

# INUIT & FIRST NATIONS ART

June 1, 2026



First Arts



## INUIT & FIRST NATIONS ART AUCTION

Monday 1 June 2026 at 7:00 PM ET

Previews and Sale to be held at  
550 Queen Street East, Suite 300, Toronto  
**NEW LOCATION**

### PREVIEWS

Friday, May 29	12 PM - 5 PM
Saturday, May 30	10 AM - 5 PM
Sunday, May 31	10 AM - 5 PM
Monday, June 1	10 AM - 3 PM

or by appointment

In addition to our public previews, our experts are also happy to show lots, answer your questions, and provide virtual consultations by video call. Our team can also provide thorough and comprehensive condition reports, additional images, and videos. We welcome your inquiries at [info@firstarts.ca](mailto:info@firstarts.ca) or 647-286-5012.

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Photography by Miles Wheeler and Julie MacDonald.

# First Arts

300-550 Queen Street East, Toronto, Ontario, M5A 1V2  
647-286-5012 | [info@firstarts.ca](mailto:info@firstarts.ca)  
All lots may be viewed online at [FirstArts.ca](https://FirstArts.ca)

### 1 UNIDENTIFIED INUIT ARTIST

KINNGAIT (CAPE DORSET)

*Standing Woman in Amautiq*, c. 1955

stone, 7 x 3.25 x 2 in (17.8 x 8.3 x 5.1 cm)  
unsigned.

#### PROVENANCE

An American Private Collection.

This charming figure hails from Kinngait, carved from dense rock in the years prior to the discovery of local serpentine deposits. While the sculpture is classic early Kinngait it lacks enough visual clues to attribute it to any one of the wonderful sculptors active in the mid-1950s. This *Standing Woman in Amautiq* is more restrained in its stylization than works by Kiugak or Qaqaq, though one may still catch hints of both Niviaqsi and Kiakshuk. We also wonder whether this might be an early work by either Aoudla Pee or Qaunaq Mikkigak. There is something magical about this piece which is somehow simultaneously rudimentary and refined. Sometimes less is more!

MBL

CAD 900 – 1,200



### 2 SHEOKJUK OGUTAQ

(1920-1982) KINNGAIT (CAPE DORSET)

*Swimming Loon, Looking Back*, c. 1970

stone, 3.25 x 6 x 2 in (8.3 x 15.2 x 5.1 cm)  
unsigned.

#### PROVENANCE

Collection of John and Joyce Price, Seattle.

In our November 2023 sale we featured another elegant Sheokjuk loon from the John and Joyce Price collection. Whereas the previous loon was depicted facing frontwards, the present example is looking backwards, perhaps checking on errant loonlets. While Sheokjuk's oeuvre includes all manner of subject matter, he is best remembered in his later career for his loons. We marvel not only at the unsurpassed quality of Sheokjuk's favourite subject but also at how he avoided the formulaic with countless variations on the theme.

MBL

CAD 1,200 – 1,800



### 3 LUKTA QIATSUK

(1928-2004) KINNGAIT (CAPE DORSET)

*Running Goose*, mid-1970s

stone, 3 x 12.25 x 8 in (7.6 x 31.1 x 20.3 cm), measurements reflect dimensions without later added pegged base.  
signed, "ᐱᐱᐱ P-Q".

#### PROVENANCE

Acquired in the mid-1970s, directly from the Kinngait Co-op by the present Private Collection, Ontario.

While his subject matter was varied, Lukta Qiatsuk most often depicted birds in both his graphics and sculpture. This work, which depicts a bird in the flurry of a running takeoff from water, is captured in the moment before it becomes airborne. Each element in this sculpture conveys acceleration, from the beak and one wing stretching forward, to the powerful running feet. Even the markings in the stone seem to support the sense of momentum. One can almost hear the noise of the feet slapping the water!

PF

CAD 2,500 – 3,500

### 4 JAYKO PITSEOLAK

(1925-D) KINNGAIT (CAPE DORSET) / IQALUIT (FROBISHER BAY)

*A Proud Mother with Four Children (Self Portrait?)*, c. late 1960s / early 1970s

stone, 8.75 x 7 x 5 in (22.2 x 17.8 x 12.7 cm)  
signed and inscribed with artist's disc number, "JAYKO / E71164".

#### PROVENANCE

An American Private Collection.

Originally from Cape Dorset, Jayko Pitseolak moved with her family to Iqaluit by dogteam in 1955. In a 2001 Nunatta Sunakkutaangit Museum project, she recalled having eight children, with only four surviving, suggesting this may be a depiction of the artist with her own children. Whether or not this is a self-portrait is not necessary to know. It remains a warm and tender family group in any case. The central mother figure dominates the composition, her broad, rounded form serving as the physical and emotional centre of the work. She is not merely accompanied by her children but seems to contain them, her body expanding around them so fully that they appear almost to emerge from her body itself. That sense of enclosure is deepened by the warm brown, oxidized stone, whose mellow, earthy tone gives the surface a feeling of warmth and shelter.

ND

CAD 1,000 – 1,500





### 5 PUDLO PUDLAT

(1916-1992) KINNGAIT (CAPE DORSET)

*Raven with Fish, 1963 #37*

Printmaker: LUKTA QIATSUK (1928-2004) KINNGAIT (CAPE DORSET)  
stonecut, 18 x 24 in (45.7 x 61 cm), framed  
13/50

#### PROVENANCE

Collection of John and Joyce Price, Seattle.

In *Raven With Fish*, an early print, Pudlo plays with contrast to marvellous effect. Set starkly against the handmade paper, the bird is raven by title more than appearance, transformed into a strange, feral being with gnashing teeth and a ragged spray of head plumage, all the more unexpected beside the careful patterning of its wings. The fish, by contrast, is rendered with sharp specificity, its scaled body and splayed tail making its recent capture feel unmistakable. Printmaker Lukta Qiatsuk sharpens the tension through colour, setting the dense black of the predator against the deep red hum of its prey. Best of all is the mood, where menace tips toward something exaggerated and comical.

ND

CAD 2,500 – 3,500

### 6 PUDLO PUDLAT

(1916-1992) KINNGAIT (CAPE DORSET)

*Spirit with Symbols, 1961 #49*

Printmaker: LUKTA QIATSUK (1928-2004) KINNGAIT (CAPE DORSET)  
stonecut, 22 x 17.5 in (55.9 x 44.5 cm), framed  
14/50

#### PROVENANCE

Collection of John and Joyce Price, Seattle.

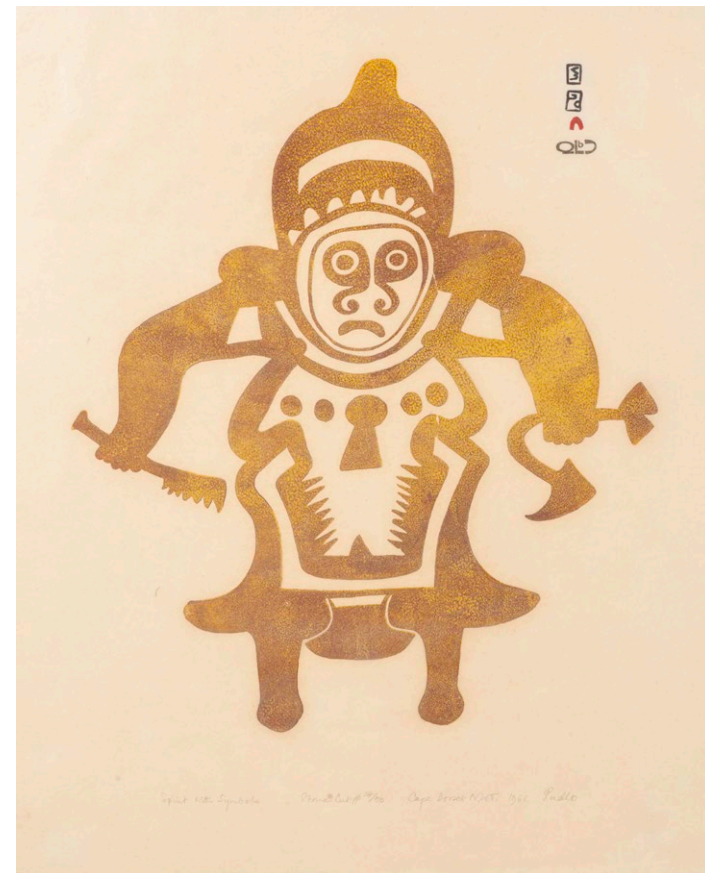
An illuminating glimpse into the South's early, and at times rather clumsy, involvement in art production in the North is the present print. Despite its title — likely assigned by a *qallunaat* individual involved in the printmaking process — the work is pushed toward a reading that Pudlo did not endorse. The artist, himself, discussing the source drawing with Marion Jackson, described the figure not as a spirit or shamanistic being but as a woman holding "little brooms and a dustpan" and later, in the same conversation, as a "backscratcher and seaweed" [1]. When asked directly whether she was meant to represent a shaman, Pudlo bluntly replied, "No, I don't think of her as a shaman, maybe only you do" [2]. Regardless of whether one reads the imagery as earthly or supernatural, the golden yellow ink and spare, emphatic design give the print a striking visual presence.

1. Pudlo Pudlat, as cited in Jackson, *Pudlo: Thirty Years of Drawing*, 1990, p. 105.

2. *Ibid.*, p. 51

ND

CAD 2,000 – 3,000



### 7 PUDLO PUDLAT

(1916-1992) KINNGAIT (CAPE DORSET)

*Bird Shaman, early 1960s*

stone, 4.75 x 5.5 x 3.5 in (12.1 x 14 x 8.9 cm)  
unsigned.

#### PROVENANCE

Ex. Coll. Terrance "Terry" Ryan, Toronto/Kinngait (Cape Dorset);  
Feheley Fine Arts, Toronto;  
Acquired from the above by John & Joyce Price, Seattle.

Though sculpture was never Pudlo Pudlat's main pursuit, works like this make clear how readily his graphic instincts could take sculptural form. The bold incised lines that pick out the eyes, nose, mouth, and other features feel entirely of a piece with the assertive draftsmanship of his prints and drawings.

Equally characteristic is his handling of the stone. Where many Kinngait sculptors brought their surfaces to a high polish, Pudlo leaves much of the material in its natural state, preserving its roughness, weight, and tactile presence.

PF

CAD 1,200 – 1,800



### 8 LATCHOLASSIE AKESUK

(1919-2000) KINNGAIT (CAPE DORSET)

*Bird, c. 1970*

stone, 3.75 x 3.25 x 1.25 in (9.5 x 8.3 x 3.2 cm)  
unsigned.

#### PROVENANCE

Ex. Coll. Marcia and Harry Klamer, Toronto;  
Feheley Fine Arts, Toronto, their sale "Small Sculptures by Great Artists", 2001;  
Acquired from the above by John & Joyce Price, Seattle.

This sculpture is compact and carefully balanced; its simplified form captures the essence of a bird, gleeful yet also restrained. In keeping with the sculptural style of Kinngait sculptor Latcholassie Akesuk, the subject is defined by outline, with detail held to a deliberate minimum. Here, the curve of the body, the slightest suggestion of wings, and the poised stance are underscored by Akesuk's signature blocky bird feet, rather than naturalistic features such as incised lines defining feathers. While it has been titled *Bird* since its time in the Klamer Collection, the round face with defined eyes, nose, and mouth suggests that this was perhaps intended to be a transformation bird/human.

PF

CAD 500 – 800



### 9 UNIDENTIFIED INUIT ARTIST

INUKJUAK (PORT HARRISON)

*Family Fishing Scene*, c. 1955

stone, bone, ivory, metal, and sinew, 6.25 x 7 x 5.25 in (15.9 x 17.8 x 13.3 cm)  
unsigned.

#### PROVENANCE

Private Collection, London, Ontario;  
Acquired from the above the present Private Collection, Toronto.

While we are fortunate to know the names of many of the early pioneers of Inuit sculpture, a large number remain unidentified. Fortunately, despite their lack of identifying marks, many works can almost certainly be assumed to be by the same hand. This remarkable tableau bears an uncanny stylistic resemblance to the wonderful *Family with Fish* from the Swinton Collection at the Winnipeg Art Gallery (G-60-140). While bone or ivory inlay was common in Inukjuak in the first half of the 1950s, these ivory faces are amongst the most expressive and lifelike examples we have seen. One wonders if the artist ceased to carve or if their style evolved in a different direction. One tantalizing theory, although impossible to prove, is that the composition of both this work and *Family with Fish* calls to mind the work of Ennusiak, who migrated from Nunavik to Baffin Island. Though improbable, it is far from impossible.

Regardless of authorship, what makes this tableau so impressive is the ambition packed into its small scale. We are treated by the artist to a vivid snapshot of daily life, complete with tools, catch, and even a convincing sense of surrounding space. Our eye skips eagerly from one detail to the next, from the pierced stone base that evokes holes in the ice, to the *kakivak* lifted high with its catch, then over to the woman, already busy, carrying both fish and *ulu*, the latter soon to be put to use. Most astonishing of all is the tiny ivory hand of the baby tucked inside the woman's *amautiq*, a detail so delicate and so unexpected that we cannot recall ever having seen another quite like it.

All together, the abundance of incident gives the work extraordinary life. It feels like a real moment of Arctic existence *caught on the wing*, full of movement, purpose, and invention.

FA

CAD 3,500 – 5,000



### 10 UNIDENTIFIED INUIT ARTIST

INUKJUAK (PORT HARRISON)

*Striding Polar Bear*, early-mid 1950s

stone and ivory, 7.5 x 10.5 x 5 in (19.1 x 26.7 x 12.7 cm)  
unsigned.

#### PROVENANCE

Collection of John and Joyce Price, Seattle.

Is this masterful bear the work of Amidlak, Elijassiapik, Eli Weetaluktuk, or someone else altogether? While the authorship of this snarling apex predator is a matter for scholarly debate, there is no questioning the undeniable charm of this *Striding Polar Bear*. The stunningly marbled stone, common to Inukjuak in the early 1950s, lends an almost cartographic feel to the bear, its striations resembling traced terrain. While the shape of the sculpture is elegant and sensuous, the bear retains its innate ferocity. There is no doubting the fact that this is a powerful creature on the prowl.  
MBL

CAD 4,000 – 6,000

### 11 UNIDENTIFIED INUIT ARTIST

NUNAVIK (ARCTIC QUEBEC)

*The Patient Hunter*, c. 1949 to early 1950s

stone, antler, string, and graphite, 5.5 x 5.5 x 4.75 in (14 x 14 x 12.1 cm)  
unsigned.

#### PROVENANCE

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

This sculpture belongs to a group of early works that have surfaced over the years, all sharing a similar refinement and each unsigned and most often unattributed, a reminder that the value of an artwork lies not in authorship but in the way it holds our attention.

Here, the pale limestone face, set into the dark green-black stone of the parka, has a striking presence. Its features are cut with delicacy and are heightened with graphite. The brows arc lightly. The narrow, almond-shaped eyes taper upward at the outer corners. The nose is crisply established but it is the mouth that affects us most: two short curved incisions forming a faint downturn that lend the figure an air of stoicism, even quiet resignation, as though he awaits the moment to plunge his spear into the icy water to take his catch.  
ND

CAD 1,200 – 1,800



## 12 JACKOPOSIE OOPAKAK

(1948-2015) IQALUIT (FROBISHER BAY)

*Totemic Arrangement of Inuk and Arctic Animals in Balletic Balance*,  
c. early-mid 1980s

ivory, stone, and black inlay, 16 x 3.5 x 3.25 in (40.6 x 8.9 x 8.3 cm)  
signed, "JACKOPOSIE".

### PROVENANCE

Private Collection, Toronto.

Raised on the land at Cumberland Sound near Pangnirtung, Jackoposie Oopakak learned to carve early from his adoptive father, Oopakak. When he moved to Iqaluit in the 1970s to study jewellery making, this training gave further sharpness to an already gifted hand. Both jewellery and ivory carving demand confidence at a small scale, along with exactness, delicacy, and an instinct for how intricacy can be held together with grace.

This exacting sensibility is unmistakable here: every transition from one figure to the next has been handled with care, so that the composition feels intricate without ever turning crowded. While Oopakak uses the long sweep of the tusk as the essential armature for his composition, the work's real strength lies in the way each form is locked into the next through his delicate undercutting, narrow intervals, and carefully preserved openings, which give the carving lift and clarity, allowing each animal and the human figure to register cleanly within the tall, ascending structure.

In this work, from the base upward, the carving rises like a crescendo. At its foundation, a bear braces itself against the stone base, solid and grounded, its weight giving the composition its opening note. Above, the hunter emerges within the upward sweep of the tusk, caught in a poised exchange with the fish held before him. From there, the composition begins to gather momentum. A whale rises above, with a walrus tucked within the curve of its fins. Above that, a seal arcs overhead, crowned by a bird that bears a narwhal on its back. The narwhal, in turn, supports another seal along the line of its tusk, and at the summit a long-necked goose or swan bends forward in a near genuflection, serving as the final element. Each figure draws the eye higher through a sequence of lifts, bends, and delicate counterbalances.

What is most striking is the *rhythm* of it all. Without the bear at the base, the composition would have no clear point of departure. From that grounded beginning, no figure feels isolated, nor does any merely rest upon another. Each responds to the last in a carefully orchestrated progression, so that by the time the eye reaches the uppermost bird, the whole composition has risen to its highest register: the final clear note in a sculptural symphony of ascent. Beautiful.

ND

CAD 6,000 – 9,000



## 13 MATIUSIE IYAITUK

(1950-) IVUUVIK

*Iqalullamiluuq Dancing to her Own Beautiful Music*, 1997

stone, antler, and black inlay, 16.5 x 21 x 21 in (41.9 x 53.3 x 53.3 cm)  
titled, signed, and dated, "Iqalullamiluuq / Dancing to / her own beautiful / music / ᐱᐱᐱᐱᐱᐱ / 97".

### PROVENANCE

Images Art Gallery, Toronto;

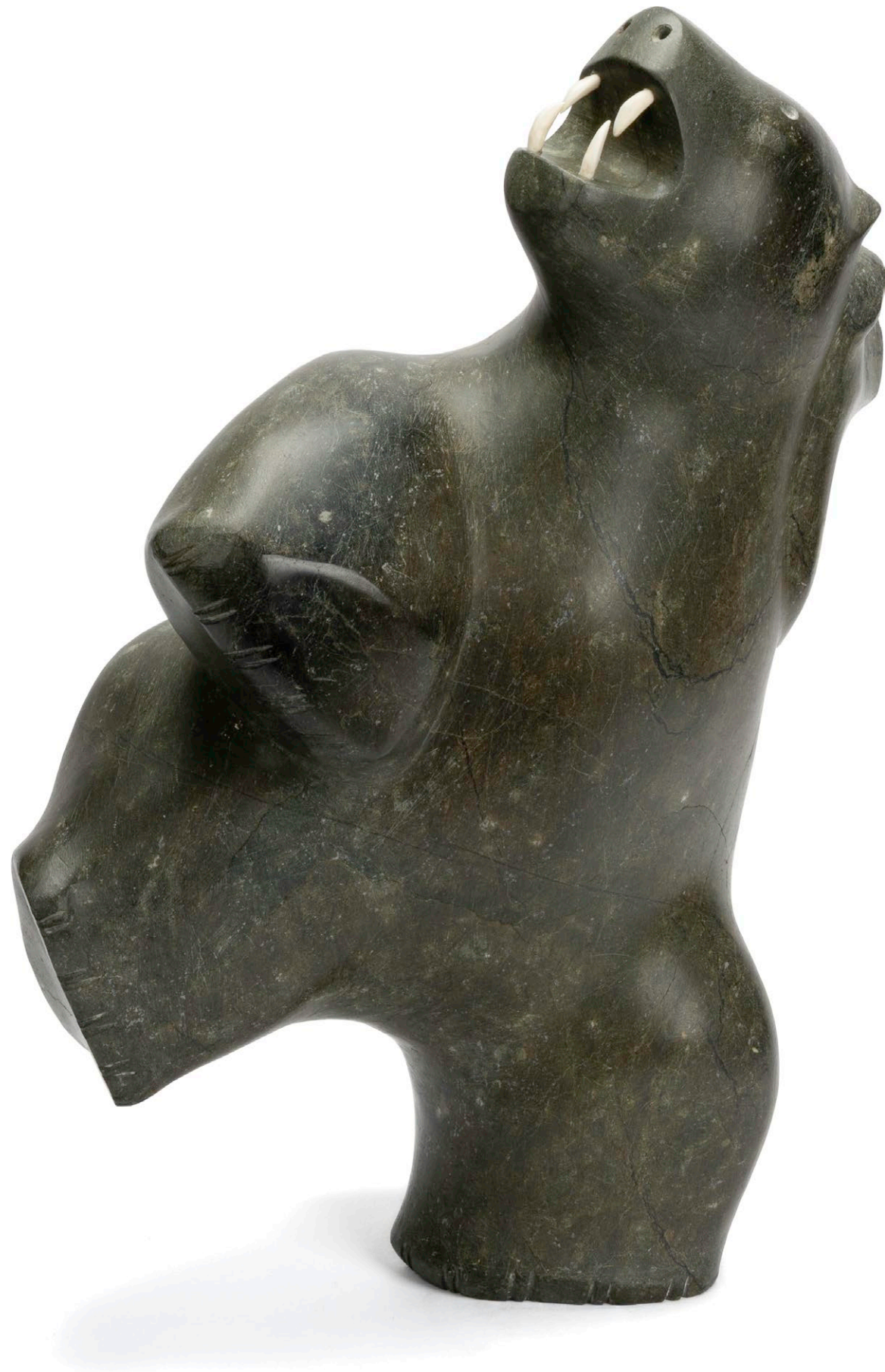
Acquired from the above the present Private Collection, Toronto.

Matusie came to sculpture in earnest relatively late in life. Though he had experimented with carving as a teenager, it was not until his thirties, after years of other work, including a job as a police officer, that he was able to give himself over to art making fully. A Canada Council grant made that leap possible and set the course for his career as an artist. He quickly established himself as a major talent and is particularly admired for works that combine a variety of materials to wonderfully imaginative effect.

To our eye, *Iqalullamiluuq Dancing to her Own Beautiful Music* is among the artist's most exuberant and theatrical works. Here, the figure's rounded, swelling body is carved from luminous green stone, polished to a beautiful high sheen. Set into the body on either side are large sections of antler tine that form arms that lift and cant outward in a dancing gesture, while the great palmated section of antler projecting from her midsection surges forward as something between instrument, motion, and music made tangible.

ND

CAD 3,000 – 5,000



It is natural that people may have assumed that the strongest works from the Collection of John and Joyce Price were behind us. This Pauta should put that notion to rest.

Once in the Klamer Family Collection and later acquired by John and Joyce Price, this *Dancing Polar Bear* has now been in two of the most formidable private collections of Inuit art. Its return to auction is, therefore, no ordinary reappearance but signals the arrival of a work with a distinguished collecting history, now poised to begin its third chapter.

There is, perhaps, no other artist so closely associated with the polar bear as Pauta. Though he produced works of many different subjects, in both two and three dimensions, his lifelong engagement with the polar bear allowed him to explore it with unmatched familiarity, freedom, and force.

Though the origins of the term “dancing bear” remain somewhat obscure, it may well be tied to the example presented to Canada House in London in 1967 as a Centennial gift from members of the Canadian Women’s Club in London. Meant for permanent display, the sculpture was warmly praised by then High Commissioner Charles Ritchie as a “magnificent expression of wit and genius,” and was said to deserve “an honored place in Canada House” [1].

Though the present work was made some years later, the description “a magnificent expression of wit and genius” remains entirely apt. To our eye, few other works show more clearly why Pauta’s dancing bears became canonical in Canadian art. The form of this fellow is radically economical, yet nothing feels abbreviated. Each element has been pared down and amplified at once, so that the bear reads instantly and monumentally.

What one relishes most in Pauta’s finest dancing bears is present here in abundance. First, there is the sheer triumph of balance. The animal has all the bodily force one would expect, yet Pauta coaxes the bear into a pose that ought to topple: the body pitched upward, the weight thrown onto a single leg, the other lifted high, and resolves it all with complete assurance.

Just as impressive is that this dancing bear is fully persuasive from every side. There is no secondary or merely functional view. As one moves around it, the broad planes of the deep honey-brown Markham Bay stone catch and hold light differently, and the asymmetry of the pose keeps the composition alive. Never fixed, never inert.

Pauta once remarked to Bernadette Driscoll, “At times I feel like keeping some of my carvings. In fact, I have even said good-bye to some [2].” We know intimately just what he meant. As this work moves on to its third generation of collectors, it will be one we bid farewell to with real reluctance and, ideally, one last pet.

1. The Canadian Press story enjoyed wide national circulation, appearing in no fewer than 25 newspapers, among them the *Calgary Herald* (8 July 1967), *Edmonton Journal* (8 July 1967), *The Ottawa Citizen* (10 July 1967), *The Toronto Star* (11 July 1967), and *The Vancouver Sun* (11 July 1967).

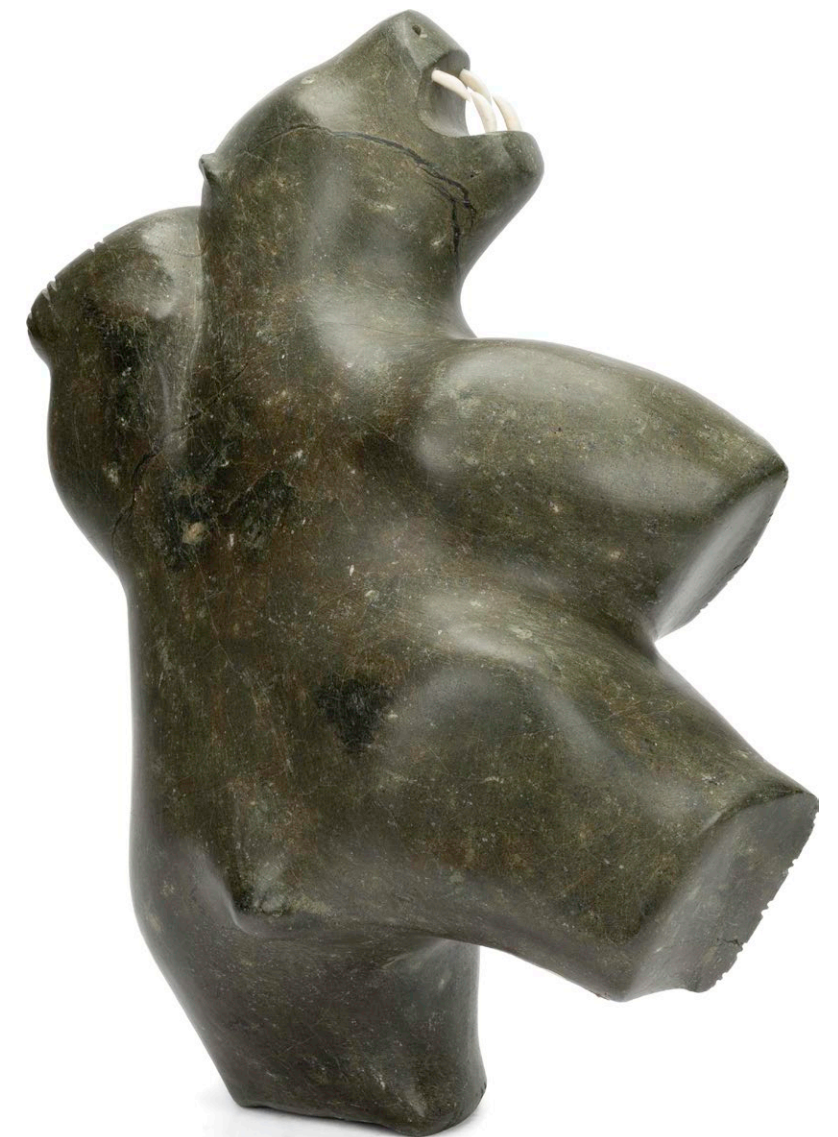
2. Pauta Sails to Bernadette Driscoll, in *Umajut: Animal Imagery in Inuit Art*, (Winnipeg: Winnipeg Art Gallery, 1985), p. 46  
ND

**14 PAUTA SAILA, R.C.A.**  
(1916-2009) KINNGAIT (CAPE DORSET)

*Dancing Polar Bear*, early-mid 1970s  
stone and antler, 20 x 16.5 x 7 in (50.8 x 41.9 x 17.8 cm)  
signed, “<D>C”.

**PROVENANCE**  
Klamer Family Collection, Toronto;  
Their sale, Waddington’s, 18 April 2005, Lot 116;  
Acquired from the above by John & Joyce Price, Seattle.

**CAD 30,000 – 50,000**



## 15 ANDY MIKI

(1918-1983) ARVIAT (ESKIMO POINT) / TIKIRAJUAQ (WHALE COVE)

*Resting Animal*, c. 1965-68

stone, 4.25 x 6.5 x 4.5 in (10.8 x 16.5 x 11.4 cm)  
signed, "GP".

### PROVENANCE

A British Columbia Collection;  
First Arts, 12 June 2023, Lot 102;  
Acquired from the above by the present Private Collection, UK.

This handsome and sizeable work is a stellar example of Andy Miki's carving style from the mid-1960s, when he was living in Tikirajuaq (Whale Cove). In broad terms, Miki's carvings from this period retain more naturalism and formal clarity than his later work, with animal forms that are still easily recognizable despite their simplified, stylized treatment.

Here, Miki anchors the form with just a few carefully observed details: a stubby tail, appendages that might register as either fins or legs, and a gently tapering snout marked by the artist's characteristic and clear lip line. The animal's identity, however, is not pinned down too neatly. Miki keeps the beast beautifully elusive. He gives us just enough to flirt with identification, then pulls back before the form settles into certainty. This could well be a caribou; it could just as convincingly be a seal. Miki was of inland Caribou Inuit background, yet by this date was living on the coast at Whale Cove, making either reading wholly plausible. To borrow and bend an old adage, subject lies in the eye of the beholder.

ND

CAD 3,500 – 5,000



## 16 JOHN PANGNARK

(1920-1980) ARVIAT (ESKIMO POINT)

*Kneeling Woman in an Amautiq*, early 1970s

stone, 4.5 x 4.25 x 2.25 in (11.4 x 10.8 x 5.7 cm)  
signed, "<math>\sigma</math>".

### PROVENANCE

An American Private Collection.

To the uninitiated, Pangnark's carvings can appear deceptively simple but works such as the present one are, in fact, made with extraordinary control. Here, the form of the figure is created by Pangnark painstakingly. The planar front between the edges of the legs is worked almost entirely flat, interrupted only by a slight smooth bulge at the lower right that suggests the body beneath. At the waist, Pangnark marks the hands as tiny, almost wedge-like terminals, sharply defined by a chisel and softened by his rasp. From there, the arm forms rise to frame the slightly recessed face, creating the chin of the hood, then continue upward and back into the hood's contour, which Pangnark resolves in a lovely pointed tip.

Like the strongest of Pangnark's carvings, this work strikes an extraordinary balance between reduction and feeling. And, like his most beloved works, its raised edges have developed a rich patina, recording the pleasure it has given over time: places where countless admirers have run their thumbs along the edges to feel the rasp and file lines, and to marvel at just how much Pangnark could do with forms that, at first, seem so simple.

ND

CAD 3,500 – 5,000



## 17 UNIDENTIFIED INUIT ARTIST

NUNAVIK (ARCTIC QUEBEC)

*Seated Woman, with Child in Amautiq Tending a Qulliq (Kudlik)*, early-mid 1950s

stone and antler, 4.5 x 5 x 7 in (11.4 x 12.7 x 17.8 cm)  
signed indistinctly in syllabics.

### PROVENANCE

Galerie Elca London, Montreal;  
Acquired from the above by John & Joyce Price, Seattle.

The *qulliq*, or seal oil lamp, was both culturally and practically essential in early Inuit society and later became a prominent subject in Inuit sculpture from the mid-twentieth century onward. Usually carved out of soapstone, the *qulliq* is shaped like a shallow half-moon vessel meant to burn seal or whale blubber, using arctic cotton or moss as a wick. In the woodless Arctic, it served as the central hearth, giving light through polar nights, warmth, a place to cook, a way to melt snow for water, and a means to dry clothes.

Women primarily tended the *qulliq*, making it a symbol of feminine strength, creativity, and the life-giving power at the heart of the igloo or tent. In early Inuit sculptures, especially those made in Inukjuak and Povungnituk, the *qulliq* often appeared as a recurring motif. This striking example of a seated mother carefully tending the *qulliq*'s flame evokes a sense of calm. Masterfully carved by an unknown hand, this sculpture honours women's skills and captures for posterity the traditional knowledge of life on the land.

MBL

CAD 4,000 – 6,000



## 18 KENOJUAK ASHEVAK, C.C., R.C.A

(1927-2013) KINNGAIT (CAPE DORSET)

### *The Woman Who Lives in the Sun*, 1960 #23

Printmaker: LUKTA QIATSUK (1928-2004) KINNGAIT (CAPE DORSET)  
stonecut, 19.25 x 25.75 in (48.9 x 65.4 cm), framed  
4/50

#### PROVENANCE

Collection of John & Joyce Price, Seattle.

Created the same year as *The Enchanted Owl*, *The Woman Who Lives in the Sun* possesses the same arresting force that made Kenojuak one of the first breakout stars of Inuit art. Like *The Enchanted Owl*, it was issued in two colour states, the first in a dazzling, bright yellow and the second in orange-red. In the case of *The Woman Who Lives in the Sun*, however, the change was apparently unplanned, prompted only by the print shop running out of yellow ink.

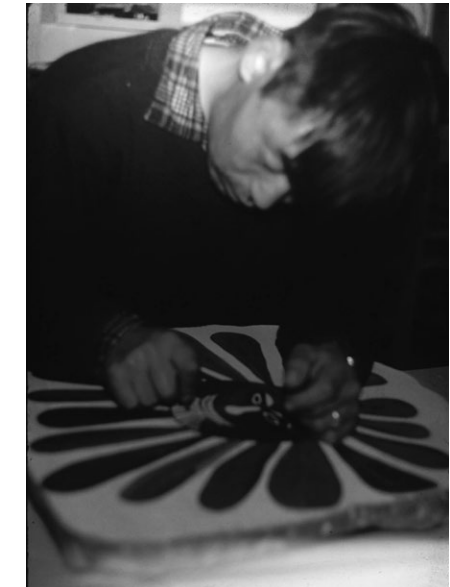
Here, the anthropomorphized image presents the sun as a woman, easily distinguished by the hypnotic rows of lines that depict her spectacular facial tattoos. This conception may reach back to the Inuit narrative of a woman who, after discovering she had unknowingly lain with her brother, fled with a burning torch. Her brother chased after her, but his own torch went out, and in the end the two were transformed in the sky: she became the sun, he the moon. Yet the sun may hold such significance in the Arctic for a simpler reason as well: the sun's association with life, light, joy, and abundance carries particular force in a region where its absence is felt for much of the year.

After her beloved Johnniebo's death in 1972, Kenojuak suggested that this image, along with several others, had actually been drawn by him. Others close to the work itself were not persuaded. Terry Ryan, who bought the original drawing directly from Kenojuak, felt the style was plainly hers. James Houston seems to have felt the same. He admired the image enough to hang it above his own couch and, having been in Kinngait when it was made, attributed it to Kenojuak in his 1967 book *Eskimo Prints*. There, he writes,

*Kenojuak records her vision of the woman who lives in the sun with strong solid color and boldly projecting rays. She gives the sun woman a bright hard smile and the chin tattooing of her people. A shaman,*



Jim Houston writing, c. May 1962. Library and Archives Canada, Charles Gimpel fonds, e008222810. detail



Artist Lukta working on a block of soapstone, Cape Dorset, Nunavut, between 24 August and 3 October 1960. Library and Archives Canada, Rosemary Gilliat Eaton fonds, e010799874. detail.

*whom some said had the power to fly, told the people that both the sun and the moon belonged to women* [1].

Fascinatingly, in her diaries, Rosemary Gilliat Eaton, who was in the Arctic on assignment for the National Film Board and photographed printmaker of *The Woman Who Lives in the Sun* with the very stoneblock (pictured above), recorded the following:

*After lunch Barb [Barabra Hines] washed her hair & collapsed into bed. I went over to the workshop & took some photos of Eeinidluk [Eegyvdruk Pootoogook] cutting a stone block of Kiashuk's owls and hare. Lukta [Qiatsuk] was in the craft centre painting Sheowah's [Sheouak Petaulassie] drawing of a sun with a face, on a prepared piece of stone - prior to cutting it. I fear he may not do this till Monday* [2].

That note opens an intriguing possibility: perhaps Kenojuak was right to say the image was not hers, though not because it was by Johnniebo, but because it may have been by Sheouak instead. To our eye, the style still feels much closer to Kenojuak, but the question remains open and the evidence tantalizing.

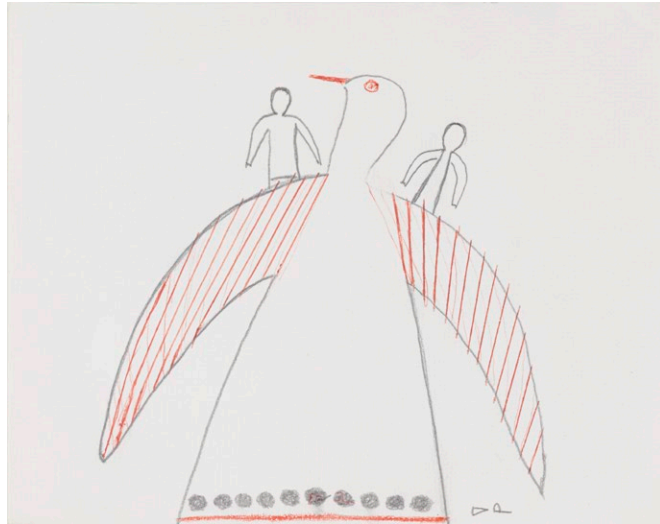
Whatever its authorship, and regardless of discourse around the subject, the work has lost none of its force. Even now, more than sixty-five years after its making, it continues to complicate, reward, and deepen our understanding of early printmaking in Kinngait and this warm, blazing maternal sun is given a commanding presence: watchful, fully present, and powerful.

1. James A. Houston, *Eskimo Prints*, (Barre, MA, USA: Barre Publishers, 1967), p. 38  
2. See Library and Archives Canada, Rosemary Gilliat (Eaton)'s Arctic diary, Image 332, digital record e011181043-332.

The author notes that while this could simply be an error on her part, Gilliat was on assignment in the Arctic for roughly four months in 1960, and the publicly identifiable Library and Archives Canada records show at least four photographs each of Kenojuak Ashevak and Sheouak Petaulassie. She was, therefore, in the author's opinion not recording these women in passing but encountered both on multiple occasions, suggesting a degree of familiarity.

ND

CAD 25,000 – 35,000



**19 JESSIE OONARK, O.C., R.C.A.**

(1906-1985) QAMANI'TUAQ (BAKER LAKE)

*Untitled Drawing (Bird Shaman), c. 1971*

graphite, coloured pencil, and ink on watermarked laid paper, 6.5 x 8 in (16.5 x 20.3 cm)  
signed twice, "DQ";  
inscribed by the Butlers with their inventory number, "898.78".

**PROVENANCE**

Ex. Coll. Jack & Sheila Butler, Qamani'tuaq (Baker Lake) / Toronto;  
Their sale, Feheley Fine Arts, 1999;  
Acquired from the above John and Joyce Price, Seattle.

**EXHIBITED**

Toronto, Feheley Fine Arts, *The Butler Collection: Early Baker Lake Drawings*, [May?] 1999, no cat. no.

**PUBLISHED**

Jack Butler and Marie Bouchard, *The Butler Collection: Early Baker Lake Drawings*, (Toronto: Feheley Fine Arts, 1999), no cat. no., pp. 26-27, reproduced p. 27.

The present drawing has an extraordinary kinship with Oonark's *Dream of the Bird Woman* (1970, #17). In an unpublished interview with Marion Jackson, Oonark explained that the image depicts the wandering hero Kiviuq's bird wife and their two children, calling on their father to join them [1]. As in that famous print, Oonark arrives here at something more pared back than in her later works. Kiviuq's family appears with a stark, almost ceremonial stillness, conjured through spare, deliberate linework and colour.

1. Marion Jackson, *Transcripts of Interviews with Jessie Oonark and her Children*, Spring 1983, p. 14.

ND

**CAD 2,000 – 3,000**

**20 LUKE ANGUHADLUQ**

(1895-1982) QAMANI'TUAQ (BAKER LAKE)

*Untitled (Bear), early 1970s*

coloured pencil and graphite on heavy wove paper, 4.5 x 5.5 in (11.4 x 14 cm)  
unsigned;  
inscribed by the Butlers with their inventory number, "757.78".

**PROVENANCE**

Ex. Coll. Jack & Sheila Butler, Qamani'tuaq (Baker Lake) / Toronto;  
Their sale, Feheley Fine Arts, 1999;  
Acquired from the above John and Joyce Price, Seattle.

This Luke Anguhadluq drawing is delightfully small in scale. According to Jack Butler, who once owned the work, the artist was given small cuts of easy-to-transport paper to take out on the land during the summer. Butler described these works as a practical and creative exercise, allowing Anguhadluq to draw wherever he travelled [1].

1. Feheley Fine Arts, *The Butler Collection: Early Baker Lake Drawings*, [May?] 1999, p. 90

PF

**CAD 500 – 800**



**21 JESSIE OONARK, O.C., R.C.A.**

(1906-1985) QAMANI'TUAQ (BAKER LAKE)

*A Shaman's Helping Spirits, 1971 #9*

Printmaker: THOMAS SIVURAQ (1941-)  
QAMANI'TUAQ (BAKER LAKE)  
stonecut and stencil, 37 x 25 in (94 x 63.5 cm)  
22/40

**PROVENANCE**

An American Private Collection.

The composition of *A Shaman's Helping Spirits* is held in a state of remarkable order. At its centre sits a monumental horned figure, shown frontally, broad across the shoulders and firmly planted, its near-symmetry giving the image a clear sense of authority. Printed by Thomas Sivuraq in largely flat, primary colours, the design is built on an internal structure that almost reads like scaffolding: horns, head, shoulders, and bowed arms form a commanding upper register, while the widely splayed legs lock the figure into the sheet below. Around these stable forms, the fine repeated fringe lines that edge the body and clothing set up a gentle visual quiver, so that the figure seems to vibrate and never lapse into heaviness.

Distributed across this central figure, and illustrated with exquisite care, are the helping spirits themselves, who perch on the shaman's shoulders and knees and gather across the torso. Atop the head, between the great yellow horns, stands a tiny figure which, as Jean Blodgett observed, "Certainly [...] represents a spirit or the shaman's other persona" [1]. Taken altogether, Oonark's image resolves into a beautifully ordered vision of the shaman as the point at which animal, human, and spirit worlds meet and hold in balance.

1. Blodgett, *Grasp Tight the Old Ways: Selections from the Klammer Family Collection of Inuit Art*, 1983, p. 54

ND

**CAD 5,000 – 8,000**





## 22 ENNUTSIK

(1893-1976) IQALUIT (FROBISHER BAY)

*Umiak Journey Scene, with Kayaker Following Alongside, c. 1960*

stone, ivory, and string, 6.25 x 13.5 x 8.25 in (15.9 x 34.3 x 21 cm)  
signed and with disc number, "ᐃᓄᓐᑦ E7 603".

### PROVENANCE

Collection of John and Joyce Price, Seattle.

Born in Nunavik, Ennutsiak was still young when his family joined the migration south across Hudson Strait to southern Baffin Island, a journey of more than one hundred kilometres by *umiaq* and no small feat for the families crowded aboard. He spent many years in the Kimmirut (Lake Harbour) area and likely moved on to Iqaluit (Frobisher Bay) in the mid-1940s. By about 1950, he had begun carving, selling to a local market shaped in part by Southern servicemen and the workers involved in constructing the DEW Line during the Cold War.

Ennutsiak is best remembered for his tableau-like scenes of shared, communal activity: birth, hunting, the butchering of sea mammals, travel on the land, even moments of Bible reading. His *umiaq* migration scenes form a considerably rarer subject and are among his more ambitious works. In them, that same emphasis on shared effort and collective life is played out on a broader scale, lending these carvings a greater sense of breadth and complexity.

In stone, Ennutsiak gives us the classic form of the Nunavik *umiaq*, the large communal boat used for travel. Complete with oars, sail, and rudder, it retains the distinctive shape of the original skin vessel.

Rarer still is the inclusion of a kayaker who paddles alongside the craft, which to our knowledge is unique in the artist's oeuvre. This figure likely represents a man travelling in company with the larger boat, one ready to scout, hunt, or otherwise manoeuvre independently.

Impressively, the water and the hulls of both the *umiaq* and the kayak are carved from a single piece of stone. His cast of figures, too, are part of the monolith. Here, Ennutsiak packs them tightly into the *umiaq*, shoulder to shoulder — dare we say even cheek by jowl — so that the boat feels fully inhabited. Men and women of various sizes and ages are compressed within the narrow hull with scarcely any space to spare, conveying the close quarters of collective travel.

ND

**CAD 30,000 – 50,000**

**23 GUUD SANS GLANS ROBERT DAVIDSON, O.C., O.B.C.**

(1946-) HAIDA, MASSET / WHITE ROCK

**Zippo Lighter with Dogfish Design, 1973**

carved and engraved sterling silver Zippo™ lighter, 2.25 x 1.5 x 0.75 in (5.7 x 3.8 x 1.9 cm) signed and dated, "Davidson / 73"; with "Zippo" and "STERLING" manufacturer's stamp.

**PROVENANCE**

Ex. Coll. Joy Inglis (1919-2017), anthropologist, Quadra Island, BC; by descent to the present Private Collection, Ottawa.

Robert Davidson is arguably the most prominent living Canadian artist, Indigenous or otherwise, working today. A member of both the Order of British Columbia and the Order of Canada, Davidson has consistently promoted and innovated Haida art in Indigenous communities and on the world stage for the last 60 years. Born in Hydaburg, Alaska, into a historically prominent family of artists and cultural leaders, Davidson is the great-grandson of Charles (c. 1839-1920) and Isabella Edenshaw (1842-1926). In 1969, Robert and his younger brother, Reg, raised the first monumental totem pole in Masset, British Columbia, in nearly a century. Through his work with Sealaska Heritage Institute in Southeastern Alaska over the last several years, Davidson has also served as an artistic and cultural bridge between Alaskan artists and their Canadian counterparts.

Made in 1973, this engraved silver Zippo lighter is from an earlier era in Davidson's career [1]. The Dogfish design it depicts is split between the front and back of the lighter, with the face and pectoral fins on the front and the body, dorsal, and caudal fins engraved on the back. While the face of the Dogfish is rendered in a classic Haida symmetrical frontal style, the body and fins on the verso foreshadow Davidson's growing interest at the time in asymmetry and abstraction. This Zippo is signed "Davidson" and dated "73" under the latch on the lighter's proper left side.

1. There is a similar Zippo from 1971 by Davidson (3260/271) in the collection of the Museum of Anthropology at UBC.

CWS

**CAD 12,000 – 18,000**



**24 BILL REID (IJUWAS), O.B.C., R.C.A.**

(1920-1998) HAIDA

**Skana (Killer Whale) Brooch, c. 1950s-1960s**

sterling silver, 2 x 2 in (5.1 x 5.1 cm) stamped, "STERLING"; with maker's mark of an ovoid eye; inscribed and signed, "HAIDA ART / Reid"; accompanied by a copy of Christie Harris's *Raven's Cry*, (New York: Atheneum, 1968), with a dedication and drawing by Bill Reid to Harris: "including a rather / silly seagull (see above) / See you in another 20 or / 30 years. love from me & my pet whale / — / spout / Bill R."

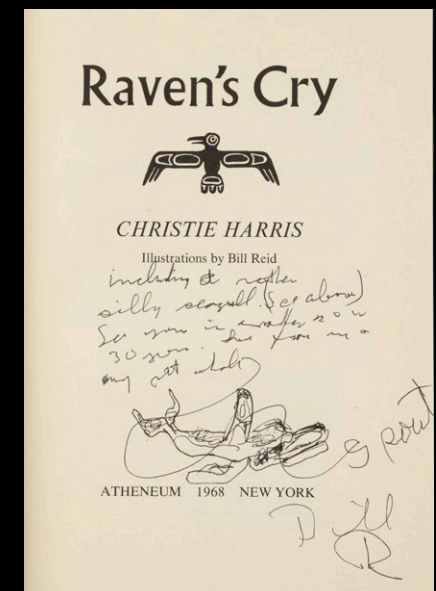
**PROVENANCE**

Gift of the artist to Christie Harris, the author of *Raven's Cry*, for which Reid provided the illustrations; by descent in the family.

Few 20th century Canadian artists have been mythologized, studied, or written about more than Haida artist Bill Reid. An extremely important figure in the mid-20th century revitalization of Northwest Coast art and its synchronous re-evaluation as an international fine art form, Reid's experimentations with scale and materials have influenced the generations of First Nations artists who have followed. Formally trained as a jeweller, Reid's earliest works are miniature silver and gold pieces, some of which he would later revisit as inspirations for monumental scale installations. In 1965, Reid illustrated the Haida novel *Raven's Cry* (1966) by Christie Harris, a significant milestone in his career that brought his artwork to the wider public's attention. That same year, Reid gifted Harris this fine silver *Killer Whale Brooch* in recognition of their collaboration. The signed *Raven's Cry* book included in this sale, with a personal note and original doodle by Reid for Harris, is her own copy.

Although this silver brooch was given to Harris in 1965, there are indicators that the piece was made earlier, perhaps in the mid-to-late 1950s. There is a very similar brooch in the collection of the Museum of Anthropology at UBC (2923/6) that was made in 1955. Another clue to the possible creation date of this piece is an ovoid eye hallmark that appears on this brooch and two other pieces by Reid in the collection of the MOA (3258/7 a-b and 3258/10), which are dated to 1958 and 1959 or 1960, respectively. In any case, this is an early and important piece by Reid connected to one of the most significant landmarks of his early career. CWS

**CAD 10,000 – 15,000**



Frontispiece from Christie Harris's own copy of *Raven's Cry*, included in the sale of this lot, with a personal inscription and original doodle by Bill Reid.



Bill Reid

**25 BILL REID (IJUWAS), O.B.C., R.C.A.**

(1920-1998), HAIDA

*Eagle Painted Vest, c. 1970s*

cotton fabric and acrylic paint, 26 x 16 in (66 x 40.6 cm), irregular, framed.  
signed to the affixed placard, within the frame, "Bill Reid".

**PROVENANCE**

An American Private Collection.

The original Eagle formline design on this vest by Haida artist Bill Reid recalls his iconic silkscreen print series of the 1970s. As mentioned in Lot 24, Reid was a huge figure in the Northwest Coast art world in the second half of the 20th century. Reid, along with his friend and sometime collaborator Bill Holm (see Lot 34), was largely responsible for the revitalization of Northern Northwest Coast two-dimensional design conventions. This Eagle design is classic Reid, an elegant assemblage of forms, sensitively rendered in red and black. Here, Reid's ovoids and formlines swell and then rapidly contract into impossibly thin fine lines, maximizing the contrast and drama of the composition. Although Reid did produce a series of vests with printed designs for the paddlers of the Loo Taas canoe, hand painted vests such as this one are extremely rare. That said, we do know that Reid made at least one other similar vest, with a Dogfish design, for his wife Martine in 1978 [1]. That vest is in the Bill and Martine Reid Founding Collection of the Bill Reid Gallery.

1. See Parent Catalog Number 2002.1 in the collection of the Bill Reid Gallery for more information. <https://billreidgallery.pastperfectonline.com/archive/598ACBEF-F86D-4A53-93C2-203229234116>. Accessed 31 March 2026.  
CWS

We extend our thanks to the Bill Reid Gallery for assisting in the cataloguing of this item.

**CAD 12,000 – 18,000**





**26 JANET KIGUSIUQ**

(1926-2005) QAMANI'TUAQ (BAKER LAKE)

*Muskox Hunt*, 1993

stroud, felt, embroidery floss, and cotton thread, 44.5 x 56 in (113 x 142.2 cm)  
 inscribed with artist's disc number and signed, "E271-PJP";  
 titled and dated to the accompanying igloo tag.

**PROVENANCE**

Ex. Coll. Marie Bouchard, [her?] handwritten collection label, affixed verso, "M. BOUCHARD / Collection" and [her?] typeset [inventory?] label, affixed verso, "394.96";  
 Her Sale, Feheley Fine Arts, 2012;  
 Acquired from the above by John & Joyce Price, Seattle.

**EXHIBITED**

Toronto, Feheley Fine Arts, *The Bouchard Collection: Wall Hangings from Baker Lake*, 28 April - 26 May 2012, cat. no unknown.

**PUBLISHED**

Feheley Fine Arts, *The Bouchard Collection: Wall Hangings from Baker Lake*, (Toronto: Feheley Fine Arts, 2012), reproduced p. 9.

Many artists have a distinct visual lexicon that becomes synonymous with their name, and Janet Kigusiuq is no exception. There are figures and fauna that can be repeatedly found spanning across her drawn, printed, and sewn works, often blocked and outlined on a flat plane.

In *Muskox Hunt*, Kigusiuq's muskox are mostly facing head on with their stark round eyes and clothespin-shaped silhouettes, staring down a line of people. As with many of her works, Kigusiuq's people are dressed with simple but distinct details: seamlines are strongly stitched against coloured felt, fringe is playing out from hemlines, and hoods fall back to reveal braided hair. In a step away from the more true to life colour scheme of the work, teams of spindly-legged dogs in blocked colours back up their humans, further surrounding the muskox. Despite the general subject of this work, the familiarity of Kigusiuq's figures is usually paired with a smile of recognition from the viewer; they have character and quirks that can't help but catch your eye!  
 AC

**CAD 8,000 – 12,000**

**27 NANCY PUKINGRANAK AUPALUKTUQ**

(1940-) QAMANI'TUAQ (BAKER LAKE)

*Woman who Adopted a Caterpillar*, 1973

stone, 6.25 x 4 x 4 in (15.9 x 10.2 x 10.2 cm)  
 inscribed, "ᐱᐱ / ᐱᐱᐱ / ᐱᐱᐱᐱ" (Aqna atjimi tiguaqtoq / I have adopted the adopted creature);  
 signed and dated, ">ᐱ / 1973";  
 with an affixed hand written label, in blue ink, in an unknown hand, "Nancy Pukingrak [sic] [underlined] / Legend of / woman who / adopted a / caterpillar".

**PROVENANCE**

An American Private Collection.

It is unusual to encounter a narrative outside the Kivuiq cycle in Kivalliq art, and rarer still one as memorable as this. Nancy Pukingrak draws on the account of a childless woman who secretly adopts a caterpillar, hides it in her husband's mitten, and feeds it until it grows remarkably large. When her husband discovers it and kills it in anger, the story closes in devastation.

There is, however, no hint of that sorrow present in this work. Instead, Pukingrak gives us a moment of intimacy and care. The woman appears calm, even protective, holding the soft, heavy-bodied creature close to her chest. Its full, swollen form suggests just how patiently and lovingly it has been nourished. Interestingly, Pukingrak adds what is almost a speech bubble at the woman's right breast, inscribed "ᐱᐱ / ᐱᐱᐱ / ᐱᐱᐱᐱ." The phrase may be read as "I have adopted a tiguaqtoq," with *tiguaqtoq* referring broadly to any being, human or otherwise, adopted by a person.

*First Arts extends our gratitude to Veronica Puskas for her assistance in cataloguing this lot.*  
 ND

**CAD 900 – 1,200**

**28 MARK UQAYUITTUQ**

(1925-1984) QAMANI'TUAQ (BAKER LAKE)

*Dog and Man's Head*, c. 1979

stone, 7.25 x 13.5 x 3 in (18.4 x 34.3 x 7.6 cm)  
 signed and inscribed with artist's disc number, "ᐱᐱᐱᐱ / E2-70".

**PROVENANCE**

An American Private Collection.

This strange and compelling sculpture of a dog bearing a human head on its back calls to mind the world of Kivuiq, the great wandering hero whose adventures are filled with transformations and uncanny encounters, though no precise episode can be identified here. Powerful and expressive, the work gives form to the permeable boundaries between human and animal, physical and spiritual realms that run through Inuit cosmology. Uqayuittuq was not a prolific artist, but he belonged to two major Qamani'tuaq artistic families: he was the son of Luke Anguhadluq and the husband of Janet Kigusiuq, Jessie Oonark's daughter.

MBL

**CAD 1,000 – 1,500**



**29 MARION TUU'LUQ, R.C.A.**

(1910-2002) QAMANI'TUAG (BAKER LAKE)

*The Life of a Man*, c. 1978-79

stroud, felt, embroidery floss, and cotton thread, 27.5 x 27.5 in (69.6 x 69.6 cm)  
signed, "ᑕᑦᑭᑦ"

**PROVENANCE**

Collection of John & Joyce Price, Seattle.

**EXHIBITED**

Ottawa, National Gallery of Canada, *Marion Tuu'luq*, travelling exhibition, 11 October 2002 - 12 January 2003; Winnipeg, Winnipeg Art Gallery, 21 August - 12 October 2003; Toronto, Art Gallery of Ontario, 1 November 2003 - 11 January 2004; Guelph, ON, MacDonald Stewart Art Centre. 20 May - 29 July 2009, cat. 24.

**PUBLISHED**

Marie Routledge and Marie Bouchard, *Marion Tuu'luq*, exh. cat., (Ottawa: National Gallery of Canada, 2002) cat. 24, p. 73, see also p. 33.

Alive with Tuu'luq's characteristic command of colour and compositional control, *The Life of a Man* makes an immediate impression as an art object. Tuu'luq's blanket stitching is precise and disciplined, her appliquéd forms are secured with confidence, and her repeated embroidered fly stitches are so steady and insistent that they begin to resemble a set of directional markers, pulling the eye around the surface in looping paths. Particularly intriguing is her decision to puncture the central plum-burgundy field with a series of circular cut-outs, a somewhat unusual device in her work, which makes the centre feel less fixed and solid and more permeable and alive.

Inevitably, Tuu'luq's *The Life of a Man* invites comparison to the celebrated and enigmatic *Eskimo Recollection* or *Untitled (Circle of Animals)* in the Ian Lindsay Collection at WAG-Qaumajug [1], where animal forms likewise gather in a circular, centripetal arrangement around a charged centre.

In both works, circularity is more than a formal device. It becomes a way of imagining the world through recurrence, relation, and return. Just as importantly, both compositions include creatures that do not belong to the Arctic world alone. In the earlier work, that estrangement is registered through recognizably non-Arctic animals, such as elephants and camels. Here, by contrast, Tuu'luq's departure is less zoological than cosmological. The surrounding forms present strange hybrid human presences and spirit figures, opening the work not outward onto distant geographies but inward onto a more permeable boundary between the human, animal, and non-human realms.

Marie Bouchard offers important context for the imagery here in her landmark publication *Marion Tuu'luq*, in which this work was exhibited and reproduced. Writing on *The Life of a Man* (cat. 24), she notes that Tuu'luq gives form to the man's role as provider, though not in a simple or singular way. His life is shaped by continual negotiation between the human, animal, and spirit worlds. His clearly rendered male anatomy is important in this respect. It insists on the figure's sex and makes clear that Tuu'luq is thinking not just about survival, but about manhood, procreation, and the continuation of life. Bouchard goes on to suggest that the work deepens when read in light of Tuu'luq's own experience. Across two marriages, the artist bore sixteen, perhaps seventeen, children, of whom only four survived to adulthood. This poignant history of motherhood lends the imagery a profound human depth, grounding its vision in continuity and in a life lived close to birth, care, fragility, and renewal [2].

1. See the cover of Darlene Coward Wight, *The First Passionate Collector: Ian Lindsay Collection of Inuit Art*, (Winnipeg: Winnipeg Art Gallery, 1990). WAG-Qaumajug (G-85-443).

2. See Routledge / Bouchard, *Marion Tuu'luq*, 2002, p. 33.

ND

**CAD 18,000 – 28,000**





### 30 UNIDENTIFIED NÉHINAW ARTIST

(PLAINS CREE)

*Beaded Pad Saddle*, last quarter 19th century

hide, glass beads, cotton thread, wool yarn, plastic beads, and red pigment, 4 x 18.5 x 11.5 in (10.2 x 47 x 29.2 cm), measurements reflect dimensions of pad without fringe; inscribed or signed, "AS"; inscribed in an unknown hand, in ink, "M212".

#### PROVENANCE

Private Collection, Toronto.

With the spread of horses throughout the Plains region, many groups came to include expert riders and, by extension, developed both the need and the desire for a more comfortable ride. Pad saddles, with their bulbous figure-eight or broadly rectangular forms, were possibly derived from Spanish and Mexican influences, chiefly the stuffed pack saddle. The flatter nature of these saddles, compared with what we might think of as the average cowboy's saddle, allowed for far greater freedom of movement, letting the rider lean forward, over, or around their steed as needed.

In the present example, tanned leather has been sewn into tubes to hold the stuffing, providing not only a more agreeable ride, one imagines, for both rider and horse, but also a broader canvas for decorative elements. Panels of leather have been covered in beads and then applied to the saddle, covering the corners and hanging off the sides like bunting. Flowers bloom and grow, mirrored on either side of the saddle, an exercise in patience for any beader, while beaded tassels with yarn hang from the panels. An extra panel of leather serves as protection from the stirrup straps, but it too is decorated with painted lines and cut edges in a repeated pattern. As a final, personal touch, there is a monogram in the beadwork, either as a dedication to the rider or as a rightful moment of pride for the maker.

AC

CAD 3,500 – 5,000

### 31 BLAIR DEBASSIGE

(1961-) ANISHINAABE (OJIBWE), M'CHIGEENG, MANITOULIN

*Wab-ba-mo-win Society, Teachers of Magic*, 6 Feb 2001

acrylic on canvas, 39 x 63.5 in (99.1 x 161.3 cm) inscribed with artist's Midewiwin (Grand Medicine Society) insignia and signed, "Blair Debassige"; dated, signed, and titled in graphite, verso, "Feb 6/2001 / Blair Debassige / "Wab-ba-mo-win" / Society / Teacher's [sic] / of / Magic".

#### PROVENANCE

An Ontario Collection.

Expanding upon the visual language established by Norval Morrisseau, this work appears to show the horned medicine serpent conferring power upon human figures, in imagery closely tied to Anishinaabe medicine teachings and likely related to Midewiwin belief. The horned figure at the centre draws upon a motif many so-called "Woodlands" artists used from the 1980s onward to signal shamanic status. As in Morrisseau's work, colour carries much of the force of Blair Debassige's image. Fierce reds, vivid greens, searing oranges, and deep blue set the surface alight, charging the scene with an energy that feels almost physical, as though power were moving through the painting before one's eyes.

FA

CAD 2,000 – 3,000



### 32 ALEX JANVIER, C.M., A.O.E., R.C.A.

(1935-2024), DENE SULINE AND SAULTEAUX

*Pink Bird*, 30 Oct 2020

acrylic on canvas, 14 x 11 in (35.6 x 27.9 cm) signed, "Janvier"; dated and titled, "MMXX-X-30 / PINK BIRD".

#### PROVENANCE

An Ontario Collection.

This work represents the mature style for which Alex Janvier became known: vivid colour, calligraphic line, and curvilinear abstraction brought together with remarkable ease. Here, in *Pink Bird*, these qualities are distilled to a more intimate scale. Blue-green carries the composition, lifted by passages of pink, lilac, lime green, red, black, and yellow that all feel exceedingly jubilant. The lines move freely, and the forms unfold with a sense of ease. Though modest in scale, the work feels airy, joyous, and exalted.

FA

CAD 3,000 – 5,000





### 33 NAKAPANKAM MUNGO MARTIN

(c. 1879-1962) KWAKWAKA'WAKW

#### *Dzunukwa (Wild Woman) Figure with Articulated Arms and Dish, c. 1948*

cedar wood, paint, and nails, 17 x 5.5 x 8 in (43.2 x 14 x 20.3 cm), dimensions variable, measurements reflect depth with articulated arms and bowl fully extended, without/at rest: 6.5 in (16.5 cm) unsigned.

#### PROVENANCE

Ex. Coll. Joy Inglis (1919-2017), anthropologist, Quadra Island, BC; by descent to the present Private Collection, Ottawa.

Mungo Martin was taught to carve by his stepfather, Yakuglas Charlie James (c. 1867-1938), and often worked with his niece, Kąkasol'as Ellen Neel (1916-1966). [1] Together, they formed one of the most innovative and important Northwest Coast artistic lineages of the 20th century. This *Dzunukwa Figure* is very similar to an example in the MOA that was originally donated to the museum as a Neel carving in 2009 (2778/1 a-b). Since then, however, multiple experts have reevaluated that attribution and instead identified the figure as the work of Martin. [2] As noted by the MOA, it would seem that Neel would occasionally sell her uncle's pieces for him, perhaps leading to the confusion.

*Dzunukwa*, the Wild Woman of the Woods, is a hairy, cannibalistic giantess. She is often depicted with simian facial features, long black hair, and pursed, red lips. Like the MOA example, this carving is a figural rendering of *Dzunukwa* holding a decorated basket or dish. Her arms are articulated and attached at an angle, terminating in large, well-carved hands. Her face is sculpted into a classic form, with sharp cheekbones, puckered red lips, and internally tangent circles for eyes. Her head and body are painted all black, with secondary yellow forms delineating her facial features, breasts, and knees. As with its MOA counterpart, this figure is mounted to a rounded, handmade base.

1. See Lots 42, 59, and 60, this sale.
2. *Dzunukwa Figure*. Item number 2778/1 a-b. MOA CAT. <http://collection.online.moa.ubc.ca/searchitem?keywords=mungo+martin&row=16&tab=more>. Accessed 26 March 2026.

CWS

CAD 9,000 – 12,000





### 34 BILL HOLM (O. WILLIAM HOLM JR.)

(1925-2020) NON-INDIGENOUS

*Untitled (Kwakwaka'wakw Winter Ceremony Dancer), 1977*

watercolour and gouache over graphite on heavy wove rag paper, 11.5 x 9 in (29.2 x 22.9 cm)  
signed and dated, "Bill Holm '77".

Accompanied by:

Steven C. Brown, *Sun Dogs & Eagle Down: The Indian Paintings of Bill Holm*, (Seattle / London: The University of Washington Press / Vancouver/Toronto: Douglas & McIntyre, 2000);

Bill Holm, *Smoky-Top: The Art and Times of Willie Seaweed*, Seattle / London: The University of Washington Press: 1983).

#### PROVENANCE

Gift of Bill Holm to a former curator at the Glenbow Museum, Calgary;  
by descent in the family.

So much of Bill Holm's involvement in Northwest Coast and specifically Kwakwaka'wakw culture is embodied in this painting, that it's difficult to know where to begin. The dance itself, part of the Dloogwala, or supernatural origins series, is a privilege given to Holm and his wife, Marty, by cultural leader Mungo Martin of the Fort Rupert band of the Kwakwaka'wakw in the late 50's/early 60's, in recognition of Holm's interest in and enthusiasm for Kwakwaka'wakw traditions.

The painting depicts an appropriately garbed female dancer in performance within the suggestion of a traditional Bighouse, the wallboards and attentive audience of which are seen beyond the blaze of firelight in the center of the room. The dancer's garb, referred to as a button robe (or blanket) in English, is in the common design of a dark blue rectangular Hudson's Bay wool blanket that is trimmed with a border of red wool, festooned with reflective commercial mother-of-pearl buttons in two sizes arranged in a geometric pattern. At the neck of the dancer, the red border is interrupted with a narrow patch of cloth in a simple print, a sacrificial piece that prevents undue wear on the more highly valued red wool. Within the border, the image of a stylized tree is represented in red wool with a perimeter of buttons outlining the branches and roots of the tree.

The dancer is representative of a small group of related females that move about the Bighouse in time with the rhythm and story of the song, which is inherited along with the privilege itself. The dancer's thumbs are held upward from clenched fists in traditional fashion for this dance, and are bobbed subtly up and down with the rhythm of the performance.

The wooden head and body of a wolf are connected by separate pieces. The head of the wolf is worn as a forehead mask, not straight ahead, but at a slight upward angle. This facilitates the wolf looking from side to side with the dancer's movements. The wolf's head and body are in the style of Willie Seaweed, a carver much admired by Holm for his beautifully integrated designs. The wolf's ears are separate pieces, and a short cape-like piece of cloth covers the space between the wolf's head and body. The body and legs of the wolf cascade down the dancer's back. The body is one piece, and the four separate legs and feet are fastened in such a way that they move gently with the dance.

**Steven C. Brown**

The *Wolf Mask* in this 1977 painting is a particular mask by Willie Seaweed that Holm greatly admired. In his seminal book *Smoky-Top: The Art and Times of Willie Seaweed* (1983), which accompanies this lot, Holm notes that this mask was created specifically for the daughter of Tom Patch Wamiss (probably Elsie Wamiss Williams, 1934-1993) and was "the most elaborate [Seaweed wolf mask] ever conceived" (p. 155). Holm goes on to say that "The head of the wolf is typical of Seaweed masks in every way, but there the resemblance ends. Attached to the dancer's back, so that it is a continuation of the wolf's head, is the complete body of the wolf, with loosely attached legs and a tail turned upward to lie along the creature's back" (p. 155). Holm considered the mask to be groundbreaking and influential, stating that "At least three copies of the wolf mask have been made... There may be more like it made in the future. It was innovative and effective, and Kwakwaka'wakw artists have never been reluctant to adopt dramatic ideas" (p. 155).

In all, Holm published the *Wolf Mask* in three locations in *Smoky-Top*: pages 31, 155, and 156. The photo on page 156 is of a woman, probably Elsie Wamiss Williams, wearing the *Wolf Mask* in 1962. The photo reflects a similar angle and perspective to that of the woman in the 1977 painting, and the resemblance between the two women is striking. As the painting was made in 1977, six years before the publication of *Smoky-Top* in 1983, it's clear that this *Wolf Mask* was of special interest to Holm and that this painting could be understood in the context of Holm's research process leading up to the book.  
CWS

**CAD 18,000 – 28,000**



This work shows Osuitok at, perhaps, his most exacting. Rather than describing a caribou as it appears in nature, here he pares and adjusts the form until it arrives at something more concentrated: longer in the neck, finer in the legs, leaner through the body, and altogether more poised. The result is not a literal portrait of an animal but one filtered through Osuitok's eye for proportion, balance, and sculptural clarity.

What gives this particular work its special charge is the lifted head, a small adjustment that animates the whole sculpture. Here, the caribou seems to have paused in an instant of alertness, as though it has caught a sound or scent just beyond our view. At the same time, the delicacy of the legs and the controlled extension of the neck make one aware of the artist's own ambition here: how far he could press the stone toward lightness and elegance without losing strength or presence.

*Standing Caribou* feels, then, less like a study from life than a distilled idea of the animal. Its grace is not accidental or decorative, but hard won through reduction, tension, and control. What remains is a caribou made improbably slender, watchful, and refined, and all the more compelling for it.

FA

**35 OSUITOK IPEELEE, R.C.A.**

(1923-2005) KINNGAIT (CAPE DORSET)

*Standing Caribou*, mid-late 1980s

stone and antler, 17.5 x 16.75 x 5 in (44.5 x 42.5 x 12.7 cm),  
measurements reflect dimensions with inset antlers,  
without: 13 x 16.75 x 3.5 in (33 x 42.5 x 8.9 cm),  
inscribed and signed, "ᑭᑎᑎᑖᑦ (Kinngait) / ᐅᑦᑲᑦ ᑲᑦᑲᑦ".

**PROVENANCE**

Collection of John and Joyce Price, Seattle.

**CAD 30,000 – 50,000**





### 36 NIVIAQSI (NIVIAKSIK)

(1908-1959) KINNGAIT (CAPE DORSET)

*Two Bears Hunting*, 1959 (Dorset Series)

Printmaker: IYOLA KINGWATSIK (1933-2000) KINNGAIT (CAPE DORSET)  
stonecut, 16.5 x 21 in (41.9 x 53.3 cm), framed.  
42/50

#### PROVENANCE

Collection of John & Joyce Price, Seattle.

Few subjects are more closely associated with Niviaqsi than the polar bear and in *Two Bears Hunting* it takes on a particularly memorable form. Here, against a brilliant blue ground, two white bears move across the sheet with an elegant economy, their bodies reduced to smooth, flowing contours. One lowers itself in a bowing posture that suggests scenting, foraging, or perhaps play, while the other stands upright with a sense of composure and strength. Scattered uninked flecks punctuate the blue field, exposing the paper beneath and giving the surface the look of drifting snow or a sky lit with stars.

*Two Bears Hunting* belongs to the *Dorset Series*, a group of roughly seventy prints also known as the *Dorset Collection*, *Northern Collection*, or *Northern Releases*. Unlike the annual Cape Dorset print collections, which were catalogued and distributed through southern galleries, these works were sold informally through the West Baffin Eskimo Co-op to visitors in the North. As a result, they remain far less common on the market than the more familiar regular print issues.

ND

CAD 7,000 – 10,000

### 37 MUNGITOK KELLYPALIK

(1940-2014) KINNGAIT (CAPE DORSET)

*Sea Gulls on Arctic Ice*, 1960 #38

Sandra Barz records that Mungitok identified himself as the printmaker, although others in the group believed that, instead, the printer may have been IYOLA KINGWATSIK (1933-2000) KINNGAIT (CAPE DORSET)  
sealskin stencil, 12.5 x 26 in (31.8 x 66 cm), framed  
an unnumbered, unscripted proof [?], aside from an edition of 50.

#### PROVENANCE

An American Private Collection.



Upon its release, *Sea Gulls on Arctic Ice* drew praise from critics. Reviewing the annual graphics exhibition, one observed: "The prints have a spontaneous and powerful effect [...] the [artists] conceive their images as simplified rhythmic forms, which are combined often with the effective use of subtle shading to create an almost abstract design. Such a print is 'Sea Gulls On Arctic Ice'" [1]. Another reviewer remarked that, alongside Niviaqsi's *The Archer* (1960, #45), the present print was one he would gladly take home [2]. Sixty-five years later, both sentiments still ring true. We too are won over by the elegant procession of six sea birds stretched across the cream-coloured sheet, and by the restraint of the palette: smoky blue-grey deepening at the wingtips, set off by delicately rendered rusty red legs and beaks. Spare, sweet, and stylish, it remains exactly the kind of print one would be delighted to live with.

1. "Eskimo Art at Museum" *The Daily Mail*, (Hagerstown, Maryland, USA), 13 June 1963, p. 8.
2. Arthur Corry, "Art in Review", *Times Colonist*, (Victoria, BC), 8 April 1961.

ND

CAD 4,000 – 6,000

### 38 GERMAINE ARNAKTAUYOK

(1946-) IGLULIK (IGLOOLIK)

*The Beginning of Caribou*, 2000s

ink on heavy wove paper, 10 x 22.5 in (25.4 x 57.1 cm)  
titled and signed, "THE BEGINNING OF CARIBOU / GERMAINE ARNAKTAUYOK <math>\langle \text{ᐱᐱᐱᐱᐱᐱ} \rangle</math>".

#### PROVENANCE

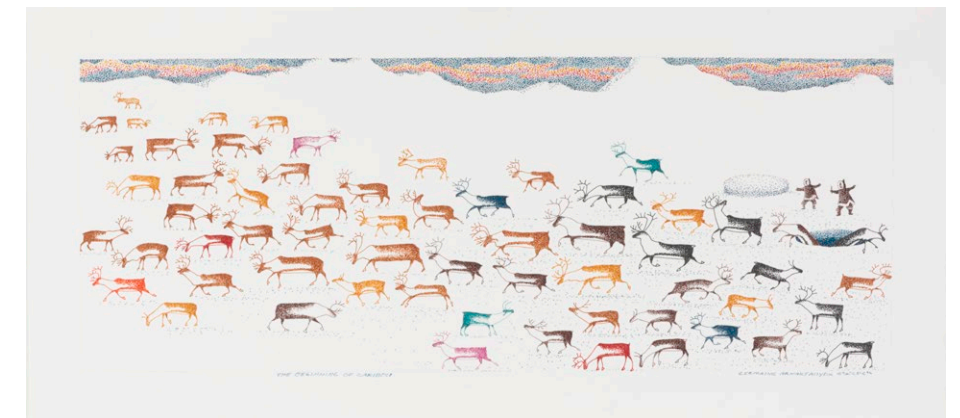
An American Private Collection.

There is an almost Edenic sense of stillness in *The Beginning of Caribou*, despite the story's underlying tension of discovery and release from which Germaine Arnaktauyok

draws her imagery. Throughout, Arnaktauyok uses colour with extraordinary boldness, but also tenderness. Warm orange browns, smoky pinks, bright turquoise blues, and lustrous blacks, applied with a precision that recalls pointillism, move gently across the herd, so that each animal feels distinct, yet fully part of a larger, harmonious world. The ground remains wide, pale, and pristine, allowing the image to breathe and giving the migration of animals a feeling of calm emergence rather than urgency. Above the figures, the coloured bands of sky shimmer with delicacy and atmosphere. Together, these elements produce an image of beauty, expansive in feeling and remarkable in its execution.

ND

CAD 2,000 – 3,000



**39 GEORGE TATANNIQ**

(1910-1991) QAMANI'TUAG (BAKER LAKE)

*Standing Caribou*, early-mid 1970s

stone and antler, 3.75 x 5 x 1.5 in (9.5 x 12.7 x 3.8 cm), measurements reflect dimensions with inset antlers signed, "CCσ".

**PROVENANCE**

Private Collection, Toronto;  
Estate of the above.

Across almost ten years, Hattie Mannik recorded the recollections of twenty-six Baker Lake elders, George Tatanniq among them. For some six pages, the artist recounts a life largely ordered by the caribou: their crossings and seasons, the rhythms of hunting and caching, and the practical knowledge that sustained a community on the land. This intimacy, surely, gives the present work its authority. Tatanniq was not carving from fancy or formula but from a life where the caribou was inseparable from food, clothing, movement, labour, and survival itself. No wonder, then, that he renders the creature with such certainty and force. The vigour of this carving — with its broad, solid form relieved by a gentle rise of the back and the elegant lift of the antlers — feels grounded not only in skill but in memory.  
ND

**CAD 2,000 – 3,000**



**40 DAVID TIKTAALAAQ**

(1927-D?) QAMANI'TUAG (BAKER LAKE)

*Bird and Human Head*, 1972

stone, 6.25 x 8 x 4.75 in (15.9 x 20.3 x 12.1 cm)  
signed, "ΠCσ".

**PROVENANCE**

Acquired in Sept. 1972 from the Nunamiut Co-op by Mr. Stanley and Mrs. Jean Zazelenchuk, New Brunswick.

**EXHIBITED**

Winnipeg, MB, Winnipeg Art Gallery, *The Zazelenchuk Collection of Eskimo Art*, August - November 1978, cat. 45.

**PUBLISHED**

Winnipeg Art Gallery, *The Zazelenchuk Collection of Eskimo Art*, (Winnipeg: Winnipeg Art Gallery, 1978), cat. 45 p. 43.

David Tiktaalaaq may not have carved often but he was plainly a sculptor of real ability. As the husband of Irene Avaalaaqiaq Tiktaalaaq (see lot 101) — an artist whose work is filled with bird people, hybrid beings, shamans, spirits, and figures in transformation — Tiktaalaaq has here made a sculpture that feels strikingly at home in the same visionary realm as his wife. As such, it invites the thought of a shared domestic iconography, shaped by mutual influence and parallel invention.  
ND

**CAD 800 – 1,200**



**41 MIRIAM NANURLUQ QIYUK**

(1933-2016) QAMANI'TUAG (BAKER LAKE)

*Family Gathering*, 1975

stone, 5.75 x 10.75 x 3.75 in (14.6 x 27.3 x 9.5 cm)  
signed and dated, "ᑎᑎᑎ / 1975".

**PROVENANCE**

Private Collection, Canada;  
A Toronto Collection.

A hallmark of Miriam Qiyuk's sculpture is its compact, grounded force. Even in larger works, she tends to avoid tall, open arrangements, preferring instead dense, low-built compositions that gather their energy inward. Families, birds, sleeping couples, are all carved with a strong sense of mass and closeness, their forms pressed together and fully resolved. She is also drawn to figure groups, which she composes especially well. Just as her carved flocks of birds feel lively and full of personality, so too do her family groups, which are among her most engaging subjects.

That gift is fully on display here in *Family Gathering*. This work feels intimate in a way that suggests lived experience rather than invention for its own sake. Adults and children are drawn tightly together, arms looped around one another, bodies tucked in close, faces meeting cheek to cheek. The tenderness is unmistakable but so is the liveliness. This is not a solemn family ensemble but a scene of warmth, trust, and shared ease. Carved fully in the round, the sculpture unfolds from every angle, and Qiyuk sustains that sense of intimacy throughout.

FA

**CAD 7,000 – 10,000**



**42 NAKAPANKAM MUNGO MARTIN**

(c. 1879-1962) KWAKWAKA'WAKW

*Model Totem Pole, 1949*

cedar wood and paint, 16 x 7.25 x 6.75 in (40.6 x 18.4 x 17.1 cm)  
signed, "MUNGO / MARTIN";  
signed again and dated, "MUNGO / MARTIN / 1949";  
inscribed twice in an unknown hand, in graphite, "42".

**PROVENANCE**

William Webber's Thunderbird Scenery Shop, Vancouver;  
Acquired from the above by a former curator at the Glenbow  
Museum, Calgary;  
by descent in the family.

Through his work with museums such as the Museum of Anthropology at UBC (MOA) and the Royal British Columbia Museum in Victoria (RBCM), Mungo Martin was a highly visible figure in the mid-20th century re-evaluation of Northwest Coast art as fine art. He was also an advocate for Indigenous rights and hosted the first legal public potlatch in 1953, two years after the potlatch ban was lifted in 1951 (and sixty-nine years after its implementation in 1884).

As mentioned in Lot 33, Martin was taught to carve by his stepfather, Charlie James. This pole illustrates how Martin took James's instruction and innovated upon that style. Martin's figures often appear more substantial than his stepfather's, with thicker, more refined lines and a cleaner finish. Martin's freer use of yellow paint in tertiary spaces is another characteristic feature of his work.

This pole features a Thunderbird in a horaltic pose with extended pinion feathers, an inverted Sea Lion, and a crouching Human. The pole is painted in black, yellow, red, and green and is mounted on a handmade base with a beveled edge. The bottom of the base is carved into an elegant U-form. This pole was originally sold through William Webber's Thunderbird Scenery Shop.  
CWS

**CAD 9,000 – 12,000**





#### 43 JACK JAMES

(c. 1902-1980) KWAKWAKA'WAKW

##### *Opposing Dzunuḵwa Model Feast Bowl, c. 1950-1960s*

cedar wood and paint, 16 x 24 x 10.75 in (40.6 x 61 x 27.3 cm)  
unsigned.

##### PROVENANCE

Bob Martineau, Simoom Sound, BC;  
Acquired from the above by a former curator at the Glenbow Museum, Calgary, c. 1960;  
by descent in the family.

Jack James was a versatile Kwakwaka'wakw artist from Gilford Island, BC, primarily known for his masks and complex model poles. He also occasionally made cut-out plaques and figural feast dishes, such as this one. Although James's work often incorporates a white ground colour [1], which has drawn comparisons to artists such as Willie Seaweed (c. 1873-1967) and Henry Speck (1908-1971), he also created works that were only minimally painted (or unpainted altogether) and that emphasized his sculpting ability.

This model dish is based on a monumental feast bowl now in the collection of the Museum of Anthropology at UBC (MOA) [2]. According to the MOA catalogue entry, the original bowl was created in 1910 by Herbert Johnson (1896-1953) and transferred as a dowry from Gilford Island to Kingcome Inlet, so this is an object that James would be familiar with. As with the monumental dish, James's model features the striking image of two seated Dzunuḵwa opposing one another, with their feet and hands touching. James has sculpted the Dzunuḵwa's faces to emphasize their large ears, strong features, and characteristically pursed lips. In a show of artistic restraint, James minimally painted the faces of these figures in red and black, to great effect. The heads of the Dzunuḵwa turn and can be positioned as the viewer wishes.

1. See Lots 44 and 45, this sale.
2. See *Feast Dish* (MOA object A4492) for more information and photos.

CWS

**CAD 7,000 – 10,000**

#### 44 JACK JAMES

(c. 1902-1980) KWAKWAKA'WAKW

##### *Eagle Mask, c. 1960s-1970s*

cedar wood, hammered cedar bark, and paint, 15.5 x 8 x 7.5 in (39.4 x 20.3 x 19.1 cm),  
measurements reflect dimensions with hammered cedar bark.  
unsigned.

##### PROVENANCE

Bob Martineau, Simoom Sound, BC;  
Acquired from the above by a former curator at the Glenbow Museum, Calgary,  
c. 1960;  
by descent in the family.

This finely carved and brightly painted *Eagle Mask* is exactly what one hopes to find in a Jack James mask: clean lines, vivid colour, and a high-contrast paint scheme built on a white ground. The Eagle is painted in white, black, orange, and red, with incised forms outlined in white. That white ground serves both to sharpen and to heighten the two-dimensional aspects of the design. A tuft of hammered cedar bark rises from the top of the Eagle's head in a nod to the customary masks James also created for community use. Works such as this make clear why James is so often compared to both Willie Seaweed (c. 1873-1967) and Henry Speck (1908-1971).  
CWS

**CAD 2,500 – 3,500**



#### 45 JACK JAMES

(c. 1902-1980) KWAKWAKA'WAKW

##### *Woodpecker Mask, 1960s*

cedar wood and paint, 11.5 x 9.25 x 7.75 in (29.2 x 23.5 x 19.7 cm)  
unsigned.

##### PROVENANCE

Bob Martineau, Simoom Sound, BC;  
Acquired from the above by a former curator at the Glenbow  
Museum, Calgary, c. 1960;  
by descent in the family.

This charming *Woodpecker Mask* by Jack James features the distinctive head crest and long, straight beak of the real bird from which he drew his inspiration. Reinforcing the identity of the mask, James has selected a natural palette of white, black, grey, and red – all colours found on Pileated Woodpeckers in nature. Here, the Woodpecker has been rendered with concentric circle eyes and a subtly anthropomorphic face framed by black, red, and white u-forms. As on the *Eagle Mask* in the preceding lot 44, James has deployed a white ground coat that contrasts with the secondary black, grey, and red paints, making the two-dimensional design really pop.  
CWS

**CAD 2,500 – 3,500**





#### 46 KAROO ASHEVAK

(1940-1974) TALOYOAK (SPENCE BAY)

*Dancing, Chanting Figure (with Mittens), c. 1972/73*

whale bone, stone, and antler, 10.5 x 4.75 x 2.75 in (26.7 x 12.1 x 7 cm)  
signed "b<sup>d</sup>".

#### PROVENANCE

Purchased from Lippel Gallery, Montreal, August 1973, accompanied by a copy of the original receipt.  
Private Collection, Montreal;  
Estate of the above.

Karoo Ashevak came to carving soon after moving into Taloyoak (Spence Bay) in 1968, when whale bone had been specially flown into the settlement and a number of local artists began experimenting with it. What began as a community opportunity became, in his hands, something extraordinary. Karoo's ascent was rapid: by 1973, only a few years into his artistic practice, he had already had three solo exhibitions, including one in New York. His life ended far too early in 1974, when he and his wife tragically died in a house fire. Even so, five years proved enough for Karoo to alter the course of Inuit art in a lasting way.

What set Karoo's work apart then, and still does now, is the sheer audacity of his invention. At outset, unlike many of his peers, he did not treat materials as fixed but as elements to be combined, tested, and, most importantly, to be made deliberately strange. In his sculpture, bone, antler, ivory, stone, and other materials come together with complete freedom, while the figures themselves are pegged, joined, and built in ways that feel fresh, improvised, and entirely his own.

The present work likely dates from just before the midpoint of Karoo's brief career, on the threshold of the more radical phase in which he began to unsettle the body itself, deliberately mismatching features such as the eyes.

Suspended on a peg rather than planted on its feet, the figure here refuses any grounded stance. Its legs hang loose, giving the impression not of standing but of hovering or dancing, a reading that recalls the trance state or spirit flight associated with the shaman's passage beyond ordinary physical limits. That impression grows stronger in light of Jean Blodgett's discussion of shamanic performance, in which dancing and ecstatic movement animate the body [1]. The open mouth also feels active rather than merely descriptive, suggesting chant, breath, or spoken incantation, and reinforcing Blodgett's emphasis on ritual action as something heard as well as seen [2]. Most telling of all are the mittens. As Blodgett notes, "another of the shaman's accoutrements were his mittens," worn in ritual practice, including as protection against evil spirits [3].

1. Blodgett, Karoo Ashevak, 1977, unpaginated.

2. Ibid.

3. Ibid.

FA

**CAD 20,000 – 30,000**

**47 Attributed to KAROO ASHEVAK**

(1940-1974) TALOYOAK (SPENCE BAY)

**Alert Bird, c. 1970**

stone, 6.75 x 7.5 x 2.75 in (17.1 x 19.1 x 7 cm)  
unsigned.

**PROVENANCE**

Private Collection, Western Canada;  
Acquired from the above by the present Montreal Collection.

As mentioned in the preceding lot, Karoo Ashevak moved to the settlement of Taloyoak (Spence Bay) in 1968 after following a nomadic hunting life. Shortly after his arrival, he joined a government-funded arts program that was trying to stimulate local production. As stone was scarce in the community, whale bones were flown into the community for artists to carve. While Karoo eventually turned to whale bone as his primary medium, he often used small pieces of stone for inlaid elements such as eyes or teeth. Out of an estimated production of approximately 250 sculptures, there are only a handful where stone is the primary material.

Karoo's earliest sculptures, made between 1968 and 1970, remain imperfectly documented. A small group of largely unsigned whale bone carvings, including abstracted birds and more naturalistic polar bears, has been attributed to him. He emerged dramatically in 1970, when two of his sculptures were entered in the Yellowknife Centennial competition organized by the Canadian Eskimo Arts Council: *Drum Dancer* received an honourable mention, and *Bird* took third place. From there, Karoo's rise was swift, with at least four solo exhibitions before his tragic death in a house fire in 1974.

*Alert Bird* is strikingly close stylistically to Karoo's *Bird* from the Centennial Competition [1]; there are numerous stylistic similarities in both the eyes and the wings. While a sculptor must work with the natural shape of a bone, working with hard stone presents another set of challenges. It is not inconceivable that these two magnificent birds are contemporaneous and by the same hand.

1. Maria von Finckenstein ed., *Celebrating Inuit Art 1948-1970*, (Hull, QC: Canadian Museum of Civilization, 1999, p. 183  
MBL

**CAD 4,000 – 6,000**



**48 PETER MORGAN**

(1951-2018) KANGIQSUALUJJUAQ (GEORGE RIVER)

**Mother Bird Feeding Fledglings, c. 1978-1980**

caribou antler, hide, black inlay, and waxed string, 9.75 x 9.25 x 8.5 in (24.8 x 23.5 x 21.6 cm)  
unsigned;  
inscribed in black ink, in an unknown hand, faded and indistinct, with a registration number [?], "[1-10CL / AA?]"

**PROVENANCE**

An Ontario Collection.

In a 1995 article, Louis Gagnon presents Peter Morgan as a strikingly original artist whose caribou antler carvings never received the attention they deserved. He describes Morgan, of Kangiqsualujjuaq, as developing a distinctive visual language marked by animated engraved surfaces, bold outlines, black inlaid eyes, and compact forms charged with energy. Gagnon also notes that birds were among Morgan's earliest subjects and Morgan recalled that when he began carving around 1964, he made "mainly small birds, polar bears and seals."

Undoubtedly for the qualities Gagnon identified — boldness, crispness of form, and striking originality — as well as for their sheer charm, Morgan's nests of fledglings awaiting a parent became especially sought after by collectors. As in the finest examples of this subject in the artist's oeuvre, here, the birds are carved from antler, while the "worms" held in the parent's beak are rendered as strips of hide. Most ingenious of all, the nest itself is fashioned from the skull cap of a caribou, with the truncated antlers serving as its support.  
ND

**CAD 1,000 – 1,500**



**49 Attributed to JOHNNY KAHAGRENIK**

(1902-1978) QAMANI'TUAQ (BAKER LAKE)

**Four Birds on Base, c. 1970**

antler and bone, 13 x 9 x 14 in (33 x 22.9 x 35.6 cm)  
unsigned.

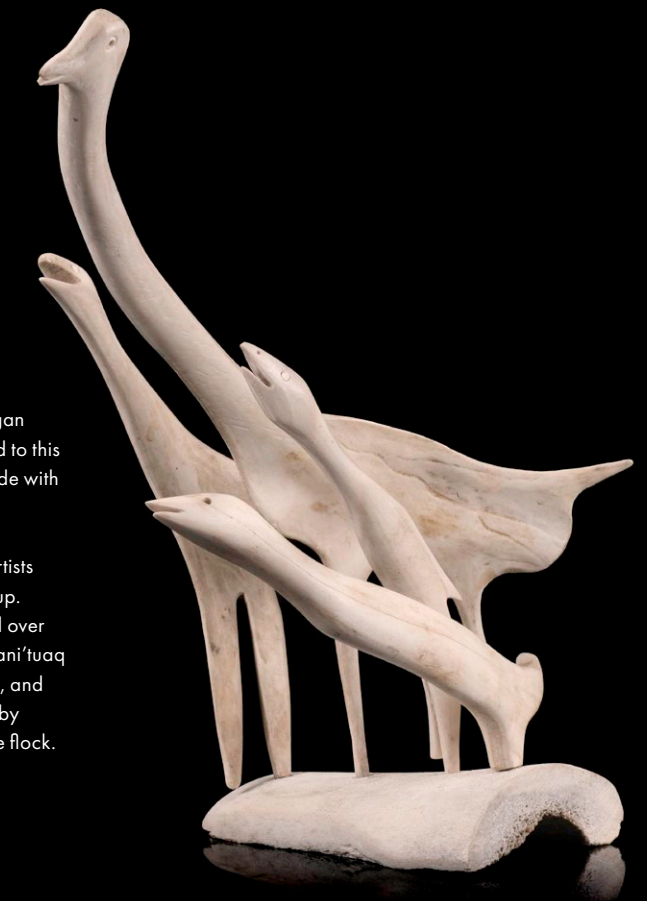
**PROVENANCE**

An American Private Collection.

In the late 1960s and early 1970s, carvers in Qamani'tuaq (Baker Lake) began making bird sculptures from caribou antler. Lacking coastal stone, they turned to this plentiful, lightweight material, whose texture and shape suited bird forms made with basic hand tools.

While most "Baker Birds" take the form of single birds on simple bases, the artists occasionally assembled small flocks or pairs, as in the charming present group. Sadly, many of these sculptures were either unsigned or signed in pencil, and over time those signatures have often faded or disappeared. Many leading Qamani'tuaq sculptors, including Assivaryuk, Ikkuti, Iksiktaaryuk, Kingilik, Mamnguqsualik, and Singaati, produced antler birds, but we wonder whether this quartet may be by Johnny Kahagrenik, whose birds are just a tad more stylish than the rest of the flock.  
MBL

**CAD 1,000 – 1,500**





**50 ISA AQIATTUSUK SMILER**

(1921-1986) INUKJUAQ (PORT HARRISON)

*Woman Nursing a Child*, c. 1951-52

stone and ivory, 10 x 8.25 x 7 in (25.4 x 21 x 17.8 cm)  
unsigned.

**PROVENANCE**

Canadian Guild of Crafts Québec, Montreal;  
Private Collection, Montreal;  
Galerie Elca London, Montreal;  
Acquired from the above by John and Joyce Price, Seattle.

What is so compelling about the present *Mother Nursing a Child* is not only its beauty, but its place at the threshold of Isa Smiler's mature artistic achievement. The present work belongs to the beginning of the sculptor's sustained engagement with the mother and child theme that would become his central preoccupation in the first half of the 1950s.

Even at this early moment, the hallmarks of Smiler's art are already in place. The seated mother is broad and full-bodied, enveloped by the generous volume of her *amautiq*. One arm slips from its sleeve to guide the child to the breast, while the other braces the infant from the front. The hood sweeps in a strong arc around her head. The trim and hairstyle are given real care. Most striking of all is her gaze, which turns not toward the child, but outward to meet our own.

Although Smiler himself later remarked that he only began carving "earnestly" in 1955-56 [1], James Houston had already described him as an accomplished artist by 1949 [2]. The present work helps reconcile these two facts. It has the freshness of an early effort, yet it is already fully possessed of the sculptor's talented instincts. Within a year or so of carving this work, Smiler would arrive at the distinctive facial treatment that makes his later sculptures so immediately recognizable. Even so, the present work makes plain that the essential shape of that unique vision was already there from the start.

For many years, Smiler was not given the prominence he deserved among the early carvers of Inukjuak. That omission began to be corrected with Darlene Coward Wight's 2006 *Early Masters* exhibition and catalogue, where three important Mother and Child works by the artist were illustrated. A few more have emerged since, including the magnificent *Standing Mother and Child* offered by First Arts on 14 June 2022 as Lot 21.

1. Isa Smiler, quoted in a 1977 *Inuktitut* magazine article reproduced in Darlene Coward Wight, *Early Masters*, 2006, p. 93.

2. James Houston, *Confessions of an Igloo Dweller*, 1995, p. 20.  
FA

**CAD 15,000 – 25,000**





**51 MOSES PANIDJUK**  
(1928-D) QINGAUT (BATHURST INLET)

*Chess Set, c. 1977*

stone, the board: 16.25 x 16.25 x 1 in (41.3 x 41.3 x 2.5 cm) / the largest game piece (King): 2.75 x 1.25 x 1.25 in (7 x 3.2 x 3.2 cm) and smaller; signed, "MOSES PANIGOOK"; accompanied by *National Geographic*, Vol. 152, No. 5, Nov. 1977

**PROVENANCE**

Acquired directly from the artist, c. 1977 by the present Private Collection, Toronto.

**PUBLISHED**

Yva Momatiuk and John Eastcott, "Still Eskimo [sic], Still Free," *National Geographic*, Vol. 152, No. 5, Nov. 1977, reproduced, p. 642-3, pp. 624-47.

Throughout history, whalers and traders operating in the Canadian Arctic generated a demand for embellished items crafted by the Inuit, including cribbage boards, engraved walrus tusks, and chess sets. As interactions with Southern communities increased, the creation of these game pieces continued into the era of commercial art production during the 1950s. Although the figures are small, each one is crafted with remarkable precision, suggesting they were intended to be admired as well as used. The kings and queens depict Inuit characters dressed in traditional attire, while attenuated igloos act as rooks. Both sides feature a collection of Arctic animals: upright polar bears serve as bishops, snowy owls take the role of knights, and a phalanx of seals forms the pawns. To distinguish the two teams, each set is sculpted from different coloured stones.

MBL

CAD 3,000 – 5,000

**52 UNIDENTIFIED INUIT ARTIST**

SANIKILUAQ (BELCHER ISLANDS)

*Two Geese, About to Take Flight, c. 1950*

stone and antler, 2.25 x 8 x 5.25 in (5.7 x 20.3 x 13.3 cm) unsigned.

**PROVENANCE**

An American Private Collection.

Of the numerous species of geese that transit through the Canadian Arctic, only the Canada Goose chooses to nest in Sanikiluaq. Local sculptors are therefore intimately knowledgeable about these magnificent birds. This lovely duo dates to the early 1950s, when the local Inuit were still living in camps scattered throughout the Belcher Islands. Carvings from this early period are generally of exceptional quality and stylistically dissimilar to the rather formulaic production from the late 1960s onward. We love how the birds are carved and incised with such great sensitivity and how even the base is artfully rendered.

MBL

CAD 1,200 – 1,800



**53 PAUL QUIVIQ MALLIKI**

(1956-) NAUJAAT (REPULSE BAY)

*Polar Bear on the Scent, 2017*

stone, 8.5 x 14.5 x 5 in (21.6 x 36.8 x 12.7 cm) signed and dated, "PAUL MALLIKI / 'd6<sup>se</sup> / 2017".

**PROVENANCE**

Private Collection, Montreal.

Born in 1956 near Igloolik, Paul Quviq Malliki belongs to a rare group of carvers whose authority begins in lived knowledge. Raised on the land, he knew Arctic animals through daily life before he rendered them in stone, and that experience gives his sculpture its conviction. Malliki began carving as a child and, largely self-taught, learned by watching others and studying form with much patience. In his polar bears especially, his close study of animal form is matched by a master carver's assurance, yielding sculptures of uncommon presence and credibility.

The present lot brings these qualities to full advantage. Carved in white marble, veined with grey and rust-orange, the stone itself suggests the variation of the bear's coat, as though colour and form have met by instinct. Malliki renders the bear with a sure sense of structure and movement, catching its long, deliberate advance across frozen ground, with its dark stone inlaid nose raised to test the air. Tiny black claws sharpen each paw with a delicate finish, while inlaid pads and toes, concealed in its upright stance, reveal themselves only to those with a most attentive eye.

Most memorable, perhaps, is the sense of intent Malliki gives the bear. Beyond the raised, scenting nose, the neck is modelled with a convincing tension through the musculature, suggesting both alertness and forward momentum. The ears, too, seem slightly pricked, sharpening the impression that the animal has caught something on the air. It is easy to imagine that whatever has drawn this bear's attention is close at hand.

FA

CAD 15,000 – 25,000





### 57 UNIDENTIFIED HAIDA ARTIST

*Ship Panel Pipe*, c. 1840-1860s

argillite, 4.25 x 9.5 x 1 in (10.8 x 24.1 x 2.5 cm), with an old repair incorporating silver fill; unsigned.

#### PROVENANCE

Private Collection, France.

In their book *The Magic Leaves: A History of Haida Argillite Carving* (1984; 2002), Peter L. Macnair and Alan Hoover identify Haida ship panel pipes in argillite as first appearing around 1841 (21). Fascinating hybrid objects that often blend Euro-American architectural and ship elements, Western motifs, and Haida-style human faces and totemic figures, these objects are an early form of made-for-sale argillite carving that has largely settled into permanent public collections. Macnair and Hoover describe this type of argillite pipe as “usually [incorporating] a billet-head, less often a figurehead, [that] may include parts of the ship’s superstructure, gear, and rigging, and often depict Euro-Americans engaged in a variety of nautical activities” (39).

This argillite *Ship Panel Pipe* is a fine and early example of the form, reflecting many of the traits that Macnair and Hoover listed. The billet head, to the left when faced, is depicted with swirl, leaf, floral, and berry motifs. The ornate trail board, under the figures to the left, is decorated with semicircles, crosshatching, and a carved rope border, which may represent rigging on the ship. In the centre is a chimney, where the pipe bowl is located, with a rosette that may represent a mechanical component of the ship. All of these elements are mirrored on the front and back of the pipe. There are four figures depicted: two Euro-American men and two women who may be Haida. The first man, to the right of the billet-head, is wearing a frock coat with trousers and boots and has his hand on the back of the woman next to him. She is depicted in a ruffled gown and one long, loose braid. On the other side of the chimney is another Euro-American man who is straddling the pipe. He is facing away and is wearing what appears to be an officer’s uniform. He is reaching out and grasping the wrist of a woman who has leaned over onto the stern of the ship, her head resting on her hand. She is clad in a fine dress with her hair pulled back into a single braid. The details of the clothing and hairstyles on these figures are nothing short of exceptional.



Please note: There is an old, nineteenth-century silver fill repair on this pipe which we have left in place. See *Pipes That Won’t Smoke; Coal That Won’t Burn: Haida Sculpture in Argillite* (1981) by Carol Sheehan for more information on nineteenth-century silver fill repairs.  
CWS

CAD 8,000 – 12,000



### 58 CHRISTIAN WHITE

(1962-) OLD MASSET, HAIDA GWAAI

*Waasgo and the Lazy Son-in-Law*, 1989

argillite, mother of pearl, and pāua shell, 3.5 x 7.25 x 3.5 in (8.9 x 18.4 x 8.9 cm) signed with artist’s stylized initials, inscribed, and dated, “CW / HAIDA 89”.

#### PROVENANCE

Private Collection, Toronto.

In this intense argillite sculpture, Haida master carver Christian White has depicted the supernatural being, Waasgo, guarding its prey. The sculpture appears to illustrate the part of the Lazy Son-in-Law story in which the Mother-in-Law, posing as a Medicine Woman, makes a series of predictions about what animals from the sea will appear on the shore for the starving village every morning. Each is grander than the last: Halibut, Sea Lion, and even multiple Killer Whales. Ultimately, it is the difficulty of this last prognostication that takes the life of her Son-in-Law, who has been secretly fulfilling her prophecies in the skin of the Waasgo each night.

Demonstrating his mastery of miniature-scale sculpture, White has imbued the Waasgo with a lithe grace. The slight turn of the Waasgo’s head breathes life into the work and conveys the power of this supernatural being. The Waasgo is depicted with the head of a Bear, forelegs with fin projections, sharp claws, three dorsal fins, and flukes with a Human face. The four Killer Whales are depicted between the dorsal fins, in the flukes, and on the sides of the Waasgo. The Sea Lion is held under the Waasgo’s left leg (on the backside of the carving), while the Halibut is carved between its claws and under the chin of the Waasgo.  
CWS

CAD 6,000 – 9,000



**59 NAKAPENKEM MUNGO MARTIN & YAKUGLAS CHARLIE JAMES**

(c. 1879-1962) & (c. 1867-1938) KWAKWAKA'WAKW

*Model Totem Pole, c. First quarter 20th century*

wood and pigment, 12.75 x 10.25 x 4.5 in (32.4 x 26 x 11.4 cm)  
signed twice, "M. MARTIN."

**PROVENANCE**

Purchased from Wilhelm "Willie" Helmer, who, according to the family, told the collector that the work had been published in a "catalogue of ethnographic items"\* by a former curator at the Glenbow Museum, Calgary; by descent in the family.

\*At the time of this publication, our research has not identified such a catalogue.

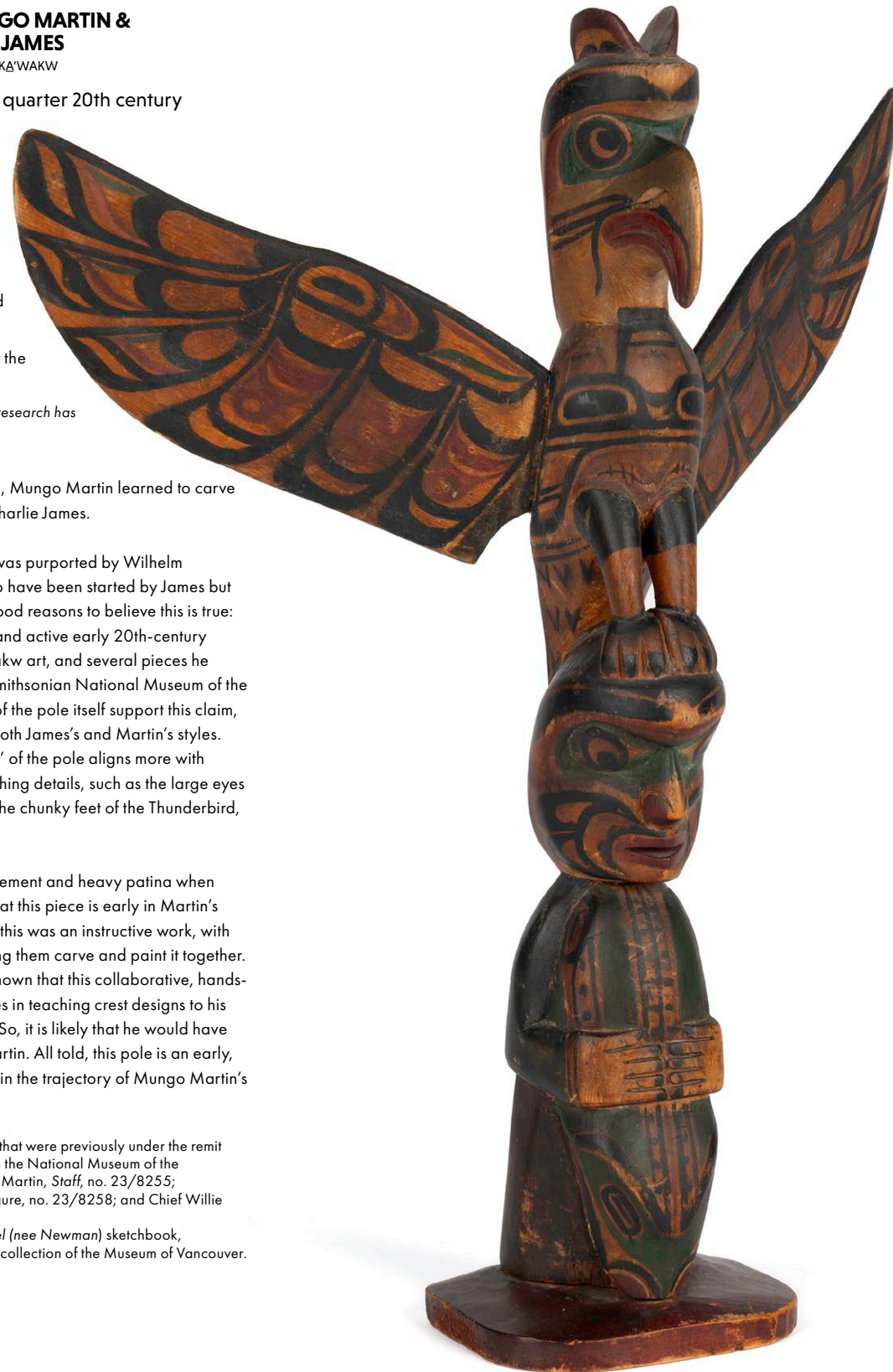
As mentioned in Lots 33 and 42, Mungo Martin learned to carve and paint from his stepfather, Charlie James.

This interesting and early pole was purported by Wilhelm Helmer [1], the original seller, to have been started by James but finished by Martin. There are good reasons to believe this is true: Helmer was a knowledgeable and active early 20th-century field collector of Kwakwaka'wakw art, and several pieces he collected are now held in the Smithsonian National Museum of the American Indian. The features of the pole itself support this claim, too, reflecting an amalgam of both James's and Martin's styles. The overall sculptural 'roughout' of the pole aligns more with James's style, while several finishing details, such as the large eyes of the two primary figures and the chunky feet of the Thunderbird, align with Martin's.

Given the different level of refinement and heavy patina when compared to Lot 42, it's clear that this piece is early in Martin's oeuvre. It is even probable that this was an instructive work, with James teaching Martin by having them carve and paint it together. Through extant examples, it's known that this collaborative, hands-on approach was used by James in teaching crest designs to his granddaughter, Ellen Neel [2]. So, it is likely that he would have done something similar with Martin. All told, this pole is an early, important, and significant work in the trajectory of Mungo Martin's artistic career.

1. Several Kwakwaka'wakw works that were previously under the remit of Wilhelm Helmer that are now in the National Museum of the American Indian, include: Mungo Martin, *Staff*, no. 23/8255; Chief Willie Seaweed, *Potlatch figure*, no. 23/8258; and Chief Willie Seaweed, *Screen*, no. 23/9493  
2. See *Charlie James and Ellen Neel (nee Newman)* sketchbook, c. 1900-29 (AA 2779a-p) in the collection of the Museum of Vancouver. CWS

**CAD 7,000 – 10,000**



**60 KAKASO'LAS ELLEN NEEL & possibly A MEMBER OF THE NEEL FAMILY**

(1916-1966) KWAKWAKA'WAKW

*Untitled (Totem in a Landscape), c. 1960*

cedar wood wire brush carved totem, paint, and plaster on plywood, 31.25 x 23 x 4 in (79.4 x 58.4 x 10.2 cm)  
the totem pole adhered with two slotted brass screws;  
signed, "Ellen Neel / Ka Ka Solas" (Kakaso'las).

**PROVENANCE**

Acquired directly from the artist by a Private Collection, BC, early 1960s;  
Acquired from the above by the present Toronto Collection.

Kwakwaka'wakw artist Kakaso'las, Ellen Neel is known as a pioneering female Northwest Coast carver and entrepreneur. Trained by her grandfather Yakuglas, Charlie James (c. 1867-1938) (see lot 59) and mentored by her uncle Mungo Martin, Chief Nakapankam (1881-1962) (see lots 33, 42, and 59), she not only produced large scale crest poles in Stanley Park but also innovated forms and materials to create new commercial products, including model poles, silkscreen scarves, and porcelain tableware. She established her own business and retail store, Totem Art Studios, and transformed Indigenous cultural forms for the tourist market.

This mixed-media work on panel is a unique example of her innovative artistic spirit. A cedar model pole and illusionistic plaster rocks have been affixed to a brushily painted forest background. The natural wood grain surface of the pole recalls her highly sought-after unpainted masks, whose natural wood grain and organically curving surfaces deploy a modernist emphasis on materiality. Neel utilized a technique for such masks in which she charred the wood then scrubbed it with a wire brush to reveal the gradations in the grain, and used a similar technique for select few model poles and wood sculptures. Here, the technique evokes a weathered pole *in situ*, appealing to the diorama-like nature of the assemblage.

The pole itself seems to emerge from a halo of white clouds or smoke and the painted background, emulating the romantic post-impressionistic style of Emily Carr, seems to suggest a timeless scene of wonder. Yet the work's techniques—broad unfinished brushstrokes, stark materiality, and innovative combination of mediums—declare its modernity.

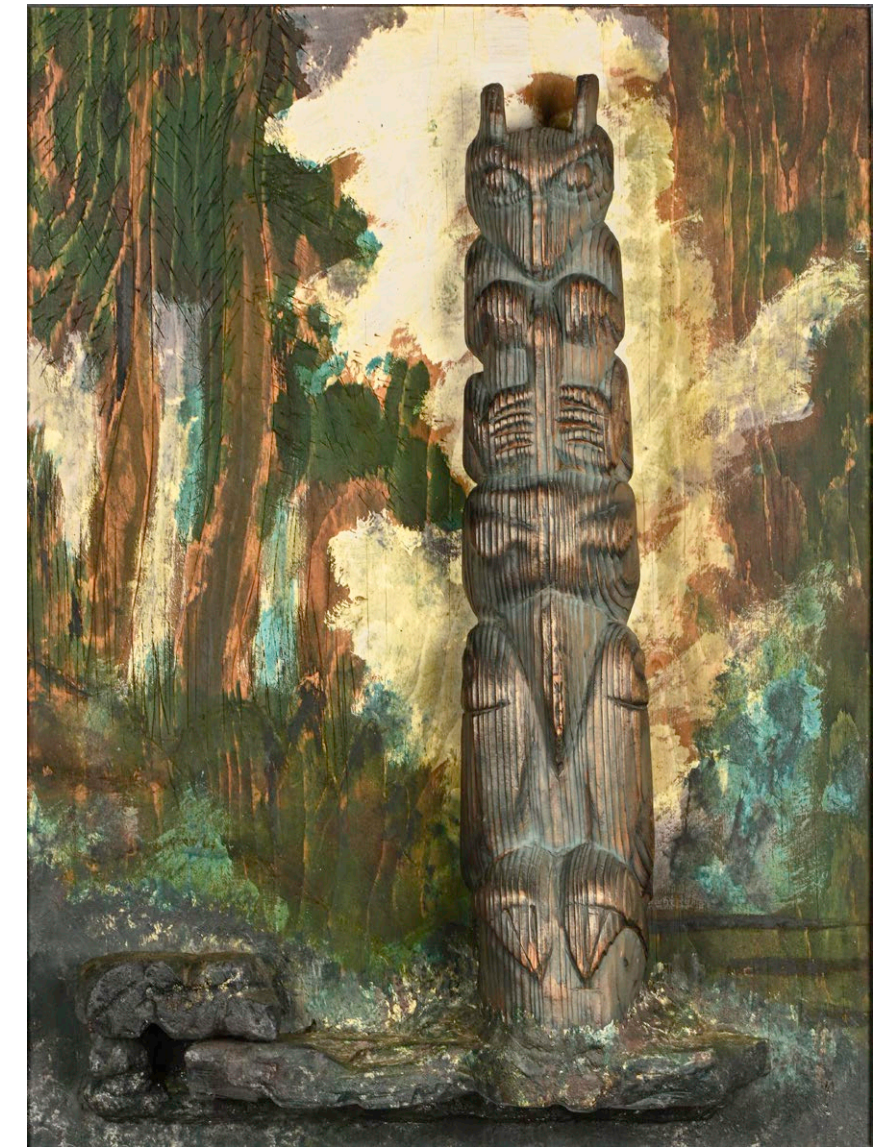
The painting may have been influenced by or made in collaboration with Neel's son, Tla'tla'klalis, David L. Neel (1937-1961), who was among the first Kwakwaka'wakw artists to enroll in formal Euro-Canadian fine art training through painting classes at the Vancouver Art Gallery. Like the present example, his work in the late 1950s combined Euro-Canadian painting conventions with Kwakwaka'wakw subject matter, including a celebrated image of a dancer and crest pole that appeared on the cover of *The Native Voice* in 1958 [1]. Totem Art Studios was a full family affair, and this extraordinary work from Neel's oeuvre confirms her and her family's importance as key figures in the history of modern Northwest Coast Native art.

**Christopher T. Green**

1. The now-famous photograph of Kakaso'las, Ellen Neel in her studio captures the artist at work, with a copy of *The Native Voice*, illustrated with David Neel's painting, visible on the table beside her. See Gar Lunney, *Ellen Neel at work in her studio*, 1958. Library and Archives Canada / National Film Board fonds, e011176933.

**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 and Environmental Studies at Swarthmore College.

**CAD 5,000 – 8,000**







**65 KENOJUAK ASHEVAK, C.C., R.C.A.**

(1927-2013) KINNGAIT (CAPE DORSET)

*Protective Bird, Crying Out with Upraised Wings*, c. 1972

stone, 14 x 21 x 10 in (35.6 x 53.3 x 25.4 cm)  
unsigned.

**PROVENANCE**

An American Private Collection.

This large stone sculpture of an owl captures both the stately dignity of the bird and the powerful artistic traditions of Inuit art. The owl, a creature often associated with wisdom and watchfulness, is shown in a compact, attentive pose, its form simplified yet deeply evocative.

Feather patterns are suggested rather than intricately detailed and bear resemblance to many of Kenojuak's graphics, where feathers within wings are defined by thick lines. Shallow incisions and softly carved ridges trace the wings and chest, creating rhythmic lines that echo the flowing graphic patterns common in Inuit printmaking. The wings are raised upright as if to take off, reinforcing the owl's compact and powerful posture.

Scale plays an important role in the sculpture's impact. The large presence of the work invites viewers to engage with it physically as well as visually. By reducing the owl to essential shapes and patterns, the sculpture reflects the spirit of Inuit artistic traditions while celebrating the iconic imagery associated with Kenojuak Ashevak. The result is a powerful and timeless interpretation of one of the Arctic's most symbolic birds.

PF

**CAD 10,000 – 15,000**

**66 KENOJUAK ASHEVAK, C.C., R.C.A.**

(1927-2013) KINNGAIT (CAPE DORSET)

*Happy Little Owl*, 1969 #59

Printmaker: EEGYVUDLUK POOTOOGOOK  
(1931-1999) KINNGAIT (CAPE DORSET)  
stonecut, 24.5 x 34 in (62.2 x 86.4 cm)  
48/50

**PROVENANCE**

Private Collection, Toronto.

A now-famous quotation by Kenojuak, repeated in nearly every publication on the artist, reads, "I am an owl and I am a happy owl. I like to make people happy and everything happy. I am the light of happiness and I am a dancing owl." *Happy Little Owl* feels like a direct embodiment of these words. The central figure is buoyant, theatrical, and radiating outward, as though happiness were something it cannot contain and its wide circular eyes and small hooked beak give it an almost delighted expression. The symmetry is careful, but not stiff so that the splayed wings and lifted talons allow the figure to feel weightless, suspended, and joyfully present so that "I am a dancing owl" feels visually true as well.

ND

**CAD 3,000 – 5,000**



**67 LUCY QINNUAYUAK**

(1915-1982) KINNGAIT (CAPE DORSET)

*Lucy's Owl*, 1969 #32

Printmaker: EEGYVUDLUK POOTOOGOOK  
(1931-1999) KINNGAIT (CAPE DORSET)  
stonecut, 24.5 x 34 in (62.2 x 86.4 cm)  
46/50

**PROVENANCE**

Private Collection, Toronto.

Like Kenojuak, Lucy Qinnuayuk returned often to birds, especially owls. In this print, the lively hand-drawn texture of Lucy's original graphic survives beautifully in Eegyvudluk Pootoogook's translation to stonecut, while a gentle, glowing palette moves softly through the plumage. Against that warmth, the sharply articulated wing tips and tail bring structure and snap. The result has all the charm one expects from Lucy, yet to our eye it also ranks among the strongest and most memorable of her avian images. It is little wonder, then, that it was marked with the distinctive title *Lucy's Owl*.

ND

**CAD 1,200 – 1,800**





**68 MARY QAYUARYUK (KUDJUAKJUK)**

(1908-1982) KINNGAIT (CAPE DORSET)

*Owlet, Testing Its Wings*, late 1960s

stone, 4.5 x 7.5 x 2.75 in (11.4 x 19.1 x 7 cm)  
unsigned.

**PROVENANCE**

A Toronto Collection.

Mary Qayuaryuk is remembered in her own community as a gifted midwife and healer, and as someone with a big, buoyant spirit who lived through more than her share of hardship. She made an extraordinary number of drawings, well over three thousand, though only a small handful ever became prints. Birds were a constant fascination for her, and owls in particular come forward again and again, especially in her sculpture. This owl captures her singular sense of form, with its wide-set stance and knobbed knees. Here, the wings sweep from the shoulders in broad curves, swelling gently before tapering to a rounded point.

ND

**CAD 900 – 1,200**



**69 UNIDENTIFIED INUIT ARTIST**

Probably KINNGAIT (CAPE DORSET)

*Alert Owl*, c. 1950s

stone, 5 x 3.5 x 2.5 in (12.7 x 8.9 x 6.3 cm)  
unsigned.

**PROVENANCE**

An American Private Collection.

*Alert Owl* is an early Kinngait piece defined by its small scale and formal simplicity. The body forms a smooth oval mass, with only subtle indications of a head, beak, and tail. The wings are merely suggested rather than explicitly rendered, blending seamlessly into the sides of the plump owl. The artist took minimalism so seriously that they did not even sign their name; thus, the originator of this wonderful work remains a mystery. Despite this, the style bears a resemblance to Kinngait's minimalist greats, such as Latcholassie Akesuk and Tudlik, who carved during the same early period when this piece was likely made

PF

**CAD 1,000 – 1,500**

**70 KIUGAK (KIAWAK) ASHOONA, O.C., R.C.A.**

(1933-2014) KINNGAIT (CAPE DORSET)

*Spirit Figure*, c. late 1960s

stone, 12.5 x 7.25 x 5.75 in (31.8 x 18.4 x 14.6 cm)  
unsigned.

**PROVENANCE**

A Toronto Collection.

There is perhaps no other sculptor who so fully embodied the Kinngait "spirit sculpture" at its height in the 1960s, when the carving studios at Cape Dorset gave rise to some of the most arresting images in modern Inuit art, than Kiguak. He returned to the subject again and again, drawing from it some of his most memorable inventions. The sequence begins with *Howling Spirit (Tornrak) and its Young* of 1962, continues through *Howling Transforming Spirit*, c. 1963, sold by First Arts in the fall of 2021 for an astonishing CAD 120,000, and finds another important expression in *Untitled (Spirits)* of 1964 in the Montreal Museum of Fine Arts. The present work belongs alongside this esteemed lineage.

Its kinship with those sculptures is immediately felt in the face. Kiugak gives these beings a highly particular physiognomy, one that is at once monstrous and sentient, animated by mischief, alarm, aggression, and a kind of fevered awareness. The features are pushed, compressed, and shifted with exact intention so that the face hovers between the recognizably human and something less earthly. One feels in it a presence that is keenly alert, as though the creature were listening, scenting, and reacting all at once.

The eyes are among the clearest signs of this shared language. They are cut as narrow almond or ovoid slits, set slightly high, often weighted by a heavy upper contour. Their fixed stare has a sense of watchfulness, the concentrated intensity of a being inwardly possessed. The nose is equally economical. In these spirit works it is pared down to drilled nostrils, a short ridge, or a compact wedge, vaguely human and yet suggestive of snout or beak. Above all, it is the mouth that carries the emotional force. In each of these spirit carvings, the mouth departs from ordinary human expression and becomes the site of utterance, threat, or cry. In this work, it gathers itself into a tense, curling snarl, as though sound and breath had been forced into stone.

What gives these works their particular power is that their grotesquerie is never arbitrary. Kiugak controls distortion with remarkable discipline. The exaggeration is vivid, sometimes even slyly humorous, but never loose. These beings seem possessed of temper and voice. They appear capable of shrieking, taunting, or muttering. Their animation is theatrical in the best sense. They do not sit inert before us; they confront us as presences.

ND

**CAD 4,000 – 6,000**





**71 ROBERT RIDLEY**

(1855-1934) HAIDA

*Pair of Hollow Back Model Totems, c. 1924-1934*

each cedar wood and paint, the first: 20.5 x 4.5 x 4 in (52.1 x 11.4 x 10.2 cm) / the second: 20.25 x 5 x 4 in (51.4 x 12.7 x 10.2 cm) each with an affixed label, "Made by / The Indians / Queen Charlotte / Islands".

**PROVENANCE**

Private Collection, NY.

Robert Ridley was born in the village of Masset on Haida Gwaii, British Columbia. A prolific maker of wood and argillite model poles, he also made model canoes, house models, and feast spoons. He was known to have completed at least two large-scale poles in his lifetime: one for Thunderbird Park in Victoria and the other for the Capilano Suspension Bridge in North Vancouver.

This pair of model poles represents the two matrilineal moieties, or primary clans, of the Haida Nation: Raven and Eagle. The pole on the left features, from the top: Raven, Human, and Bear. The pole on the right features Eagle, Hawk with Sun motif, and Bear. Both poles are carved in old-growth red cedar and painted in Ridley's signature red, black, burgundy, and green, with the Eagle pole also incorporating white. They both have hollowed-out backs with low, monoxylous pedestals that are mounted to chamfered bases. In classic Ridley fashion, they are subtly tapered toward their tops and are surmounted by bird finials that are carved in the round. Perhaps most impressively, these poles have remained together as a set for the last century, as confirmed by the contemporaneous handwritten notes on each of their versos.

CAD 3,000 – 5,000

**72 RAYMOND "RAY" WILLIAMS**

(1933-1988) DITIDAHT/NUU-CHAH-NULTH

*Model Totem Pioneer Square Seattle Pole, c. 1950s or 60s*

wood and paint, 33 x 7 x 6 in (83.8 x 17.8 x 15.2 cm), measurements reflect with later added base, without: 32 x 5 x 3.75 in (81.3 x 12.7 x 9.5 cm) unsigned.

**PROVENANCE**

Private Collection, NY.

As the iconic Tlingit "Seattle Pole" figures so prominently in the history of Indigenous art in Seattle, so too does the Williams family of Ditidaht carvers. This larger model pole by Ray is a complex iteration of the Seattle Pole in his flamboyant mid-career style, defined by fancy knifework, heavy stippling and dashing, and busy, bright painting. A fine example.

CWS

CAD 2,500 – 3,500



**73 UNIDENTIFIED KWAKWAKA'WAKW ARTIST**

*Model Totem Pole, c. 1930s-1940*

wood and paint, 32.75 x 13 x 7.25 in (83.2 x 33 x 18.4 cm) unsigned.

**PROVENANCE**

Private Collection, British Columbia; A British Columbia / New York Collection; First Arts, Nov 2021, Lot 116, as "Dick Price" and "A British Columbia Collection"; Acquired from the above by the present Private Collection, USA.

This larger Kwakwaka'wakw model pole, by an as-yet-unidentified artist, likely dates to the 1930s or 1940s. Although the pole was originally attributed to Dick Price (c. 1877-1936), there are several features, particularly in the paint application and the construction of its eyes, that make this attribution unlikely. Depicted on the pole are Eagle, descending Whale, Bear, and Human. The pole is painted in customary Kwakwaka'wakw colours of green, red, yellow, black, and brown, with a white undercoat. Some features that may help identify this maker in the future are its fully round, more gracile figures (when compared to other Kwakwaka'wakw poles from this era) and the manner in which the irises of the concentric and internally tangent eyes of the figures are left unpainted.

CAD 3,000 – 5,000



**74 UNIDENTIFIED NUU-CHAH-NULTH ARTIST**

*Model Totem Pole, c. 1900-1910*

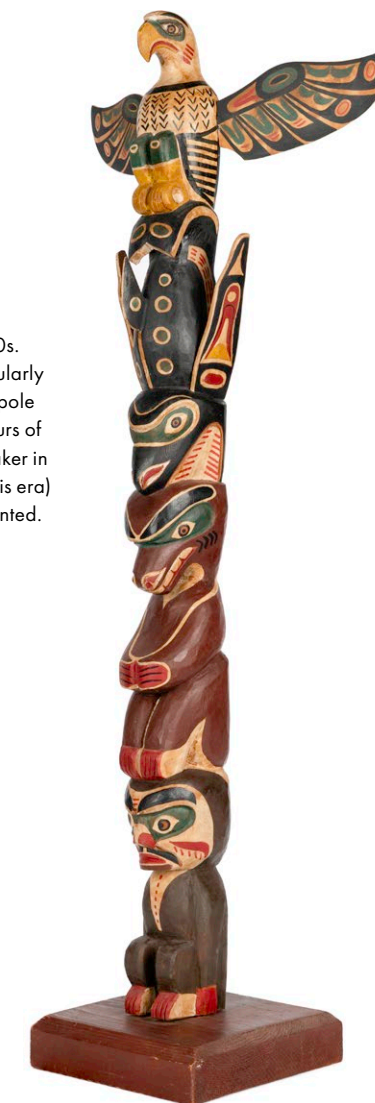
cedar wood and paint, 24.25 x 4.5 x 4 in (61.6 x 11.4 x 10.2 cm) unsigned.

**PROVENANCE**

Private Collection, NY.

This older Nuu-chah-nulth pole was carved by an as-yet-unidentified artist who worked for the Hudson Bay Fur Co. of Seattle between 1900 and 1910. The defining feature of their work is the distinctive almond-shaped eyes with pupils totally surrounded by white. This example has a subtle but pleasing taper toward the top and features an Eagle, Bear, Owl, and Frog.

CAD 2,500 – 3,500





**75 JOE TALIRUNILI**

(1893-1976) PUVIRNITUQ (POVUNGNITUK)

*Mended Caribou, late 1960s*

stone, antler, stone plugs, and waxed string, 6.5 x 8 x 2.25 in (16.5 x 20.3 x 5.7 cm), measurements reflect dimensions with inset antlers with artist's own repairs; signed, "LOE".

**PROVENANCE**

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

Artist-generated repairs are not uncommon in Joe Talirunili's sculpture and, according to published accounts, the artist himself was known to reattach broken elements using all manner of readily available materials.

Surely, this ingenuity came from Joe's own upbringing on the land, where mending something broken, so long as it was not beyond repair, was simply a matter of ordinary intelligence. He came from a world in which material knowledge, maintenance, and adaptation were woven into daily life, not set apart as special acts. If something breaks, you save it if you can. You use what is at hand, and you do not necessarily need to chase invisibility. You restore function, preserve effort, and keep going.

The present work preserves one of the most quintessential and ingenious such repairs we have seen, with Talirunili's resourcefulness fully on display. During its making, the elongated, somewhat delicate legs must have given way. Rather than abandon the carving, Joe bored through the stone on either side of the fractures and laced the legs back onto the torso with waxed string, the front two openings were then reinforced with fitted stone plugs. The repairs, then, are not a condition issue to be regretted, but part of the work's history and even its identity.

ND

**CAD 1,500 – 2,500**

**76 JOE TALIRUNILI**

(1893-1976) PUVIRNITUQ (POVUNGNITUK)

*Hunter, Stooped Beneath his Load and Carrying a Spear, c. 1970*

stone, wood, and string, 3.75 x 3.75 x 3 (9.5 x 9.5 x 7.6 cm), measurements reflect dimensions with spear, without: 3.75 x 2.5 x 1.5 in (9.5 x 6.3 x 3.8 cm) signed, "JOE".

**PROVENANCE**

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

Joe Talirunili's hunter figures are consistently depicted in a straightforward standing pose; however, similar to his representations of owls and women, these works exhibit a wide range of variations. The hunters demonstrate diversity in clothing styles and details, as well as in the quantity and types of tools or weapons they possess. Typically, these implements are crafted from available materials. This particular example offers a dynamic interpretation: the figure is bent forward under the weight of a substantial load, indicating a return from a successful sea mammal hunt.

MBL

**CAD 1,200 – 1,800**



**77 JOE TALIRUNILI**

(1893-1976) PUVIRNITUQ (POVUNGNITUK)

*Otter with Caught Fish, c. 1970*

stone, 2.25 x 8 x 1.5 in (5.7 x 20.3 x 3.8 cm) signed, "JOE".

**PROVENANCE**

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

In this lithesome sculpture, Joe Talirunili captures an otter stretched along its elongated body, intently devouring a fish. Carved from grey steatite typical of Povungnituk, the work emphasizes the animal's sinuous form, alert head, and powerful jaws in a vivid moment of natural predation. Small but expressive, this sculpture highlights the artist's keen eye for animal behaviour and his masterful handling of stone to convey movement and vitality.

MBL

**CAD 1,000 – 1,500**





**78 ISABEL RORICK**

(1955-) HAIDA, OLD MASSET, HAIDA GWAIL

*Undersea World Chief's Rattle, 2011*

spruce root, yew wood, wheat grass, carnelian stone, down, and abalone, 8 x 4 x 4 in (20.3 x 10.2 x 10.2 cm), measurements reflect dimensions without custom made stand. with artist's signature "three skip stitch pattern concentric circles".

**PROVENANCE**

Inuit Gallery of Vancouver; Acquired from the above by John & Joyce Price, Seattle, 23 June 2012.

Created in 2011, this *Undersea World Chief's Rattle* reflects the inheritance of an extraordinary Haida artistic lineage. Isabel Rorick is the daughter of Primrose Adams and the granddaughter of Florence Davidson. She is also the great-granddaughter of Isabella Edenshaw, wife of the renowned carver Charles Edenshaw. On her father's side, basketry knowledge came to her through her aunt, Delores Churchill, and her grandmother, Selina Peratrovich.

Formed in spruce root in a plain twining style, the present rattle gives Isabel Rorick a surface both supple and exacting. Along its side, Skaana, the killer whale, appears in wheat grass applied in false embroidery, the image moving with measured grace across the curved body of the form. This is where the design becomes especially compelling, for it is carried not on a flat plane but around the swell of the rattle itself, so that it shifts before the eye as the work is handled.

At the top, carnelian stones and down provide a note of softness and light. Below, carnelian and abalone shell gather at the base around a handle carved from yew wood. The passage from one material to the next is deftly managed, producing a surface alive with contrast in texture and sheen, while the form remains cohesive throughout.

*First Arts extends our gratitude to Sarah Raven for her assistance in cataloging this lot.*

**CAD 6,000 – 9,000**

**79 NORMAN TAIT**

(1941-2016) NISGA'A

*Hawk Moon and Raven Globular Rattle, 1991*

alderwood and rope, 10.5 x 6.5 x 4.5 in (26.7 x 16.5 x 11.4 cm), measurements reflect dimensions without custom made stand signed and dated, "NTait / 91".

**PROVENANCE**

Private Collection, Toronto.

Nisga'a master carver Norman Tait was known for his ability to create the appearance of supple skin out of Indigenous hardwoods that he used in his lifelike carvings. This skill is on full display on this *Hawk Moon and Raven Globular Rattle*, with the anthropomorphic Hawk Moon face affecting an intense, sentient appearing stare. The verso features a circular Raven design carved in low relief. Tait often left his carvings bare to emphasize their surfaces, as he has done here. This rattle dates to 1991, a significant time in Tait's career, as it was the year that he started working with his carving partner, Lucinda Turner (Non-Indigenous, 1958-2022), with whom he would collaborate on large-scale works for the rest of his life [1].

1. See Lot 80, this sale, for a headdress by Norman's son, Isaac Tait (1965-2000). CWS

**CAD 1,800 – 2,800**



**80 ISAAC TAIT**

(1965-2000) NISGA'A

*Figural Raven Frontlet, c. 1980s / 90s*

cedar wood, hammered cedar bark, hair, abalone, acrylic paint, hide, and copper, 12 x 8.5 x 6.75 in (30.5 x 21.6 x 17.1 cm) signed, "I TAIT".

**PROVENANCE**

Private Collection, Toronto.

Isaac Tait was the son of Nisga'a master carver Norman Tait (see previous lot). Tragically, Isaac passed away too young, at just 35 years old. However, the body of work he left behind shows a strong affinity for his father's realistic style and a fondness for hardwood carving, reinterpreted through his own innovative spirit. This highly sculptural Raven Frontlet by Isaac incorporates a wide range of materials, including inlaid abalone shells along the edge of the wings, hammered cedar bark and cedar bark rope, overlaid copper eyes, hide straps, and pegged-in horsehair. The headdress is carved with nods to his father's realism, most evident in the handling of the Raven's talons. While the sculptural features of the Raven are left bare, the two-dimensional elements are painted in red and black to emphasize his tight formline designs. CWS

**CAD 1,500 – 2,500**



### 81 JONATHAN JACOBSON

KWAKWAKA'WAKW, FORT RUPERT, BC

#### *Hamatsa Raven Mask*, c. 2010s

cedar wood, hammered cedar bark, acrylic paint, and rope, 44 x 52 x 10 in (111.8 x 132.1 x 25.4 cm), measurements reflect dimensions with cedar bark fringe  
signed and inscribed, "John Jacobson / Tsakis BC".

#### PROVENANCE

An American Private Collection.

With its huge scale and functional "clacking" beak, this Raven Mask embodies all of the splendor and drama of a Hamatsa performance in a Kwakwaka'wakw Big House. This classic rendering of a *Hamatsa Raven Mask*, by Fort Rupert artist Jonathan Jacobson, clearly shows the influence of Willie Seaweed with its high contrast white, black, and red paint job and the way he has lined the inside lids of the Raven's eyes with red paint. As is customary, this large scale mask is framed by hammered and shredded red cedar bark and twisted red cedar bark rope, again a fine tribute to the late, great Willie Seaweed.  
CWS



CAD 5,000 – 8,000



### 82 UNIDENTIFIED KWAKWAKA'WAKW ARTIST

#### *Model Button Blanket with Sisiutl (Sisiutl / Sea Serpent) Design*, c. 1990s

melton wool, wool stroud, cotton cloth, shell buttons, and cotton thread, 58 x 64 in (147.3 x 162.6 cm)  
unsigned.

#### PROVENANCE

An Ontario Collection.

Button Blankets originated on the Northwest Coast as a nineteenth century innovation that used woolen trade blankets and mother-of-pearl or shell buttons to create a new form of regalia. While the button blanket has become a ubiquitous Northwest Coast icon, the art form is arguably the most developed and elaborate among the Kwakwaka'wakw. This example features around 1,000 shell buttons with sawtooth patterns along the borders and a Sisiutl (Sisiutl / Sea Serpent) in the centre. This blanket utilizes three sizes of buttons: larger buttons frame the borders, smaller buttons delineate the Sisiutl design, and a single, large button at the top serves as part of a clasp.  
CWS

CAD 2,000 – 3,000



### 83 JUT-KE-NAY HAZEL WILSON

(1941-2016) HAIDA

#### *Golden Spruce*, mid-1990s

stroud, duffel, copper, copper-plated buttons, glass beads, plastic beads, plastic gems, shells, antler beads, cotton thread, and sinew, 55 x 59.5 in (139.7 x 151.1 cm)  
unsigned.

#### PROVENANCE

Collection of John & Joyce Price, Seattle.

Button blankets and the myriad of imagery featured upon them have served as a wearable statement of family and clan histories, as well as personal identity, for generations of wearers. While always a canvas for their maker's design skills, contemporary artists like Hazel Wilson have truly made these robes a fine art. Festooned with copper buttons, an outlined tree frames a lone figure on the robe, itself embellished with beads, shells, and trim. The tree itself has beaded branches that run like pathways over the green expanse. The vibrant visual statement of this work harkens to some of Wilson's best-known works in the *Golden Spruce* series, possibly placing this work as a study for that series.  
AC

CAD 5,000 – 8,000

### 84 JOE JOHNNY & MORRIS JOHNNY

UNKNOWN / (1984-), KWAKWAKA'WAKW & COWICHAN (COAST SALISH)

#### *Wind Mask (Beau Dick Tribute)*, c. 2017

cedar wood, horse hair, and acrylic paint, 40 x 24.5 x 12.25 in (101.6 x 62.2 x 31.1 cm)  
titled, signed, and inscribed, "Wind / Mask / "Beau Dick Tribute" / Joe Johnny / Morris Johnny / Port Hardy, B.C. / Takush"; Accompanied by several photographs of the artists with the work in their studio.

#### PROVENANCE

An Ontario Collection.

Beau Dick helped make the oversized mask a defining Northwest Coast form, pairing formidable scale with unmistakable skill. Morris Johnny, who began carving in his early twenties and apprenticed with Beau as well as other senior carvers, knew that legacy firsthand. Beau's death in 2017 was felt widely, but for the father-and-son carving team of Joe and Morris Johnny, it was also deeply personal. They identify the present mask as a tribute to Beau, though its ambition makes that plain even without the note. Rising more than three feet high, it has the monumentality for which Beau's work became so admired. Carved in cedar and painted in acrylic, it is energized by a dramatic palette: the black ground of the face is veiled with a white wash and enclosed by a black outer field that rises around it like a framing shell, stopping sharply at the projecting nose-and-forehead ridge, which splits it into two lateral wings. The nose and pursed mouth flare in vivid red, a feature typical of other wind masks by Beau Dick.  
ND

CAD 5,000 – 8,000



**85 PAUL TOOLOOKTOOK**

(1947-2003) QAMANI'TUAQ (BAKER LAKE)

*Mother and Child, 1971*

stone, 10 x 7.25 x 7.5 in (25.4 x 18.4 x 19.1 cm)  
signed, "ᑭᑭᑭ";  
inscribed indistinctly with a Co-op registration  
number [?], "[S210?]"

**PROVENANCE**

Acquired from the Sanavik Co-op, Nov. 1971,  
by Mr. Stanley and Mrs. Jean Zazelenchuk.

**EXHIBITED**

Winnipeg, MB, Winnipeg Art Gallery, *The  
Zazelenchuk Collection of Eskimo Art*, August -  
November 1978, cat. 51.

**PUBLISHED**

Winnipeg Art Gallery, *The Zazelenchuk  
Collection of Eskimo Art*, (Winnipeg:  
Winnipeg Art Gallery, 1978), cat. 51, p. 48.

This work makes it immediately clear why Paul  
Toolooktook was selected, at only twenty-  
three, to represent Inuit carving at the 1970  
World Expo in Osaka. Made soon after his  
return to Qamani'tuaq, this work presents  
a woman holding a swaddled child as a  
rounded, self-contained volume, with mother  
and child interlocked as one sculptural unit.  
This physical enclosure gives the work a potent  
cohesion and emotional force.

Unlike many mother and child subjects in Inuit  
art, which tend toward repose and stillness,  
this example occupies space through motion  
rather than reserve. Here, the woman's legs  
are planted in a wide step, her body pitched  
forward; her figure feels caught mid-stride,  
animated by a powerful forward *thrust*.

From every angle, Toolooktook handles the  
form beautifully, including from above, where  
both soft, rounded faces lift upward as if  
sensing our presence and raising their faces to  
meet our gaze.

ND

**CAD 2,500 – 3,500**



**86 MATHEW AQIGAAQ**

(1940-2010) QAMANI'TUAQ (BAKER LAKE)

*Muskox, mid-late 2000s*

stone, 9.75 x 15.5 x 5.5 in (24.8 x 39.4 x 14 cm)  
signed, "ᑭᑭᑭ"

**PROVENANCE**

Acquired from David Ford, c. mid-late 2000s by Mr. Stanley and Mrs. Jean  
Zazelenchuk, NB.

Alongside caribou, the Kivallirmiut from the Kazan River region depended  
on the muskox as a crucial source of sustenance and materials for clothing.  
Mathew Aqigaaq, deeply aware of the animal's cultural importance, reflected its  
significance through recurring depictions in his artistic work. The sculpted forms in  
this piece exemplify Aqigaaq's distinctive approach, characterized by rounded,  
voluminous shapes.

MBL

**CAD 2,000 – 3,000**

**87 LUKE ANOWTALIK**

(1932-2006) ARVIAT (ESKIMO POINT)

*Standing Woman in an Amautiq, mid-1980s*

stone, 12 x 4.5 x 4 in (30.5 x 11.4 x 10.2 cm)  
unsigned.

**PROVENANCE**

Private Collection, Toronto.

Compared with the artist's other works in stone, the present carving shows an uncommon degree of detail. The coat and  
hood are described with unusual care, their contours fully developed and their surfaces distinctly articulated. Rarer still is  
the complete carving and modelling of the legs, rendered frontally and with real physical presence. This fuller treatment  
gives the figure a self-contained presence and a sense of inward absorption, as though she were entirely contained  
within her own thoughts. The only sense of motion in the work is the raise of her right hand to her stomach, a small  
but intimate gesture that may suggest that she has paused for a moment to feel a small kick from the child she carries,  
acknowledging a private moment known only to her.

ND

**CAD 800 – 1,200**



**88 TUNA IQULIQ**

(1934-2015) QAMANI'TUAQ (BAKER LAKE)

*Rotund Owl, Peering Out, late 1990s*

stone, 9 x 7.5 x 9 in (22.9 x 19.1 x 22.9 cm)  
signed, "ᑭᑭᑭ"

**PROVENANCE**

Acquired in the late 1990s from David Ford by Mr. Stanley and Mrs. Jean Zazelenchuk, NB.

Tuna Iquliq remains renowned for his ability to distill a sculpture into its most simplified form, and *Rotund  
Owl, Peering Out* sits at a stylistic lane change in his career. While minimal, the details that do appear  
are sharp and linear, as many of Tuna's early works feature. By contrast, the body harkens to Tuna's  
later career owls with a plump, heavysset body that anchors the work. Fluffed up against the cold, it  
invites the hand to stroke the stone's surface.

AC

**CAD 900 – 1,200**

**89 JOHNNY INUKPUK, R.C.A.**

(1911-2007) INUKJUAK (PORT HARRISON)

*Mother and Child, Mending a Kamik, 1965-70*

stone, 17.5 x 16.75 x 6.75 in (44.5 x 42.5 x 17.1 cm)  
unsigned.

**PROVENANCE**

An American Private Collection.

Johnny Inukpuk started carving sometime before 1951 and soon became one of Inukjuak's leading sculptors, with significant encouragement and promotion from James Houston. Darlene Wight's catalogue *Early Masters: Inuit Sculpture 1949-1955* features several early works by the artist and delves into both Inukpuk's formative years and his artistic journey. By the end of the 1950s, Inukpuk had shifted away from his initial compact, rounded style to create taller, often considerably larger sculptures.

Much of Inukpuk's oeuvre from the 1960s involved monumental yet intimate portrayals of his beloved wife, Mary, engaged in all manner of domestic activities. Mary is always lovingly depicted with one child in the hood of her amautiq and is either busily stretching a kamik, fetching water, or scraping a skin. Like other Inukpuk gems from the 1960s, this piece demonstrates meticulous attention to the woman's wide yet refined facial features, hairstyle, and attire.

Although his carvings of the early 1950s were already remarkable, one could argue that Inukpuk reached his artistic height in the 1960s, even as he continued carving well into his nineties.

MBL

**CAD 12,000 – 18,000**



**90 UNIDENTIFIED INUIT ARTIST**

NUNAVIK (ARCTIC QUEBEC)

*Seated Father, Playing with Child, c. 1960*

stone, 7.5 x 9 x 5.5 in (19.1 x 22.9 x 14 cm)  
unsigned.

**PROVENANCE**

An American Private Collection.

While Inuit sculptures of mothers with children are ubiquitous, depictions of fathers with sons are far less common. Such compositions more often show a father instructing his child in daily tasks like preparing for the hunt or making tools, emphasizing guidance, protection, and shared survival. This delightful sculpture of a father playing with a young child is much more intimate, with the father seemingly either singing or whistling. One can almost hear the whoops of joy from the young toddler.

MBL

**CAD 3,500 – 5,000**



**91 JOHNNY INUKPUK, R.C.A.**

(1911-2007) INUKJUAK (PORT HARRISON)

*Head of a Man in a Trapper Hat, late 1950s / early 1960s*

stone, 7.5 x 6 x 4.5 in (19.1 x 15.2 x 11.4 cm)  
inscribed with artist's disc number, "E.9.904".

**PROVENANCE**

An American Private Collection.

While portraiture in Inuit sculpture in the 1950s and 1960s was uncommon, several carvers from Inukjuak produced distinctive portrait busts that captured the dignity and individuality of their subjects. Compact yet commanding, these intimate portraits feature strong simplified forms that convey quiet strength. We know that Johnny's wife Mary served as the model for most of his depictions of women. We wonder whether this jaunty visage is perhaps a self-portrait of a young Johnny. The piece suggests both intellectual depth and a cheerful demeanor.

MBL

**CAD 900 – 1,200**



**92 JOHN TIKTAK, R.C.A.**

(1916-1981) KANGIQLINIQ (RANKIN INLET)

*Standing Man*, c. 1973

stone, 7.75 x 4 x 2.25 in (19.7 x 10.2 x 5.7 cm)  
signed "IC".

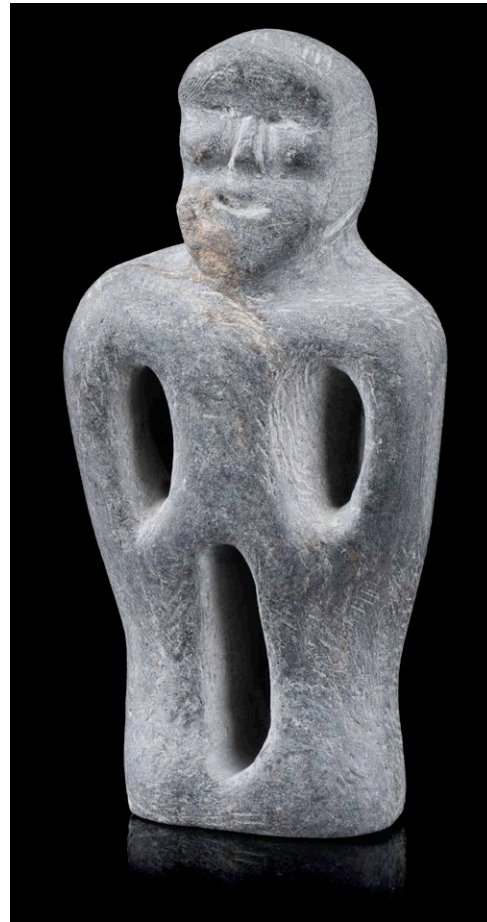
**PROVENANCE**

An American Private Collection.

This sculpture of a standing male figure by John Tiktak, acquired from the artist around 1973, displays the formal clarity characteristic of his oeuvre. Crafted with a distinctly rough-hewn surface, the piece preserves visible tool marks that highlight both the process and material, demonstrating Tiktak's straightforward approach to stone carving. The composition is notable for the artist's signature use of negative space between the arms and torso, which imparts a sense of openness and structural rhythm while ensuring the figure's compact solidity. The streamlined, almost architectural form indicates a focus on essential human presence rather than individualized detail. While rooted in the artistic traditions of Rankin Inlet, the work also moves toward a more modern abstraction, using restraint and form to convey subtle intensity and inward presence that lingers well beyond first glance.

MBL

**CAD 3,500 – 5,000**



**93 JOHN KAVIK**

(1897-1993) KANGIQLINIQ (RANKIN INLET)

*Kneeling Woman with Plaited Hair*, c. early-mid 1970s

stone, 6.5 x 6.75 x 5.25 in (16.5 x 17.1 x 13.3 cm)  
signed, "bδ"

**PROVENANCE**

Collection of Mr. Stanley and Mrs. Jean Zazelenchuk.

Made in the mid-1970s, when John Kavik was already in his seventies, this kneeling woman shows the artist still carving with remarkable assurance while also pushing his work in subtle new directions. The lowered amautiq hood reveals a central braid, an unusual and arresting detail in Kavik's work, where such specific personal features are seldom brought forward. Even so, the work remains true to his sculptural language: compact, inward, and emotionally contained.

Notably, the front surface bears an irregular pattern of tool marks, as though an electric implement briefly skipped across the stone. Rather than detracting, these marks lend the work a raw immediacy, offering a rare glimpse into the physical act of carving and the challenges of late-career production. The result is a compelling and deeply human work, where refinement and vulnerability coexist.

MBL

**CAD 1,500 – 2,500**



**94 JOHN KAVIK**

(1897-1993) KANGIQLINIQ (RANKIN INLET)

*Mother and Child*, c. early-mid 1970s

stone, 9.25 x 6.5 x 4.25 in (23.5 x 16.5 x 10.8 cm)  
apparently unsigned.

**PROVENANCE**

Collection of Mr. Stanley and Mrs. Jean Zazelenchuk.

No stranger to this definition of familial love, Kavik's *Mother and Child* carries both a mass and a tenderness in its depiction. Carved as a compact block, as is Kavik's way, the child's head almost sprouts from the mother's back, snug in her amautiq with the hood down to expose the child's face. The mother's features are simple, defined by decisive cuts in the stone. Tool marks and other irregular textures in the stone remain visible, and through them smiles come forward, complementing the curves of the stone, and they add a layer of softness to the scene despite the material.

AC

**CAD 1,500 – 2,500**

**95 VITAL OKOKTOK**

(1912-D) KANGIQLINIQ (RANKIN INLET)

*Hunter with Whale and Fox*, 1972

stone, 11.25 x 3.25 x 4.25 in (28.6 x 8.3 x 10.8 cm)  
dated, "1972";  
signed, "OKOTOK".

**PROVENANCE**

An American Private Collection.

Okoktok likely moved to Rankin Inlet in the late 1950s and carved there mainly in the 1960s, alongside artists such as Tiktak and Kavik. Okoktok was not prolific, however, and his work remains far less well known than it deserves. The present imaginative sculpture turns a standing Inuk into a totemic tower of animal presences, reflecting the artist's well-known fondness for vertically stacked compositions. Balanced upon the figure's back is a whale, its presence evoking sustenance, community, and the importance of sea life in Inuit culture. Atop the Inuk's head, a bear adds a further layer of symbolism, suggesting watchfulness, adaptability, or strength. The careful stacking of forms conveys both physical balance and spiritual interconnectedness, as human and animal realms merge into a single expressive entity. Okoktok's carving invites interpretation: the figure may be contemplating the uncertainties of an upcoming hunt, mentally preparing while drawing upon the guidance and power of the spirit animals he carries. Compact yet evocative, the work encapsulates a worldview in which survival, respect, and imagination are deeply intertwined.

MBL

**CAD 1,000 – 1,500**





**96 KENOJUAK ASHEVAK, C.C., R.C.A.**

(1927-2013) KINNGAIT (CAPE DORSET)

*Ravens' Chorus, 2002 #21*

Printmaker: QIATSUQ NIVIAQSI (1941-) KINNGAIT (CAPE DORSET)  
stonecut on cream coloured paper, 29.25 x 34.25 in (74.3 x 87 cm)  
14/50

**PROVENANCE**

Collection of John and Joyce Price, Seattle.

In *Ravens' Chorus*, the design is deftly controlled and the colouration superb. Yellow and red-orange emanate from the centre of the sheet with the force of a blazing morning sun, filling the image with a heat that seems almost palpable as it radiates outward. Out of this veritable furnace of colour, a small raven in black asserts itself at once, its dark, compact form drawing and fixing our eye. This flock of ravens crowds together in a tight assembly, their heads tipped upward and their beaks slightly parted. It is this close packing of forms that gives the image its charge, as though the whole flock were seized by a single outpouring of call, chatter, and reply.  
ND

**CAD 3,500 – 5,000**

**97 KENOJUAK ASHEVAK, C.C., R.C.A.**

(1927-2013) KINNGAIT (CAPE DORSET)

*Owl and Ravens, 2010*

serigraph on antique etched glass, 16.5 x 24.75 in (41.9 x 62.9 cm), sight, irregular with etched artist's chop and etched stamp of Sattler's Stained Glass Studio.  
1/24

**PROVENANCE**

An American Private Collection.

In the late 1990s, Kinngait Studios began a collaboration with Sattler's Studio in Nova Scotia, a noted workshop specializing in stained glass windows. The celebrated Appleby Chapel window designed by Kenojuak Ashevak is among its best-known results. In addition to windows, Sattler's also worked with artists to produce small stained-glass editions after their images. The process recalls the Kinngait print tradition, in which original drawings are translated into another medium by master printers.

The present work preserves with remarkable sensitivity the fine detail and lyric grace of Kenojuak's draughtsmanship. Her linework is still felt throughout, delicate yet firm, but it is warmed and deepened by the stained glass itself, where colour and surface seem to hold in a jewel-like glow. The image changes with illumination. As light passes through it, the work brightens, softens, and comes alive in the eye.

The glass remains in its original wooden frame, used both for protection and suspension before a light source.

ND

**CAD 2,000 – 3,000**



**98 HENRY EVALUARDJUK**

(1923-2007) IQALUIT (FROBISHER BAY)

*Man Carrying Caribou Home, c. 1980-85*

stone, 18.25 x 10.5 x 8.25 in (46.4 x 26.7 x 21 cm)  
signed, "HENRY ᐃᓴᓇ ᐸᓴᓴ"

**PROVENANCE**

A Montreal Collection.

While he may be best known for his iconic "Henry Bears", Evaluardjuk also excelled at sculptures of men and women, often engaged in scenes of hunting and fishing, so realistic as to be considered portraiture.

This dynamic sculpture portrays an Inuit hunter carrying the prized hindquarters of a caribou, illustrating the aftermath of a successful hunt. The work expresses both the strenuous physical effort and the subtle satisfaction involved, underscoring hunting's vital role in Inuit culture. Evaluardjuk's mastery of stone is everywhere apparent in the smooth, rhythmic lines that bind hunter and animal into one arresting form. He uses negative space to brilliant effect, opening the form between limbs and body so that it breathes with motion and poise. Those carved intervals do more than lighten the sculptural mass; they sharpen the sense of pursuit and bind hunter and prey more tightly together. Combining storytelling and artistry, *Man Carrying Caribou Home* gives vivid form to a world shaped by skill, endurance, and a deep knowledge of the land and its resources.

MBL

**CAD 3,000 – 5,000**



**99 AUDLA PEE**

(1920-2002) KINNGAIT (CAPE DORSET)

*Smiling Woman, c. 1975*

stone, 23.5 x 10.25 x 7.5 in (59.7 x 26 x 19.1 cm)  
unsigned;  
given to the artist to an affixed sticker, in blue ink, in an unknown hand [Spirit Wrestler?],  
"AODLA PEE / \$14,000. — / PC60901"

**PROVENANCE**

With Spirit Wrestler Gallery, used in their advertisement campaign, as seen in *Genous: First Peoples Art of Canada*, June 1999, no. 1, p. 29, as "Audla Pee";  
Collection of John & Joyce Price, Seattle.

Audla Pee was one of the important first-generation sculptors to emerge from Kinngait (Cape Dorset), active from the late 1950s through the 1970s and part of the early success of the West Baffin Eskimo Co-operative. Working mainly in local serpentine, he created expressive figurative sculptures, including mothers and children, owls, and Sednas. His work is marked by smooth, rounded forms, sensitively handled features, and a restrained emotional force. Over time, he developed a refined sculptural language defined by polished surfaces and assured volumes.

Standing just shy of two feet, Audla Pee's monumental yet elegant *Smiling Woman* is refinement on a grand scale. Its tall, slender silhouette and poised presence give the sculpture a wonderful combination of majesty and grace. Lovely.

MBL

**CAD 3,500 – 5,000**

**100 PITSEOLAK ASHOONA, R.C.A., O.C.**

(1904-1983) KINNGAIT (CAPE DORSET)

*Untitled Work on Cloth (Life on the Land)*,  
c. early 1960s

wool, duffle, embroidery floss, and cotton thread,  
69 x 53 in (175.3 x 134.6 cm)  
signed, "A-D-C".

**PROVENANCE**

An American Private Collection.

Before her artistic brilliance moved to paper, Pitseolak Ashoona's early career already revealed a strikingly experimental imagination in cloth. After settling in Kinngait, she joined the arts and crafts programme introduced by the Houstons. In *Pictures out of My Life*, she recalled,

*At first, after Sowmik [James Houston] came, I did lots of sewing. I made parkas and duffle socks with designs. Lots of women began to work — any kind of women so long as they could sew. I used to embroider animals and all kinds of living things [1].*

Very few examples of this early textile production survive. Christine Lalonde has noted a "rare embroidered pictorial work on cloth from the 1960s," presented by Alma Houston to George Edwin Bell Blackstock, the Canadian Consul in New Orleans [2]. Though few such works survive, both that gifted example and the present textile are significant for the way they foreshadow the sensibility of Pitseolak's later works on paper, the medium that would bring her international renown [3].

These rare textiles can be seen much like Kenojuak Ashevak's early sealskin appliqué works: not as side notes, but as the first stirrings of a graphic language that would later bloom on paper. In both cases, the achievement on paper did not arrive out of nowhere but emerged from an already inventive engagement with sewn work as a pictorial tool.

Here, in *Untitled Work on Cloth (Life on the Land)*, we encounter Pitseolak plotting how her images might be built across a surface through repeated motifs, sharp colour contrasts, and bold, clear arrangement.

Likewise, the comparison to her later drawings is especially compelling because the same visual habits are already present. The forms are built from essential lines, with figures reduced to clear, memorable silhouettes. The motifs are just as telling in that already this embroidery has Pitseolak's distinctive way of building a world from recollected essentials. As in her drawings, we find hunters, women at work, tents and igloos, kayaks, animals, and especially birds. These are the subjects Pitseolak would return to again and again: not as spectacle, but as the remembered substance of life on the land.

1. Dorothy Eber and Pitseolak Ashoona, *Pitseolak: Pictures out of my Life*, (Montreal / Kingston: McGill-Queen's University Press, 1971), p. n73.

2. Christine Lalonde, *Pitseolak Ashoona: Life and Work*, (Toronto: Art Canada Institute, 2015, e-publication), p. 54.

3. The other example, gifted to the Canadian Consul in New Orleans, is reproduced as a detail in *ibid.*, p. 55.

ND

**CAD 3,000 – 5,000**



**101 IRENE AVAALAAQIAQ TIKTAALAAQ, R.C.A.**

(1941-) QAMANITUQAQ (BAKER LAKE)

*Untitled Work on Cloth (Seal Shaman Speaking Amongst Inuuk and Birds)*, 2000s

wool stroud, felt, embroidery floss, and cotton thread, 56.5 x 26.75 in (143.5 x 67.9 cm)  
unsigned.

**PROVENANCE**

A Montreal Collection.

Created circa 2000, this wall hanging by Irene Avaalaqiaq showcases her unique approach to Inuit storytelling through textile art. The work features a red seal shaman at its centre, symbolizing transformation and the connection between humans and animals in Inuit cosmology. Surrounded by a blue outline that suggests both protection and permeability, the work includes four bird heads on each side, creating rhythm and presence, with human figures at the top and bottom to emphasize the connection between realms. Bold colours and symbolic forms convey a dynamic narrative that bridges memory, myth, and lived experience.  
MBL

**CAD 2,000 – 3,000**

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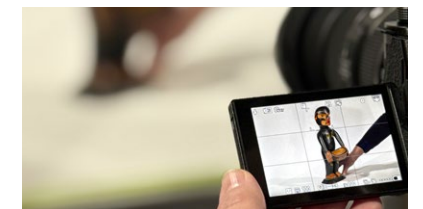
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