisiutl (double-headed sea serpent) and waterfowl, perhaps a loon, with a woven cedar bark head ring and red cloth liner. This headdress is perhaps based on a Sisiutl and loon headdress that was photographed and published by Edward S. Curtis (1868-1952) in his spanning photographic project, *The North American Indian*.

131 CHARLIE MICKEY (c. 1910-1988), HESQUIAHT, NUU-CHAH-NULTH, *Model Totem Pole*, c. 1960s, cedar wood and acrylic paint, 16.75 x 3.25 x 5 in (42.5 x 8.3 x 12.7 cm), unsigned.
ESTIMATE: \$2,500 / \$3,500

Provenance: A Canadian Private Collection; A Vancouver Collection.

Along with Jimmy John and the Williams family, Charlie Mickey was one of the 20th century Nuuchah-nulth artists really pushing to preserve and promote Nuuchah-nulth art. Unlike his contemporaries, though, Mickey utilized a style that incorporated more historic formal Nuuchah-nulth elements. Mickey's distinctive model poles are characterized by the exaggerated proportions of his animal figures and the inclusion of Nuuchah-nulth wolf masks on most examples. This pole features, from top: eagle, wolf mask, bear, and whale. Unlike many of Mickey's pieces from this period, this pole is painted in black, red, white, yellow, and green.

Christopher W. Smith





137 ABRAHAM TALIRUNILI P.O.V. (1927-1994), INUKJUAK (PORT HARRISON), *Kneeling Mother with Two Children*, 1980, stone, 17.75 x 11.25 x 12 in (45.1 x 28.6 x 30.5 cm), dated and signed: "80 Δ Δ Δ Δ Δ Δ". ESTIMATE: \$4,000 / \$6,000
Provenance: Collection of John and Joyce Price, Seattle.
The son of the great Joe Talirunili (see Lot 29), Abraham moved from Puvirnituk to Inukjuak in the late 1940s where he was given the nickname "P.O.V." (shortened from Povungnituk) to differentiate him from Abraham Nastapoka. Abraham only began to carve after 1950, so his style fits completely within the Inukjuak aesthetic. Abraham P.O.V. sculptures are easily recognizable with their gentle, corpulent figures, and lovely hoods framing faces with large, almond-shaped eyes. Here we see a densely compact yet surprisingly dynamic family composition. We love how the mother seems nonplussed despite the mountaineering efforts of her somewhat caffeinated younger boy. Indeed, her gaze, and that of her older child, is almost hypnotic in its serenity. For a similarly superb composition by the artist see Ingo Hessel, *Inuit Art: An Introduction*, pl. 60, p. 81.



138 ANNIE TIMANGIAK PAPIGATOK (1929-), SALLUIT, (SUGLUK), *Kneeling Woman with Qulliq*, c. 1956, stone, 10 x 4.25 x 5.25 in (25.4 x 10.8 x 13.3 cm), inscribed with artist's disc number. ESTIMATE: \$3,500 / \$5,000
Provenance: A Canadian Private Collection; Waddington's Auctions, Dec. 7, 1988, Lot 133; Images Art Gallery, Toronto; John and Joyce Price Collection, Seattle.
Exhibited and published: Art Gallery of Windsor, *Sugluk: Sculpture in Stone*, traveling exhibition, 1986-1988. Catalogue by Ted Fraser and Michael Neill (Windsor: AGW, 1992), cat. 16, p. 62.
In our July 2021 sale (Lot 41) we presented a magnificent *Mother with Two Children* by Mary Sanaaq Papigatok, pointing out that very little is known of her life and career. Alas, the same can be said of her sister-in-law Annie Timangiak. Both artists left behind very small bodies of work, but the known examples are impressive. The early to mid 1950s witnessed a wonderful but woefully brief period of artistic expression in Salluit. More than half of the artists were women and many of the best sculptures depicted maternal scenes or women engaged in scenes from traditional camp life. This beautifully rendered sculpture depicts a kneeling woman holding a stone qulliq (oil lamp), perhaps symbolically as a "keeper of the flame."

139 DAVIDIALUK ALASUA AMITTU (1910-1976), PUVIRNITUK (POVUNGNITUK), *Walrus Capsizing a Man in Kayak*, c. mid to late 1960s, 5.25 x 13.75 x 7 in (13.3 x 34.9 x 17.8 cm), inscribed: "DAVIDEALUK / [disc no.] / POV". ESTIMATE: \$2,000 / \$3,000
Provenance: An Ottawa Collection.
Davidialuk was a true storyteller who has been justly celebrated for his obsession for depicting dramatic scenes from stories and legends from Nunavik (Arctic Québec) in his sculptures and prints. Folk tales often freely mixed fanciful creatures and mythical narratives with snippets of remembered local but also personal history. This dramatic sculpture reminds us of Davidialuk's 1962 stonecut print *Upset by His Prey* which presents a capsized kayak hunter fending off a walrus. Both sculpture and graphic may illustrate the same event, showing the potential risk to Inuit hunters who pursue marine mammals that are at once massive and massively powerful. The walrus's strength and hunter's shock are beautifully conveyed by the churning waters around the kayak.



140 JOE TALIRUNILI (TALIRUNNILIK) (1893 or 1899-1976), PRINTMAKER: LUCY AMARUALIK (1934-2005), PUVIRNITUK (POVUNGNITUK), *Story About Hunters Lost in Icebergs While Hunting Seals*, 1975 #32, 7/50, stonecut print, 24.25 x 28 in (61.6 x 71.1 cm). ESTIMATE: \$1,000 / \$1,500
Provenance: Collection of John and Joyce Price, Seattle.
Joe Talirunili, arguably the most celebrated artist in the region of Nunavik, showed no signs of slowing down in his final years. This print is one of the few from his last additions to the Puvirnituk print collection and continues his great tradition of "drawing things that I knew a long time ago." [1] Frenzied hunters paddle through icebergs (represented by large, unbroken printed parts of the stone block used to make the print), attempting to hunt seals under the watchful eyes of several of Talirunili's distinctive owls. An impressively large owl lords it over the entire composition. By quirkily combining Joe's two favourite subjects - umiaq adventures and owls - this print beautifully sums up this beloved artist's career.
1. Joe Talirunili in *Povungnituk 1975: Prints / estampes* (Montreal: Fédération des coopératives du Nouveau-Québec, 1975), unpaginated.



141 INUIT ARTIST, CENTRAL CANADIAN ARCTIC, *Two Ivory Muskoxen*, c. early to mid 1950s, each ivory and black inlay, one: 1.5 x 2.25 x 0.75 in (3.8 x 5.7 x 1.9 cm), the other slightly smaller, each unsigned.

ESTIMATE: \$600 / \$900

Provenance: Collected by a federal government administrator during his travels in the Eastern and Central Arctic in the 1950s; by descent in the family.

When one thinks of Inuit Art, the great tradition of small carved ivory miniatures comes to mind as a style within the genre; delicate and skilled handling can translate some of the largest Arctic fauna into something to be held in the palm of your hand. The chunky proportions and form of this pair are reminiscent of the many muskoxen carved by Mark Tungilik, an artist known for his own distinctive miniature style. With each of these muskoxen sporting a charming little smile, you can't help but smile yourself!



142 INUIT ARTIST, CENTRAL CANADIAN ARCTIC, *Siksik (Ground Squirrel)*, early 1950s, ivory, black inlay, and red pigment, 1 x 2.75 x 1 in (2.5 x 7 x 2.5 cm), unsigned.

ESTIMATE: \$700 / \$1,000

Provenance: Collected by a federal government administrator during his travels in the Eastern and Central Arctic in the 1940s and 1950s; by descent in the family.

The petite scale of miniature works in Inuit art has always been a source of delight and enjoyment. How further pleasing then, to have such personality within a work as well! This *Siksik* (Arctic Ground Squirrel) is as dynamic as he is darling, leaning back on his paws and with his fur puffed up against the cold, or an unseen antagonist. The inlay details of the paws and face further give action and movement to this endearing little sculpture, one of the most charming of its type we have ever seen.



143 INUIT ARTIST, EASTERN CANADIAN ARCTIC, *Two Ivory Caribou*, c. early 1950s, each ivory and black inlay, the first: 1.25 x 0.5 x 1.75 in (3.2 x 1.3 x 4.4 cm) / the second: 1.75 x 2 x 0.5 in (4.4 x 5.1 x 1.3 cm), each unsigned.

ESTIMATE: \$500 / \$800

Provenance: Collected by a federal government administrator during his travels in the Eastern and Central Arctic in the 1940s and 1950s; by descent in the family.

Where some depictions of Arctic wildlife can be simply illustrative of the species, certain artists take the time to depict the life and habits of the animals they are carefully recreating. This portrayal of a pair of caribou, amazingly small in person, captures the gentle, delicate grace of the animals as if they were real. The standing caribou takes a small, half step forward while the other is settled on the ground with legs folded under. Both sport dainty antlers, further pointing to an artist with an incredibly skilled and patient hand.



144 INUIT ARTIST, POSSIBLY KIMMIRUT (LAKE HARBOUR), *Hunter and Dogs Approaching a Polar Bear*, late 1940s or early 1950s, ivory, stone, and black pigment, 2.5 x 5 x 3 in (6.3 x 12.7 x 7.6 cm), unsigned.

ESTIMATE: \$600 / \$900

Provenance: Collected by a federal government administrator during his travels in the Eastern and Central Arctic in the 1940s and 1950s; by descent in the family.

Even before the first major exhibition of Inuit art in Southern Canada in 1949, Kimmirut (then called Lake Harbour) had a thriving local carving economy. Artists such as Sheojuk Oqutaq (1920-1982) and Davidee Itulu (1929-2006) specialized in small-scale vignettes of Inuit camp life as far back as the mid-1940s. While perhaps not by Sheokjuk or Itulu, this action-packed scene beautifully captures both the spirit of the hunt and the spirit of this earliest period of "modern" Inuit art. The bear alone is well worth the price of admission!



145 HISTORIC PERIOD INUIT ARTIST, EASTERN CANADIAN ARCTIC, *Grazing Caribou*, probably 1935, ivory and black pigment, 1.25 x 3.75 x 0.75 in (3.2 x 9.5 x 1.9 cm).

ESTIMATE: \$400 / \$600

Provenance: Collected by William Melville MacLean (1888-1978), the Canadian Post Office official traveling to Hudson Bay, Baffin Island, and Craig Harbour on Ellesmere Island aboard the famous Arctic icebreaker *Nascopie* when it was rechristened the R.M.S. [Royal Mail Ship] *Nascopie* in 1935; by descent in the family.

This naïve yet exquisitely beautiful *Grazing Caribou* is a fine example of late Historic Period Inuit art. The animal's long, low proportions probably reflect the piece of ivory the artist had to work with. The lovely look of polished ivory tends to imbue small works with a feeling of preciousness. This fine sculpture easily transcends that, possessing a truly special sense of grace.



146 HISTORIC PERIOD INUIT ARTIST, EASTERN CANADIAN ARCTIC, *Whistle*, 1935 or earlier, bone or ivory, wood, baleen(?), and black pigment, 3 x 0.5 x 0.5 in (7.6 x 1.3 x 1.3 cm).

ESTIMATE: \$400 / \$600

Provenance: Collected by William Melville MacLean (1888-1978), the Canadian Post Office official traveling to Hudson Bay, Baffin Island, and Craig Harbour on Ellesmere Island aboard the famous Arctic icebreaker *Nascopie* when it was rechristened the R.M.S. [Royal Mail Ship] *Nascopie* in 1935; by descent in the family.

Though simple in form and function, this is a superbly crafted and truly lovely object. It does not have the look of a work made for "quick sale," and was surely made by an extraordinarily gifted hand. This *Whistle* is very much in the spirit of works of art created by Inuit in response to the influx of sailors, whalers, and other foreign visitors in the Arctic in the 19th century. Inuit carved both traditional and European-style objects for the newcomers, sometimes as commissions, during the so-called "Historic Period" which extended through the first half of the 20th century.



THE FIRST ARTS TEAM

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



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

ingo@FirstArts.ca



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

info@FirstArts.ca



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

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

info@FirstArts.ca



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

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CONSULTANTS

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

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

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

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

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

Christopher T. Green, Ph.D. is a New York-area based writer and scholar whose research, teaching, and curating focus has included modern and contemporary Native North American art and material culture, and the global representation and display of Indigenous art and culture. His current research focuses on contemporary Tlingit art and the interrelation of 20th century Northwest Coast Native art and Euro-American modernism. He currently serves as visiting assistant professor of Art History at Swarthmore College.



Lot 13 (back view)

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ARTIST INDEX

Inuit and Inupiaq Artists

AHVAKANA, Lawrence	76
AKESUK, Latcholassie	101
AKPALIAPIK, Manasie	15
ALASUA, Aisa Qupirualu	2
ALIKASWA, Marc	121
AMITTU, Davidialuk Alasua	139
ANGHIK RUBEN, Abraham	52
ANGUHADLUQ, Luke	42
ARNASUNGAAQ, Barnabus	23
ASHEVAK, Karoo	39
ASHEVAK, Kenojuak	12, 13, 26, 58, 59, 60, 82, 84
ASHOONA, Qaqaq (Kaka)	116
ASHOONA, Shuvina	61
ATCHEALAK, Davie	80
AULATJUT, Elizabeth Nutaraaluk	122
AVAALAAQIAQ TIKTAALAAQ, Irene	132
EKAGINA, Peggy	103
ELIJASSIPIK	3
ENNUTSIK	1
ETUNGAT, Abraham	7
EVALUARDJUK, Henry	81
IKSIKTAARYUK, Luke	71
IKUTAAQ, David	44
IPEELEE, Osuitok	50
ITTULUKA'NAAQ, Martha	134
KAVIK, John	43, 119, 120
KIAKSHUK	97, 115
MAMNGUQSUALUK, Victoria	133
MIKI, Andy	25
MIKKIGAK, Ohotaq	98
NIVIAQSI (NIVIAKSIK)	86, 93
NUTARAALUK AULATJUT, Elizabeth	122
OONARK, Jessie	20, 41, 68
PANGNARK, John	9, 24, 89
PAPIGATOK, Annie Timangiak	138
PARR	85
PETAULASSIE, Timangiaq	95
PIQTOUKUN, David Ruben	53, 54
POOTOOGOOK, Josephie	94
POOTOOGOOK, Kananginak	135, 136
POOTOOGOOK, Paulassie	8
P.O.V., Abraham Talirunili	137
QAULLUARYUK, Ruth	40
QIISIQ, Johnny Pakarti	5
QIYUK, Miriam Nanurluq	21, 70
QIYUK, Silas	45
RAGEE, Eegyvudluk	27, 28
RAGEE, Kuppapik	118
RUBEN, Abraham Anghik	52

RUBEN PIQTOUKUN, David	53, 54
SAILA, Pauta	6, 51, 99
SAILA, Pitaloosie	14
SEVOGA, Peter	11
SHAA, Aqjangajuk (Axangayu)	100
SHARKY, Toonoo	73
SIKKUARK, Nick	102
TAKKIRUQ, Nelson	34
TALIRUNILI, Joe	29, 140
TASSEOR TUTSWEETOK, Lucy	88
TEEVEE, Jamasie	117
TIKTAALAAQ, Irene Avaalaaqiaq	132
TIKTAK, John	10, 83, 87
TUDLIK	96
TUNNILLIE, Oviloo	72
TUTSWEETOK, Lucy Tasseor	88
TUU'LUQ, Marion	69
UGYUK, Charlie	35
ULLULAQ, Judas	49

First Nations and Métis Artists

ALEXCEE, Frederick	57
BOYER, Bob	67
DAVID, Joe	48
DAVIS, Fred	113
DICK, Beau	30
DIESING, Freda	47
EDENSHAW, Charles	19
HOULE, Robert	65
JAMES, Jack	130
JANVIER, Alex	66
JENSEN, Scott (adopted)	64
JOHN, Jimmy	110, 126
JONES, Paul	16, 37
LIPSON, Courtney (adopted)	64
MINAKER-RUSS, Gary	74
MICKEY, Charlie	131
MORRISSEAU, Norval	31
REID, Bill	46, 63
RIDLEY, Robert	123, 124
RIVET, Rick	32
SAWYER, James Daniel	114
SHAUGHNESSY, Arthur	108
SHILLING, Arthur	33
SCHOPPERT, James	75
WALTON, Rudolph	56
WHITE, Christian	90, 112
WILLIAMS, Raymond	125
YUXWELUPTUN, Lawrence Paul	62
ZILKIE, Doug (non-indigenous)	111

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