

INUIT & FIRST NATIONS ART

December 1, 2020, Toronto



First Arts



First Arts

INUIT & FIRST NATIONS ART AUCTION

TUESDAY, DECEMBER 1, 2020 at 7pm ET

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

PREVIEWS

Friday November 27	10am – 5pm
Saturday, November 28	10am – 5pm
Sunday, November 29	10am – 5pm
Monday, November 30	10am – 5pm
Tuesday, December 1	10am – 3pm

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All lots may be viewed online on our website: www.FirstArts.ca

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BUYER'S PREMIUM: 20%

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

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Catalogue photography by Dieter Hessel | Catalogue design by Colleen Clancey
Catalogue published by Heliographics, Toronto, and printed in Canada by Friesen's

Introduction

First Arts is proud to present our Fall 2020 auction catalogue of Inuit & First Nations Art. Totalling about 150 lots, at a range of price points that will appeal to novice and seasoned collectors, this season's sale is the largest that our firm has offered to date.

It is with great excitement that we bring to the gavel works from the Collection of Fred and Mary Widding. Inveterate collectors, the Widdings made their first purchase in the late 1990s and the couple thoughtfully acquired each subsequent work. Their collection is impressive not just for its quality but for its breadth of origin. Nearly encyclopedic in its variety, the Widding Collection features works from virtually every settlement. Highlights on offer in this Fall catalogue from this collection, formed over nearly three decades by two visionary collectors, include a monumental *Dancing Bear* by Pauta Saila; two outstanding works by John Tiktak; a large *Family* scene by Miriam Qiyuk; and the highly-keyed *Excited Fisherman* by Judas Ullulaq.

We are likewise proud to offer works on behalf of two passionate connoisseurs: a Toronto couple whose collection features works by some of the most well known artists from Arviat, Kinngait, Uqsuqtuuq (Gjoa Haven), and elsewhere. This couple, like the Widdings, carefully selected items for their collection based on the merits of their craftsmanship. Amongst the most exceptional examples from this collection is the superb and monumental work by John Pangnark that, at 9.25 inches tall, is pictured nearly lifesize on our catalogue cover. Equally magnificent is the self-contained scene of merry-making in *Young Woman Playing a Concertina*, executed by Osuitok Ipeelee in the early 1980s; and two fine works by Judas Ullulaq, executed by the artist in whale bone.

Elsewhere, from other private collectors and parts of the world, we have gleaned several outstanding works including a *Migration Boat* by Joe Talirunili, one of the largest and most beautifully carved examples in existence. Of equal note, we offer to collectors the glorious and elegant *Mother and Child* by Salluit carver Lucassie Usaitaijuk, a fabulous *Mother and Child* by Niviaqsi, and the large *Hunter with Harpoon and Knife* by Akeekashuk. We are privileged, once again this season, to act as stewards for an imposing and impressive work by Johnny Inukpuk.

This fall season, we have the honour of offering two highly important works by Jessie Oonark. The first, a well published "double igloo" textile created by the celebrated artist in the mid 1970s and featuring her usual roster of female leitmotifs, which are composed in her signature bold colours and style. The second is a remarkable and exceedingly rare drawing by Oonark, the very first drawing ever created by the artist.

We are proud to present a stellar group of works on paper from the earliest years of production in Kinngait (Cape Dorset). There are numerous examples of the fantastic graphite drawings that would become part of an "image bank" which the Dorset Co-op would use to determine which should be re-imagined as stencil or stonecut prints. Of particular interest are an early Lucy Qinnuayuak image of sculptors at work, a stunning early Parr, and a whimsical Pudlo drawing of an Inuk and walrus. Graphics include several excellent examples of works by Josephie Pootoogook, Pitseolak Ashoona, Kiakshuk, and Pudlo.

This season we are fortunate to have the opportunity to act as temporary custodians to a number of outstanding Northwest Coast objects, including a fine and extremely rare *Blanket Box* by the renowned Heiltsuk artist Captain Richard Carpenter that is exquisitely crafted and painted. Other highlights from our selection of First Nations works include two outstanding monumental model totem poles: the first a polychromed yellow cedar model by the famous Charlie James that stands at over five feet tall; and the second, made by an unidentified Heiltsuk possibly as a funerary pole, admired by those who have had the opportunity to commune with it for its idiosyncratic look and sheer ingenuity. We are pleased to offer a sensitively carved *Male Portrait Mask* by Freda Diesing from the collection of George Hunter, a Canadian photographer who documented the vast geographical expanses of Canada and its inhabitants. Partial proceeds from the sale of this lot are to benefit the Canadian Heritage Photography Foundation, for whom Hunter was the first benefactor.

Please note: in an effort to give the works pictured in this Fall catalogue the "breathing room" that they deserve, additional information, including references, and of course extra photos, can be found on our website: www.FirstArts.ca.

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First Arts

Amid the many challenges of this past year, this season's Fall offering was prepared in a shortened time period. In this truncated timeframe we have been assisted by numerous individuals whom we wish to thank. We extend our gratitude to Andrea Zeifman, Andrew Wilkens, and the entire A.H. Wilkens Auctions & Appraisals staff. We thank Dieter Hessel for his outstanding photography and Colleen Clancey for her singular design skills, and appreciate their endless patience and hard work in bringing this catalogue to fruition. Our thanks also go to the team at Feheley Fine Arts and other industry professionals who have kindly given to us their time and services. For his advice and contributions to the First Nations catalogue essays, we sincerely thank the distinguished curator and author Steven Clay Brown. We are likewise indebted to the many scholars whose publications and texts have assisted us in our cataloguing and appreciations.

Above all else, we wish to express our deepest gratitude to our consignors, who have entrusted First Arts to offer their fine works for sale. Likewise, while it has always been our goal to promote interest and awareness in Indigenous art and to re-invigorate the market through our curated program of auctions and exhibitions, it is the support of collectors and connoisseurs that has made it possible for us at First Arts to continue to strive for excellence. We could not have achieved any of this without the confidence placed in us by those who share our passion.

Ingo Hessel, Nadine Di Monte, Mark London & Pat Feheley





1 PAUTA SAILA, R.C.A. (1916-2009) m., KINNGAIT (CAPE DORSET), *Dancing Bear*, mid 1970s, stone, 5.5 x 4.25 x 1.75 in (14 x 11 x 4.5 cm), signed: “<D>C / PAOUTA”. ESTIMATE: \$5,000 / \$8,000

Provenance: Private Collection, Toronto; Walker's Auctions, Ottawa, May 2014, Lot 277; Private Collection, Ottawa.

We are absolutely charmed by some of Pauta's small bears. We like to think that this is a cub, and a mischievous one at that, being called to task by its mother. The little bear also has a special feature that supposedly drove Pauta's Cape Dorset colleague Kenojuak to distraction. She would look at the incised marks that Pauta carved to delineate claws, and say: "That man can't count!" No doubt Pauta did it on purpose.

2 ISA OOMAYOULOOK (1915-1976), INUKJUAK (PORT HARRISON), *Totemic Composition with Walrus, Bear and Man*, c. 1951, stone, inlay, and soap inlay, 4.75 x 1 x 1 in (12.1 x 2.5 x 2.5 cm), unsigned.

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

Provenance: Purchased from the Canadian Guild of Crafts, Montreal, c. 1951; Walker's Auctions, Ottawa, Nov. 2014, Lot 106; Private Collection, Ottawa.

This delightful miniature pole is stylistically identical to a larger, slightly more complex "totem pole" by Oomayoualook in the collection of the Montreal Museum of Fine Arts. [1] Oomayoualook was probably inspired by the quaint illustration of a totem in James Houston's notorious 1951 instructional booklet *Sanajasak: Eskimo Handicrafts* - unless Houston was himself inspired by totem-like carvings that reminded him of Northwest Coast poles; the jury is still out on that one. The pole is beautifully carved considering that the artist must have been working with the most basic of tools; he polished the surfaces he could reach as best he could.

1. See Darlene Coward Wight, *Early Masters* (WAG, 2006), p. 58.



3 ATTRIBUTED TO KIUGAK (KIAWAK) ASHOONA, O.C., R.C.A. (1933-2014) m., KINNGAIT (CAPE DORSET), *Shaman-Fish Transformation*, 1960-63, stone, 11.75 x 9.5 x 9 in (29.8 x 24.1 x 22.9 cm), unsigned.

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

Provenance: An Ottawa Private Collection.

Although unsigned, this magnificent transformation is almost certainly the work of Kiugak Ashoona, carved at what was arguably the high point of his lengthy career. The precision in the rendering of the facial features is remarkably similar to that of Kiugak's famous *Taleelayuk* (1958) which was used by Canada Post on a 17-cent stamp in 1977. It also exhibits the same quality and poise of *Kneeling Woman* (1960) in the collection of the Canadian Museum of History. The exotic subject matter is also typical of Kiugak's works of the early 1960s; see *Howling Spirit (Tornrak) and Its Young* (cover image of the famous *Sculpture/Inuit* catalogue), or the magnificent *Growing Lion* of 1965 in the collection of the WAG.



4 GEORGE ARLUK (1949-), ARVIAT (ESKIMO POINT), *Hooded Figure*, early 1970s, stone, 5.5 x 3.75 x 2.75 in (14 x 9.5 x 7 cm), unsigned.

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

Provenance: Inuit Gallery of Vancouver; Acquired from the above by Fred and Mary Widding, Ithaca, NY, Nov. 2002.

Exhibited and Published: Inuit Gallery of Vancouver, *Core Inuit* (Vancouver, 2002), cat. 8. Also Handwerker Gallery, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer ed. Illustrated: cat. 2. Note: the work was attributed to John Pangnark in these exhibitions.

George Arluk was born near Arviat but spent a number of his childhood years in Rankin Inlet. The precocious Arluk began carving at the tender age of nine; as a teenager he was influenced by John Kavik and especially John Tiktak. After his move to Arviat in the late 1960s the still impressionable young Arluk became a great admirer of the artists Lucy Tasseor and John Pangnark. By the mid 1970s Arluk had found his own voice and began carving works that are indelibly stamped with his own uniquely modern take on the Keewatin style. This splendid early work shows the strong early influence of Pangnark and should in fact be seen as an homage to the older artist. Unsigned, it was actually attributed to Pangnark for some time.



5 MANU KANARJUAQ QAUNNAALUK (1929-D?) f., IVUJIVIK, *Seated Woman and Child*, c. 1958, stone, 8 x 6 x 5.5 in (20.3 x 15.2 x 14 cm), inscribed with disc number: "E.9. 986".

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

Provenance: Private Collection, Ottawa.

Inuit began trading carvings into the tiny settlement of Ivujivik on the tip of the Ungava Peninsula c. 1953. What little art was created there was clearly influenced by the style of nearby Salluit. We know of only one other work by this female artist, a quite similar carving illustrated in Swinton's 1972 *Sculpture of the Inuit* (fig. 403). *Seated Woman and Child* strikes us as more sophisticated than that example. The carving is strikingly beautiful; the sculptural form is simple yet truly elegant, and the heads of the mother and child are exceptionally sensitive. The sculpture is as lovely as any fine carving from Salluit; in fact it shares some of the finer aspects of one of the masterpieces in this auction, Lucassie Usaitaijuk's *Mother and Child* (Lot 25).



6 SAMISA PASSAURALU IVILLA (1924-1995) m., PUVIRNITUQ (POVUNGNITUK), *Hunter Carrying a Caribou*, c. 1958, stone, antler, ivory, and black inlay, 8.13 x 7.13 x 5.13 in (20.6 x 18.1 x 13 cm), unsigned.

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

Provenance: Private Collection, USA; Walker's Auction, Nov. 2014, Lot 61; Acquired from the above by the Present Private Collection, Toronto.

Samisa Ivilla sold his first carving to James Houston in 1950. He was already considered an accomplished artist by 1955; when Peter Murdoch arrived in Puvirnituk that year he encouraged Ivilla to continue. In our opinion, Ivilla's work rivals that of Charlie Sivuarapik, who is considered the most famous and influential realist carver from the community from this period. *Hunter Carrying a Caribou* shows a hunter's profound understanding of human and animal anatomy, and reveals the artist's exceptional sensitivity as well. We marvel not only at the naturalism of the pose and the details and finish of the work, but also at the sculpture's sense of balance, harmony, and grace. *Hunter Carrying a Caribou* is a masterpiece of the genre.

7 MARY KAHOOTSUAK MIKI (1920-1993), ARVIAT (ESKIMO POINT), *Mother and Child*, early 1970s, stone, 4 x 3.25 x 2 in (10.2 x 8.3 x 5.1 cm), signed: "bɾ".

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

Provenance: Private Collection, Ontario.

Kahootsuak was Andy Miki's wife and the sister of Andy Aulatjut, the leader of the Ihalmiut (Caribou Inuit) camp at Ennadai Lake, a camp that included Aulatjut's wife Elizabeth Nutaraaluk, Luke and Mary Ajaq Anowtalik, and other future Arviat artists. After their rescue from starvation, Kahootsuak and Miki moved to Rankin Inlet before settling in Arviat. Kahootsuak's carvings - often depicting mothers and children, or simply two faces shown together or in opposition - are generally quite simple in form yet strongly suggestive of emotion and affection. This sculpture exhibits the artist's trademark facial features with their angular T-shaped nose-brow formations, but not the equally angular U-shaped folded arms seen in many of her works. We love the powerful and quite abstract shapes that loosely define the figures' heads and bodies; the work must be held in the hand to be fully appreciated.



8 LUKE HALLAUK (1931-1993) or **JOY KILUVIGYUAK HALLAUK** (1940-2000), ARVIAT (ESKIMO POINT), *Faces*, mid-late 1970s, stone, 6.75 x 3.25 x 2.25 in (17.1 x 8.3 x 5.7 cm), unsigned.

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

Provenance: Private Collection, Ontario.

Luke Hallauk was Andy Miki's brother; he and his wife Joy Kiluvigyuak lived at the Ihalmiut (Caribou Inuit) camp at Ennadai Lake before their famine-triggered relocation to Eskimo Point in the 1950s. Luke and Joy enjoyed carving together, and it has been quite difficult to differentiate between their styles. Because Kiluvigyuak outlived Hallauk and became quite prolific, there is a general tendency to automatically attribute works to her. Our hunch is that this superb small sculpture is by Hallauk. The faces of his figures tend to have blunter, squarer features, while those by Kiluvigyuak are a bit sharper and more angular. Either way, this sculpture is a superb composition, beautifully balanced and profoundly moving - different from but certainly rivalling contemporaneous examples by fellow Arviat artist Lucy Tasseor.

9 UNIDENTIFIED ARTIST, ARVIAT (ESKIMO POINT), *Cluster of Faces*, c. mid-late 1960s, stone, 4.5 x 6 x 5.25 in (11.4 x 15.2 x 13.3 cm), possibly signed indistinctly.

ESTIMATE: \$800 / \$1,200

Provenace: Private Collection, Ottawa

We are not sure who carved this wonderful sculpture, although we are quite certain it was carved in Arviat, probably in the mid-late 1960s. There are some possibilities, but these are artists with few published works to compare with (see literature online). The truly distinctive - and remarkable - feature of this face cluster is the way the noses have been delineated with horizontal slits; we do not recall ever seeing this before. This is a highly unusual and counterintuitive way to represent the only vertical feature on a human face. It is obvious that the stone is an extremely hard one, so possibly the artist had only a knife to work with and no sharp point with which to incise dots for nostrils. We wonder why no one else ever thought of it - it's brilliant.





10 JOSEPHIE POOTOOGOOK (1887-1958), **PRINTMAKER:** **PAULASSIE POOTOOGOOK R.C.A.** (1927-2006), KINNGAIT (CAPE DORSET), *Hunter*, 1959 #31, stonecut and stencil print, 13/50, 18 x 12 in (45.7 x 30.5 cm).
ESTIMATE: \$5,000 / \$8,000

Provenance: Private Collection, Montreal; Estate of the above.
When James Houston decided to begin a printmaking program in Cape Dorset he enlisted the help of the powerful Ikirasak camp leader Josephie Pootoogook to lend the project some credibility. Pootoogook had already begun drawing for his own pleasure; his enthusiastic support and the drawings he submitted helped to ensure broad participation and ultimate success.
Pootoogook's drawing style was quite naturalistic and lent itself beautifully to both relief and stencil printing. This print combines the two techniques but only to a limited extent. As far as we can tell the figure was crisply printed in stonecut relief first, then the background was applied around the outside of the figure. This effect is quite different from Cape Dorset prints of a couple of years later, in which figures are printed against a rolled ink background.

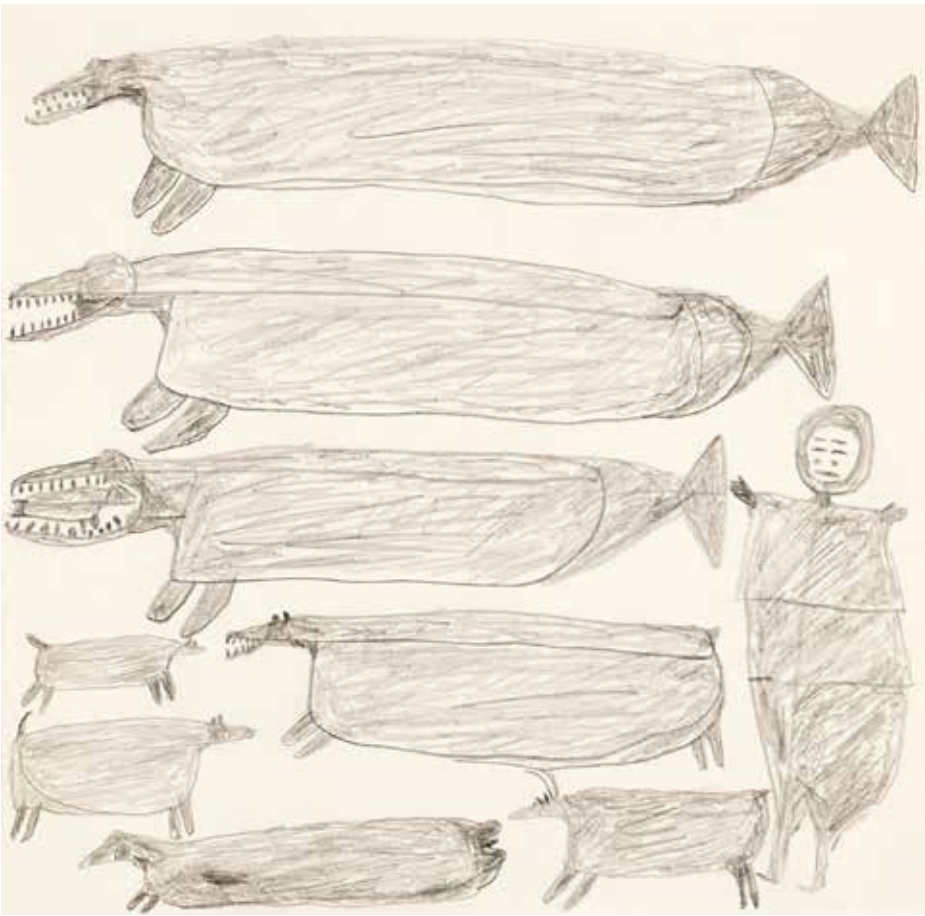
11 JOSEPHIE POOTOOGOOK (1887-1958), **PRINTMAKER:** **KANANGINAK POOTOOGOOK, R.C.A.** (1935-2010) m., KINNGAIT (CAPE DORSET), *Legend of the Blind Man and the Bear*, 1959 #5, stencil print, 14/30, 15 x 24 in (38.1 x 61 cm).
ESTIMATE: \$5,000 / \$8,000

Provenance: Private Collection, Montreal; Estate of the above.
This beautiful print most likely illustrates an early episode in the story commonly referred to as "the blind boy and the loon." In this scene the family's igloo is attacked by a polar bear, and the young blind man is guided by his sister so that he can take aim to shoot the intruder with his bow and arrow. (Note: Kananginak was under the impression that the image depicted the legendary Baffin Island hunter Tiktaliktak.) Lovingly stencilled by the young Kananginak, the son of the artist, it is no doubt also faithful to Pootoogook's original drawing. By nature stencil prints are quite different one from the other; this print is a particularly sensitive rendering.
Curator Norman Vorano suggests that this print was possibly the first one created after James Houston's return from his printmaking research trip to Japan in the spring of 1959. (Kananginak Pootoogook believes the first was another of his father's prints, *Joyfully I see Ten Caribou*. Vorano is certain however that this print was the first entirely stencil fine art print created at Cape Dorset.



12 PARR (1893-1969) m., KINNGAIT (CAPE DORSET), *Hunter with Animals*, 1961, graphite drawing, 17 x 18 in (43.2 x 45.7 cm), unsigned.
ESTIMATE : \$6,000 / \$9,000

Provenance: Private Collection, Fairbanks, Alaska; Acquired from the above by the present Private Collection.
Published: This graphite drawing is reproduced in Ingo Hessel, "The Drawings of Parr: A Closer Look", *Inuit Art Quarterly* (Vol. 3, No. 4, Fall 1988), fig. 4, p. 16.
In the 1988 *Inuit Art Quarterly* article "The Drawings of Parr: A Closer Look" (see above), *Hunter with Animals* is reproduced as an example of Parr's Second Period: "systematized presentation." Unaware of Western notions of perspective and accuracy of scale, during this period Parr invented a system in which the sizes of the animals represent relative size or importance, but not distance from the viewer. In *Hunter with Animals*, the human and animal figures are stratified and evenly spaced, their bodies carefully partitioned and filled in with rapidly applied pencil strokes. Parr came to maturity in the traditional Inuit way of life, hunting and raising a family in southern Qikiqtaaluk (Baffin Island) until a hunting accident resulted in the amputation of part of his right foot. Parr's firsthand experience of hunting and living on the land provided the artist with a wealth of subject matter that engaged his imagination as did no other subjects. He would continuously depict scenes of the hunt in his signature bold style throughout his short but prolific career.



13 ANGOTIGALUK TEEVEE (1910-1967) f., **PRINTMAKER:** **LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *Startled Owl*, 1960* #19 (Dorset Series), stonecut print, 18/50, 29.75 x 20 in (75.6 x 50.8 cm).
*Dates and colours vary from print to print; this particular print is dated 1961 and is printed in green.
ESTIMATE: \$2,000 / \$3,000

The charm of *Startled Owl* is in its playful portrayal of an oft-depicted subject in Inuit art, the owl, which is here pictured as a fearful - and possibly angry - creature with wild eyes, wide open beak, and erect plumage arranged to create a lively decorative pattern. The image is graphically very strong, and was used for many years by the TD Bank to promote its Inuit art collection. Angotigaluk was not prolific like her husband Jamasie Teevee; fourteen prints were created from her drawings before her death in 1967. Her bird images are in some ways similar to the equally charming prints by her contemporary, Lucy Qinnuayuak.
Startled Owl is one of roughly seventy prints collectively known as the "Dorset Series" (also called the Dorset Collection, the Northern Collection, or Northern Releases). These prints were not included in catalogued annual Cape Dorset print collections, and were therefore not sold in southern galleries. Rather they were sold informally and locally to visitors through the West Baffin Eskimo Co-op; they tend to be rarer in the art market than "regular" prints.





If the wonderful *Mother & Child* (Lot 51) attributed to Isa Smiler shows an artist at the beginning of his career trying to come to terms with the formal requirements of sculpture, then with his lovely *Kneeling Archer*, produced about a decade later, we see an artist who has definitely mastered his craft. Where the very earliest Isa Smiler pieces seem somewhat flattened in perspective, this piece shows a wonderful observation of the human form in both anatomy and pose. There is no sense of hesitation here; the artist has rendered his subject with true realism. While the overall form is carved with a pleasing breadth of volume, the young hunter's essential details: eyes, fingers, and hair are brilliantly executed; one senses that the archer is about to squint in order to better focus on his target. Note that the hand holding the bow is clad in a mitten; the archer has removed the other mitt in order to take his shot. Such is the detail in this piece that one wonders whether it isn't a portrait, perhaps a self-portrait as a younger man.

This is the work of a supremely confident artist and, while one senses the influence of Johnny Inukpuk, Isa was very much his own man. Indeed, one could argue that at the height of his powers, Isa Smiler was very much Inukpuk's equal; in fact Inukpuk declared him to be one of the four best carvers in a 2005 interview. [1] The archer subject matter seems to have been a favourite of Isa Smiler's; we know of two other beautiful examples (see references online).

1. Darlene Wight, *Early Masters* (WAG, 2006), p. 93.

14 ISA AQIATTUSUK SMILER (1921-1986), INUKJUAK (PORT HARRISON), *Kneeling Archer*, early 1960s, stone, antler, and waxed string, 9.25 x 8 x 4.25 in (23.5 x 20.3 x 10.8 cm), inscribed with artist's disc number and signed: "E9 706 / ΔΛ".

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

Provenance: Private Collection, Montreal; Galerie Elca London, Montreal; Private Collection, U.K.

ENNUTSIK

Originally from the Nunavik region (Arctic Quebec), Ennutsiak lived most of his life on the land before settling in Iqaluit (then Frobisher Bay), Nunavut. Ennutsiak frequently sold or traded his works to servicemen working on the DEW Line in the 1950s. As such, his works tend to show up in the most unlikely places and are always a treat to view. Unlike many of his contemporaries on Baffin Island, Ennutsiak's work is unusually descriptive, usually involving a multitude of figures involved in various activities, arranged on a stone base in a charming tableau style. While Ennutsiak is probably most famous for his birthing scenes, he also created numerous compositions depicting the daily activities of traditional camp life. His favourite subjects included hunting and flensing scenes, travelling on the land, and even bible study.

This lovely composition is rather atypical. Rather than having all of the figures participating in the central theme (i.e. flensing a walrus, bible reading, etc.), here we see what appears to be a father and son lashing a qamutiq (sledge) surrounded by a younger sibling and the pack of sled dogs who seem altogether unconcerned with the action. This piece speaks to a different sense of time whilst living on the land. The subjects seem somewhat unhurried and, as dog lovers, we love the variety of tranquil poses of the sled dogs at rest.

Ennutsiak was the patriarch of an important line of Iqaluit sculptors as his son Nooveeya Ipellie, grandson Seepee Ipellie, and great-grandson Jomie Aipeelee were all well respected carvers before their passing.



15 ENNUTSIK (1893-1967) m., IQALUIT (FROBISHER BAY), *Hunters with Qamutiq and Dogs*, early 1960s, stone, 3.75 x 6.75 x 7.5 (9.5 x 17.1 x 19.1 cm), unsigned.

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

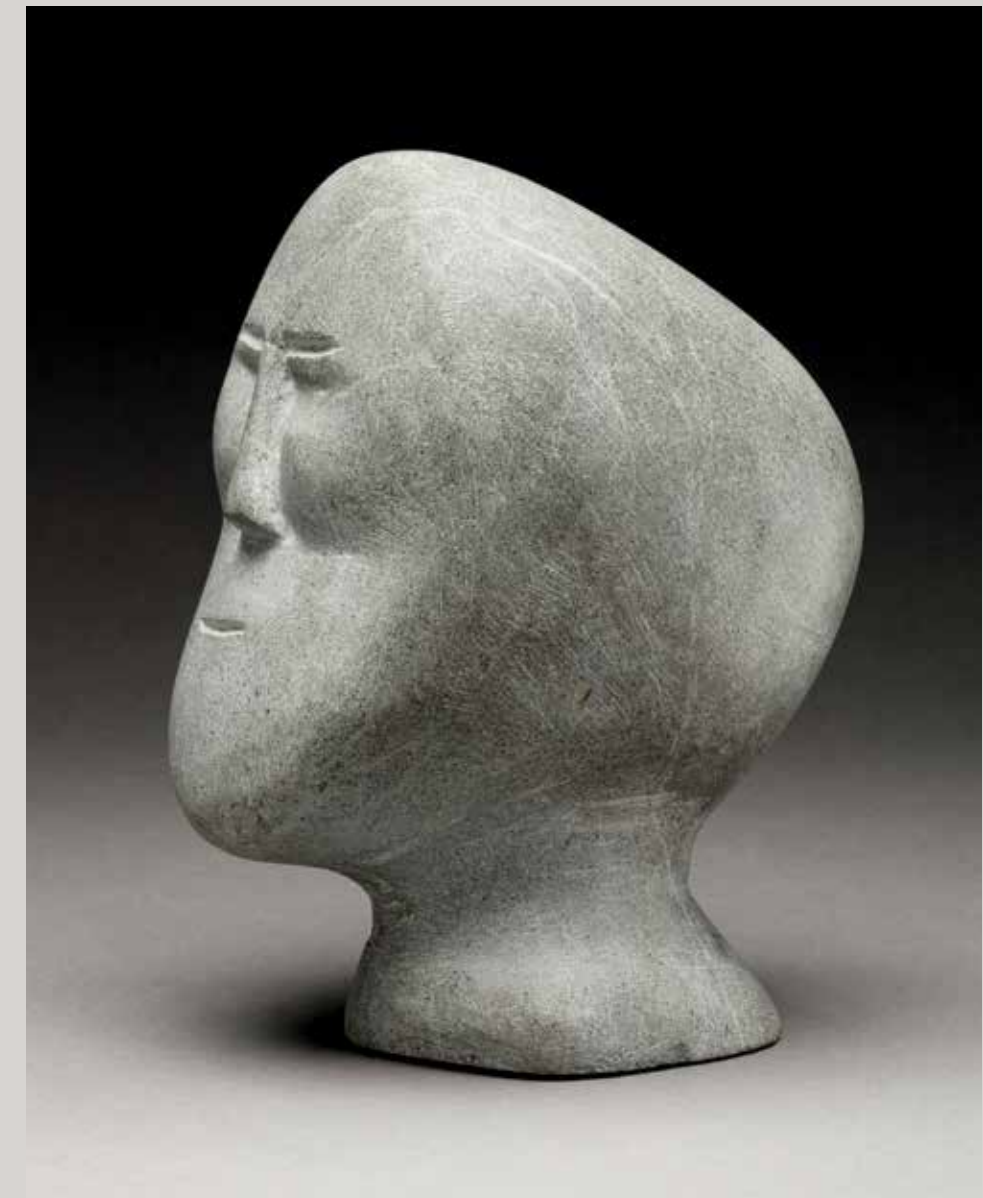
Provenance: A Montreal Collection.



16 JOHN TIKTAK, R.C.A. (1916-1981), KANGIQLINIQ (RANKIN INLET), *Head*, c. 1964-65, stone, 8 x 5 x 5.75 in (20.3 x 12.7 x 14.6 cm), unsigned.
 ESTIMATE: \$25,000 / \$35,000
 Provenance: Marion Scott Gallery, Vancouver, BC; Acquired from the above by Fred and Mary Widding, Ithaca, NY, 3 August 2000.
 Exhibited and Published: Handwerker Gallery, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer ed. Illustrated: front cover and cat. 18.

John Tiktak is justly famous for his moving depictions of solitary human figures, mothers and children, and clusters of heads and faces. Whether the sculptures are coolly elegant or more brutal in style, it is often the individual heads and faces that lend these works their character and impact. For example, the face of the mother in the artist's majestic *Mother and Child* of 1966 – arguably his greatest work – is serene, elegant, and noble. Single heads by the artist can be similarly elegant; a prime example is *Head* of c. 1965-66 (First Arts, May 2019, Lot 12).

Head has all the hallmarks of Tiktak's classic facial style of 1964-66: the eyes squinted as if against the bright sun; high cheekbones flanking an almost Grecian nose; a small, narrow mouth set against a prominent chin. The features are simplified, stripped down, almost minimalist, as is the overall form of the head itself. The actual shape of the head is not naturalistic, and certainly does not conform to most people's ideal of beauty. Yet *Head* is one of the most powerful, evocative examples we have ever seen. To our eyes it is one of the most beautiful sculptures of a human head we have ever encountered. What it lacks in detail or pretty proportions it more than makes up for in pure sculptural form. Tiktak's *Head* possesses what Norman Zepp succinctly describes in the introduction to his landmark catalogue *Pure Vision: The Keewatin Spirit* as "strength and purity of vision" in spades. Astounding.



JOHN TIKTAK

SHIP PIPE



Steamships began plying the waters of the Northwest Coast in the 1830s. The first such ship, the Hudson's Bay Company *S.S. Beaver*, operated between 1836 and 1888. A sidewheel steamer with Brigantine sails, she must have been quite the strange sight to Haida eyes. The great majority of ship panel pipes depict ships from the gunwale up; this example is unusual in that it depicts the entire ship including its wooden hull. Ship panel pipes were never "anatomically correct," and Haida carvers used great artistic license in their portrayals of these exotic boats.



Once argillite was identified as a versatile material from which to make small objects for sale to the crews on trading ships that came to the Northwest Coast in the early nineteenth century, a range of styles and subjects developed over time. Some were handheld figures that could be smoked as pipes, others were sculpturally decorated pipes with Haida figures, some were compact groups of overlapping and interlocking characters from Haida mythology, and some were sculptural parodies of non-Haida people and occupations, particularly the personalities and occupations of the seamen who were their prime consumers. Some of the so-called pipes were that in name only, and not able to be efficiently smoked, though possessing a minimal bowl and drilled-through stem.

One of the pipe styles that became popular with seamen was the ship pipe: a parody of Euro-American vessels and the seamen themselves in a thin, deep-relief panel with many piercings. This example is built upon the ship, the planking of the hull and rigging. Square gaps in the space between deck and rail are spaced between rope-bound areas, with the steam boiler and its stack and paddle wheel standing above them. Three seamen and a dog stand between bits of rope and rigging in awkward positions, one of them smoking a pipe. The men's strange (to the Haida) hats, hair, and clothing are well detailed, as is the thick coat of the dog. A large square element seems to be a windowed cabin warmed with fire, suggested by bits of hammered copper sheet visible through the window panes.

Steven C. Brown



17 UNIDENTIFIED ARTIST, HAIDA, *Ship Panel Pipe*, c. 1840-1860, argillite and copper, 5.5 x 11 x .75 in (14 x 27.9 x 1.9 cm).
ESTIMATE: \$20,000 / \$30,000
Provenance: A Private Collection, Vancouver.



Small sculpturally enhanced bowls like this one found use most often as vessels for condiments such as dried seaweed to accompany dried or smoked and boiled fish. The surface shows no ingress of oil that would suggest is held eulachon grease for dipping dried fish. The grain pattern in the wood indicates it is most likely carved of tight grained spruce, which takes carved details well and would hold up over decades of use. Spruce trees can be found along the entire NW Coast region, but their wood is perhaps more likely to be used as carving stock in the northern coastal area, where in the absence of red cedar the Tlingit used it in the making of canoes and the carving of houseposts, bowls, and masks.

The compact characteristics of the sculpture, in which the limbs of the frog are shallowly relieved from the rounded under-surface of the bowl, would make it comfortable to hold in the hand. The position of the limbs is the same as seen in many bowls more deeply carved, with the limbs standing out from the surface and often supporting such a bowl on the animal's feet. Though at 10 inches (25.8cm) in length the bowl is too large to cradle in one's palm, the hand-friendly shape may have facilitated passing of the bowl from one person to another.

Steven C. Brown



- 18 UNIDENTIFIED ARTIST, TLINGIT OR TSIMSHIAN, *Frog Form Feast Bowl*, c. 1880, polychromed wood, 3.25 x 10.15 x 5.75 in (8.3 x 25.8 x 14.6 cm).** The bowl retains some of its original pigments of blue-green, black, and red.
ESTIMATE: \$12,000 / \$18,000
Provenance: A Distinguished Private Collection, Vancouver; Curtright Tribal Art, Olympia, WA; Acquired from the Above by a Vancouver Collection.

Historical Northwest Coast canoe paddles, like the canoes themselves, differ in style and form from one First Nation to another. This pair of paddles, small enough to have been made to carry in dance performances, is nonetheless made in the traditional style from the islands of the northern coast, among the Kaigani (Alaskan) Haida people. The greatest width of the blade is near to the pointed tip, the blade tapering steadily in width from there to the base of the hand grip, where small shoulders aid in the transition from flat blade to an oval grip. The grip area of the handle shaft steadily expands until it equals the width of the integral top-grip, where a cut-out on each side curves in narrower than the grip itself. These dimensions make for a paddle that is comfortable to hold and manipulate, and strong enough to pull volumes of water toward the paddler. The design work on the paddles is in a late nineteenth-century style, each image representing a sea creature of uncertain identity, possibly mythological. The Haida equivalent of the dreaded sea monster of the Tlingit, *Gonakadeit*, is known as *Konankada*, with a powerful whale-like tail and a large carnivore's head, capable of slipping through the seas and traveling on land. This may be the intended subject of these fine, late nineteenth-century paintings.

Steven C. Brown



- 19 UNIDENTIFIED ARTIST, KAIGANI HAIDA, *Pair of Ceremonial Dance Paddles*, late 19th century, polychromed yellow cedar, each 38.5 x 4.75 x 1.25 in (97.8 x 12.1 x 3.2 cm).**
ESTIMATE: \$5,000 / \$8,000
Provenance: A Vancouver Collection.

RAVEN PIPE



We do not recall ever seeing a pipe like this one. It seems entirely likely that the Haida artist was influenced by the pipe-making tradition of the Tlingit, who lived just north of the Haida, traded with them, and were introduced to tobacco at the same time. While the Haida developed a tradition of carving elaborate panel pipes in argillite, the Tlingit produced pipes almost exclusively in wood, mostly carved in the form of birds and other animals. Tlingit pipes were frequently fashioned from the parts of disused rifles: gunstocks for the body of the pipe, and sections of barrels for the bowl; or from other pieces of wood for the figures, and copper or brass for the bowls. Thomas Vaughan and Bill Holm's 1982 *Soft Gold* exhibition catalogue illustrates several Tlingit examples collected in the 1860s. [1] We suspect that the artist either travelled north to Tlingit territory, saw imported examples, or was shown examples by a prospective client. Whichever way he was inspired, this Haida artist created a totally original masterpiece.

This *Raven Pipe* was almost certainly carved during the heyday of Haida ship panel pipe production, in the mid 19th century. While the pipe has no imagery that places it in this period - except of course the very idea of a raven-pipe -stylistically everything about it reminds us of the fanciful ships, portraits of maritime officers and women in European garb, dogs and other fanciful images created during this explosion of creativity. The argillite body of the pipe is carved in the well-crafted and detailed manner seen in the best ship panel pipes, human figures, and recorders. Not surprisingly given the material, the raven's head is carved in less detail, however it is carved with stylistic flair (not unlike some raven's heads seen on contemporaneous pipes) and at least as well as comparable Tlingit examples. The touches of abalone are not unlike the ivory and other embellishments we might see on a panel pipe, but the copper bowl is pure Tlingit-style. We would be remiss if we did not mention the raven's exquisitely detailed plumage, and its tiny, charming legs tucked close to its underside. It's a delightful and extraordinary work of art.

1. Thomas Vaughan and Bill Holm, *Soft Gold: The Fur Trade & Cultural Exchange on the Northwest Coast of America*, pp. 126-131.

20 UNIDENTIFIED ARTIST, HAIDA, *Raven Pipe*, c. 1850-70, argillite, wood, copper, and abalone, 2.5 x 9.5 x 2.25 in (6.3 x 24.1 x 5.7 cm); mounted on a metal stand.

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

Provenance: A Vancouver Private Collection.



Model canoes had limited presence in Northwest Coast cultures, but can be found in the oldest European collections and have even been recovered archaeologically, dating back 300 years. These may have been made for children, but other cultural purposes are also possible. Model canoes, like model totem poles, became widely popular in the mid to late nineteenth century, and canoe models representing all the historical types survive from that time, and continue to be made by contemporary artists today.

Canoe races have probably taken place on the coast throughout history, but organized competitive races became widespread around 1900. On the southern coast, primarily among the Coast Salish, canoe racing reached throughout their region of influence, from southern British Columbia to western Washington State. Nearly every Native community in the area supports a fleet of racing canoes, pulled by crews both male and female. The smallest racing canoes are singles, about twelve feet long. Races are held throughout the summer in a wide range of traditional locations.

In the nineteenth century, the Nuu-chah-nulth canoe style, with a greater reputation for seaworthiness established on the ocean, came to replace the indigenous Salish canoe in the Puget Sound / Salish Sea region, the dominating presence in historical photos of the area. Similarly, when purpose-built racing canoes were developed, fifty-five feet long, little more than two feet wide, and crewed by eleven 'pullers', they were most often embellished with bow and stern elements from the Nuu-chah-nulth style canoe. This model, designed for only six pullers, in full size would be about forty feet long, and very fast.

Steven C. Brown

MODEL CANOE



21 UNIDENTIFIED ARTIST, NUU-CHAH-NULTH OR COAST SALISH, *Large Model Canoe with Figures*, late 19th century, wood, pigment, and metal, 4 x 57.25 x 4.25 in (10.2 x 145.4 x 10.8 cm).

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

Provenance: A Canadian Collection.

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

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

Provenance: Don Morgan Collection, Toronto; Acquired from the above by Fred and Mary Widding, Ithaca, NY. January 2001.

Exhibited and Published: Handwerker Gallery, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer ed. Illustrated: cat. 25.

Published: "Artists Speak: Judas Ullulaq" in *Inuit Art Quarterly* (Summer 1995:14-22), p. 18.



JUDAS ULLULAQ



Judas Ullulaq began carving whale bone in Taloyoak in the late 1960s but created art only sporadically throughout the 1970s; in fact there are virtually no documented pieces by him from this period. Having absorbed the artistic influence of his nephew Karoo Ashevak (1940-1974) and other Taloyoak carvers, Ullulaq moved to Uqsuqtuuq (Gjoa Haven) in 1982. He quickly forged a strong personal style, had two successful solo shows in 1983, and soon became the most beloved and influential artist in the Kitikmeot region.

Excited Fisherman is similar in style to Ullulaq's delightful *Drum Dancer* from c. 1983 (see First Arts Auctions July 2020, Lot 39), and was carved perhaps a year later. It is even closer in style to the artist's *Tiqmiaqhiuqtuq (Bird Hunter)* of 1984 (see Darlene Wight's WAG *Netsilik* catalogue, cat. 148). In that landmark catalogue Wight notes that the expressive faces of Ullulaq's hunters and fishermen are self-portraits; we absolutely agree - Ullulaq's cheerfulness and sense of humour, and his infectious smile and lively eyes are fondly remembered by those who knew him, and we see a strong resemblance with *Excited Fisherman*. The sculpture is a masterpiece of Ullulaq's early mature style. The fisherman's body is not highly detailed but it is realistic in its pose and beautifully modulated and finished; Ullulaq also pays careful attention to the *kakivak* (fishing spear) and jigger. But the artist has lavished special attention on the head and face. *Excited Fisherman* sports one of the most expressive, engaging, and charming visages ever created by the artist; with its trademark meticulously carved and slightly exaggerated features, and inlaid muskox horn eyes and teeth, the face is bound to elicit a smile from even the most jaded of viewers.

AKEEAKTASHUK



A keeaktashuk was one of the first Inuit identified as an art "star" by James Houston and promoted as such in the early 1950s, and was probably the most prolific artist of this early period of Inuit art. One enthusiastic Montreal newspaper reporter dubbed him "the Arctic Angelo"! [1] Akeektashuk's career would be short-lived, however, as he and his family were part of a group of Inukjuak area Inuit tricked into being relocated to Ellesmere Island. These "High Arctic exiles" were moved first to Craig Harbour, then to Grise Fiord in 1953. There was no stone available for Akeektashuk to continue carving, and he died tragically in a walrus hunting accident the following year.

The attention given to Akeektashuk's work made him highly influential among his local carving peers, and the publication of his sculptures also helped shape the perception of Inuit and their art in the "South." Akeektashuk's sculptures and those of his followers no doubt reinforced the romantic idea of Inuit as "stoical hunters" in the southern art market throughout the 1950s and into the 1960s. Looking at *Hunter with Harpoon and Knife* we can understand why Akeektashuk's work would have stirred the public's imagination - it is an absolutely compelling image. Carved with economy of line and form, the figure is timeless yet still seems modern even today; the hunter is stolid yet elegantly poised; the image is static yet charged with quiet energy and incipient action. This sculpture is a large and particularly fine example of Akeektashuk's classic early style: a truly iconic work. Beautiful.

1. Frank Lowe in *The Montreal Daily Star*, August 9, 1950, cited in Wight, *Early Masters* (WAG, 2006), p. 29.



24 **AKEEAKTASHUK** (1898-1954) m., INUKJUAK (PORT HARRISON), *Hunter with Harpoon and Knife*, c. 1950-51, stone, ivory, and soap inlay, 11.5 x 7.5 x 7.5 in (29.2 x 19.1 x 19.1 cm), unsigned.
ESTIMATE: \$20,000 / \$30,000
Provenance: A Montreal Collection; Private Collection, Ottawa.



25 LUCASSIE USAITAIJUK (1897-1962), SALLUIT (SUGLUK), *Mother and Child*, c. 1957, stone, ivory, and thread, 20.5 x 6.5 x 5.5 in (52.1 x 16.5 x 14 cm), unsigned.
ESTIMATE: \$ 60,000 / \$90,000
Provenance: Ex Collection of Lorne Balshine, Vancouver, BC; Walker's Auctions, November 2013, Lot 14 and front cover; Acquired from the above by the present Private Collection, Toronto.
Exhibited and Published: *Arctic Art Masterworks: Selections from the Balshine Collection of Sculpture by Inuit*, exhibited at Canada Place, 1998 (Vancouver: Canadian Arctic Art Museum Ltd., 1998).

In his 1976 book on the sculpture of Salluit, Barry A. Roberts describes Lucassie Usaitaijuk as a "dignified, gentlemanly figure who carved until his death in 1962. His pieces were often small, almost miniature and not always signed." [1] Roberts makes reference to published examples by the artist, but other than that we know nothing about the artist who carved this masterpiece. We know that his wife Miaiji Uitangi (1911-65) was also a carver; a lovely small carving of similar style attributed to her is illustrated in Bernadette Driscoll's *The Inuit Amautik* catalogue (see reference), which does leave us wondering how much the two artists might have collaborated.

The sculpture of Salluit (Sugluk) has long been one of our favourite styles. It is a happy accident: a brief but brilliant flowering that occurred in the community between 1955 and 1960. Most adults in the community – interestingly, women as well as men – became carvers, and for a brief time Salluit carving production actually exceeded Cape Dorset's. Sadly, the poor stone and sagging market demand soon ended the brave experiment.

We like to think of Lucassie Usaitaijuk's *Mother and Child* as a miracle within an accident. Carved from a warm brown, fine-grained stone that is quite unlike the coarse grey Kovik River stone that was normally available to local artists, this stupendously beautiful work fits within the Salluit aesthetic but stands out as one of its greatest masterpieces. Its impressive scale already marks it as something unusual; the mother's attenuated body and comparatively small head, hands and feet actually amplify the sculpture's monumentality. The subtle and sometimes surprising interplay of curves and planes is brilliant; the edge of the parka hood enclosing a flat plane that seems like a baptismal font (with the child seemingly anointing its mother's head) – astonishing; the echoing curves of the arms, parka flap, and legs – harmonious and lovely; the simple "slash" grooves delineating clothing folds and the mother's breasts – economical and elegant. The blend of the sculpture's unassuming, charming naïveté with its undeniable sophistication and elegance makes *Mother and Child* stand out as one of the glories of Inuit sculpture. Dare we say world sculpture.

1. Barry A. Roberts, *The Inuit Artists of Sugluk*, P.Q. (FCNQ, 1976), p. 59.



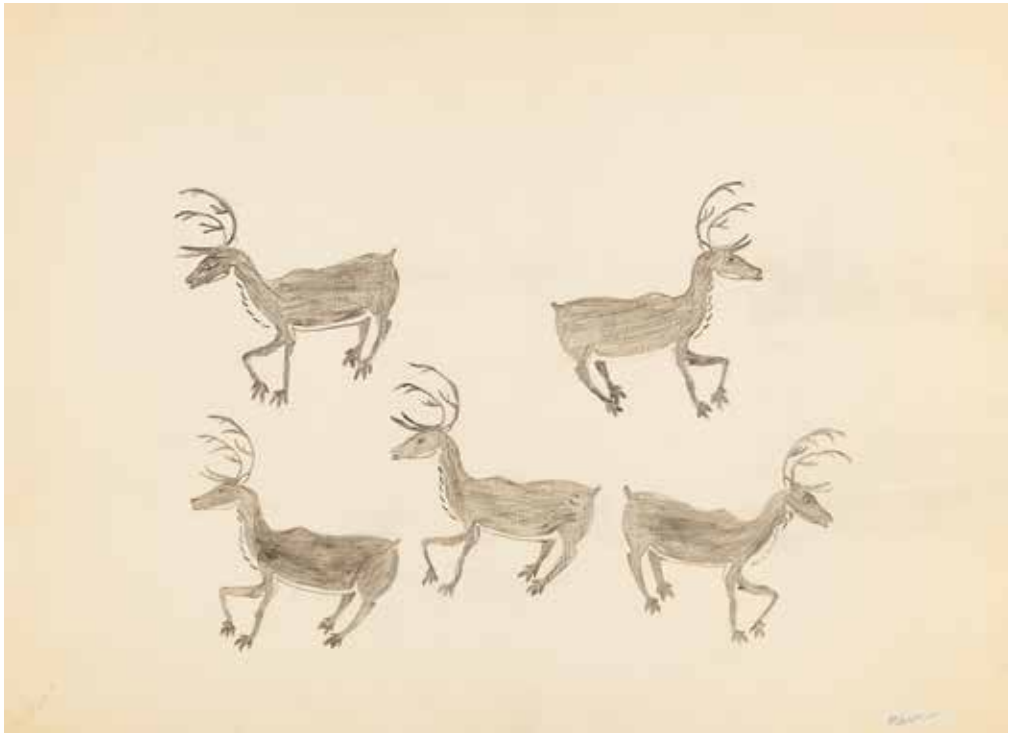


26 PUDLO PUDLAT (1916-1992) m., **PRINTMAKER: LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *Avingaluk (The Big Lemming)*, 1961 #22, stonecut print, 31/50, 31.25 x 24.25 in (79.4 x 61.6 cm).

Estimate: \$3,000 / \$4,000

Provenance: Private Collection, Australia.

In his 1967 publication *Eskimo Prints*, James Houston writes: "We see a small tailless Arctic lemming magically enlarged into this legendary man-sized creature as it boldly stalks the earth with the full power to converse with both animals and man. He stares at us with his skeleton face and empty eyes." James Houston's account of *Avingaluk* is rather eerie; we prefer to think of this supernatural beast as cool and collected, as he carefully surveys his terrain with his great, dark eyes - not to mention a bit comical as well, since after all he is one of Pudlo's creations.



27 AQJANGAJUK SHAA, R.C.A. (1937-2019) m., KINNGAIT (CAPE DORSET), *Five Standing Caribou*, c. 1960-61, graphite drawing, 18 x 24 in (45.7 x 61 cm), unsigned.

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

Provenance: Ex. Collection of Terry Ryan; A Montreal Collection.

In its subject, *Five Standing Caribou* is of course reminiscent of Aqjangajuk's famous (and until 2018 his only) print, *Wounded Caribou* from 1961. As he had done with his mostly small sculptures from the mid-late 1950s, the young Aqjangajuk depicted his subjects on paper with considerable naturalism, sensitivity, and finesse. Aqjangajuk quit drawing, however, and became a full-time sculptor best known for a style that evolved to favour solidity of form and rugged naturalism, often on a quite large scale. See Lot 83 for a mid-1960s *Sea Goddess* sculpture by the artist.



28 KIAKSHUK (1886-1966) m., **PRINTMAKER: LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *Summer Caribou Hunt*, 1961 #31, stonecut, 42/50, 13 x 24 in (33.3 x 60.7 cm).

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

Provenance: Private Collection, Australia.

Already a sculptor of some repute, Kiakshuk was in his seventies when, at the invitation of James Houston, he began to draw for the newly developed Kinngait printmaking cooperative. In the 1964-65 Cape Dorset print catalogue, Kiakshuk's biographical note extolled the artist's ability to distill his intimate knowledge of the land and traditional way of living into his drawings and prints. *Summer Caribou Hunt*, Kiakshuk's reminiscence of a lone and obviously practiced Inuk, steadying his bow and arrow as he tracks two caribou, has been translated into print by his son, Lukta. Set against a vibrant red orange background, this compelling image is based on one of Kiakshuk's earliest drawings.



29 KIAKSHUK (1886-1966) m., **PRINTMAKER: EEGYVUDLUK POOTOOGOOK** (1931-1999) m., KINNGAIT (CAPE DORSET), *Nine Arctic Birds*, 1960 #27, stencil print, 19/50, 15.25 x 25 in (38.7 x 63.5 cm).

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

Provenance: Private Collection, Australia.

As seen in the original graphite drawing, illustrated in Dorothy LaBarge's 1986 catalogue *From Drawing to Print* (p. 16), Kiakshuk's composition included a third row of figures. This bottom register depicts four monstrous creatures, drawn by the artist with his characteristic nervous energy. This simplification results in a print that is a celebration of the "regular" residents of the Kinngait skies, rather than one that blends fauna with fantasy. The forms of the nine birds are enlivened by the printmaker Eegyvudluk Pootoogook through his sophisticated use of stencil in variegated hues of black, blue, and – in the case of one bird – red.



All eight of Jessie Oonark's surviving children became artists; of the daughters, Nanurluk (usually known as Miriam Qiyuk) was one who devoted herself mostly to sculpture; she enjoyed carving together with her husband Silas Qiyuk, although she sewed a number of fine hangings as well. A distinctive feature of Nanurluk's works is that compositionally, her depictions of families, birds, sleeping couples and similar subjects are almost invariably low-slung and carved in high relief rather than vertically oriented and open-carved, even when they are relatively large. Also interestingly, many of her sculptures illustrate clusters of figures; the artist is as well known for her carved flocks of birds as she is for her delightful family groups.

Family is an early and important example of this theme by Nanurluk, among the very finest of her works that we have seen. Like a very similar composition in the collection of the Winnipeg Art Gallery (and others), this sculpture is composed of a long row of seated adults – possibly but not necessarily all women – holding children of various ages on their laps, as if posed for a family reunion photo. It certainly looks as if a few of the children are squirming. The image is truly delightful and surely attests to Nanurluk's strong sense of family. Although depictions of families are common in Baker Lake, we can think of no other artist, male or female, who has treated the theme in a similar way or with the same degree of affection.

MIRIAM QIYUK



30 MIRIAM NANURLUK QIYUK (1933-2016), QAMANI'TUAAQ (BAKER LAKE), *Family*, 1980, stone, 4 x 14.5 x 4 in, (10.2 x 36.8 x 10.2 cm), signed and dated: "Mrs. Miriam Qiyuk 80".

ESTIMATE: \$16,000 / \$26,000

Provenance: Marion Scott Gallery, Vancouver, BC; Acquired from the above by Fred and Mary Widding, Ithaca, NY, July 2000.

Exhibited and Published: Handwerker Gallery, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer ed. Illustrated: cat. 5.

NIVIAQSI



31 NIVIAQSI (NIVIAKSIK) (1908-1959) m., KINNGAIT (CAPE DORSET), *Mother and Child*, c. 1955, stone, 5.25 x 5.5 x 4.5 in (13.3 x 14 x 11.4 cm), unsigned. ESTIMATE: \$10,000 / \$15,000
Provenance: Private Collection, Ottawa; Walker's Auctions, Ottawa, May 2017, Lot 83; Acquired from the above by a European Private Collection.

Niviaqsi began carving in the early 1950s, but his life and career were cut short in 1959 with his mysterious death while polar bear hunting; the stuff of legend, his death was even chronicled in a *Time* magazine article in 1960. While he was never prolific, Niviaqsi was and still is considered to be one of the most gifted Kinngait carvers of the period. Although he sculpted a handful of larger works (see First Arts, July 2020, Lot 22 for example), the artist carved mostly on a relatively modest scale, working with very simple hand tools.

Mother and Child is an absolute jewel, an exquisitely beautiful example of mid 1950s Inuit art. Carved with extraordinary finesse and elegance, and suffused with a captivating sense of humanity, it rivals anything carved by Niviaqsi's peers such as Sheokjuk Oqutaq. Visually the work forms a brilliant triangular composition with an almost religious intensity of feeling, but it needs to be held in the hand to be fully appreciated - for it is the carving's sense of intimacy and delicacy that is truly enchanting.

JOE TALIRUNILI



This highly important *Migration Boat* is one of the most beautifully carved examples in existence. And at sixteen inches in length (40.6 cm), this sculpture is also one of the most imposing the artist ever created. Viewers of this work will be immediately impressed, however, not just by the sheer scale of the sculpture but also by the sense of energy and excitement evident in both the overall composition and in the figures themselves. We feel the sense of drama and urgency that is more typical of the more roughly carved, expressionistic examples made by the artist in the mid 1970s, towards the very end of his career.

It is well known that Joe Talirunili regularly changed up the details in his various versions of his "Migration" story; in a sense each version is virtually unique in its attributes. The number of occupants and the composition of the "crew" vary considerably. Several versions lack sails – interestingly, all of the migration boats in Talirunili's drawings and prints are depicted without sails – while a few even lack paddlers. Attributes that appear here and there are rifles, harpoons, and dogs. Paper labels and folk art-style repairs are not uncommon. For a rare example with a kayak see First Arts, May 2019, Lot 18.



32 JOE TALIRUNILI (1893-1976) PUVIRNITUQ (POVUNGNITUK), *Migration Boat*, c. 1966, stone, ivory, and sinew, 6.5 x 16 x 5.25 in (16.5 x 40.6 x 13.3 cm), signed and inscribed with disc number: "JOE E9818".

ESTIMATE: \$180,000 / \$260,000

Provenance: Collection of Mr. Burleigh and Mrs. Anne Cowan, Winnipeg, acquired from the Hudson's Bay Company in 1966; by descent to the present Private Collection, Calgary. Mr. Burleigh Cowan had a distinguished career with the Hudson's Bay Company's interior design office at its headquarters in Winnipeg. He and his wife, Mrs. Anne Cowan, began their collection in 1958 at the start of their marriage and acquired several Inuit sculptures and prints throughout this period. In 1970 Burleigh passed away, and Anne cherished the collection and the memories each piece brought to her until her own death in February 2020.

JOE TALIRUNILI



This outstanding sculpture depicts most of these attributes and then some – it may be that the unusually large size of this example allowed Joe to add extra features. At the bow we see a man with a rifle (referencing the part of the story in which the shaman-grandmother instructs two men to shoot at the island, allowing the boat to approach it). There is also a harpooner, and most unusually, also an *avataq* (sealskin float). The woman with a distinctive bun, shown directly behind the harpooner, may be the grandmother Aullajuk. Other women as well as children are included as well. While other of Joe's boats contain dogs, we do not recall another one that includes a *qamutiq* and a captured seal. The boat is inscribed underneath with the artist's first name and his disc number.

As with other fine versions of Talirunili's famous *Migration* story, this sculpture surprises and delights the viewer with small touches of quirkiness and humour. We love the way one of the dogs rests its chin on its forepaws as it peers out over the gunwale of the boat, apparently as oblivious as the woman or girl next to it that there are sled runners resting on their heads. Similarly, the rifleman rather awkwardly steadies his weapon on the head of another passenger. Joe Talirunili has brilliantly imbued this magnificent sculpture with humanity as well as heroism.

This *Migration Boat* resembles two other fine examples from the mid 1960s in several ways. The boat in the Twomey Collection at the WAG, although considerably smaller, is one of the closest stylistically to our example. In both the Twomey boat and this one, the figures – men, women, children, and dogs – are fully carved, and both have relatively few paddlers. The Twomey example sports a mast but does not include a *qamutiq*, seal, *avataq*, or harpoon. The other example, very similar in scale and also without a sail, is in the TD Bank Collection. It contains more human figures than our example; notably, they are tightly packed rather than openly carved. The TD boat, however, contains few additional attributes.





33 UNIDENTIFIED ARTIST, KUGAARUK (PELLY BAY), *Hunter Poised at Seal Hole*, 1970, ivory and antler, 4.5 x 2 x 3.5 in (11.4 x 5.1 x 8.9 cm), unsigned.

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

Provenance: Norman Hallendy Collection, Ottawa.

Seal hunting in winter required infinite concentration and endurance. The hunter would have to stand hunched in wait, patiently watching a small signalling device set above a seal's breathing hole in the ice. This device was a sensitive apparatus that would quiver just before the seal surfaced; its movement was the hunter's signal to plunge his harpoon into the water. This lovely depiction of a hunter poised at a seal hole is unsigned but typifies the best of the Kugaaruk miniature tableau tradition.



34 UNIDENTIFIED ARTIST, POSSIBLY KINNGAIT (CAPE DORSET), *Fox*, 1969, antler or bone and green stone, 1.5 x 1.25 x 3 in (3.8 x 3.2 x 7.6 cm), unsigned.

ESTIMATE: \$600 / \$900

Provenance: Norman Hallendy Collection, Ottawa.

The lovely jade green serpentine base of this piece would suggest that it hails from Cape Dorset where this stone was being quarried in the late 1960s. The rich hue of the stone serves as a perfect contrast to the crème coloured antler fox perched atop. We love how the fox has its head slightly cocked as if sensing approaching danger.



35 UNIDENTIFIED ARTIST, IKPIARJUK (ARCTIC BAY), *Scene with Man, Woman, and Five Birds*, c. late 1960s, ivory and whalebone, 1 x 2.25 x 2.5 in (2.5 x 5.7 x 6.3 cm), unsigned.

ESTIMATE: \$800 / \$1,200

Provenance: Norman Hallendy Collection, Ottawa.

While this composition dates to the late 1960s, it has an almost archaic feel to it. The simple execution of the figures is reminiscent of Historic Period and even prehistoric ivories, and the seemingly intentional discolouration of the ivory (possibly the result of holding the figures over an open flame) gives the sculpture a wonderful patina. The end result is a wonderful sense of the timelessness of life on the land.

36 UNIDENTIFIED ARTIST, KUGAARUK (PELLY BAY), *Nine Swimming and Flying Birds*, 1970, ivory and whalebone, 3.5 x 3 x 7.5 in (8.9 x 7.6 x 19.1 cm), unsigned.

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

Provenance: Norman Hallendy Collection, Ottawa.

The nine birds are simply yet beautifully formed, and lovingly arranged in contrast with the dark porous whale bone base to create a quite striking composition. The unidentified artist has successfully captured the determination of the nine birds in motion, each moving forward to advance against a headwind; the texture of the bone resembles windblown ripples.



37 UNIDENTIFIED ARTIST, KUGAARUK (PELLY BAY), *Head of a Polar Bear*, 1970, ivory, stone, and whalebone, 2.25 x 2 x 2 in (5.7 x 5.1 x 5.1 cm), unsigned.

ESTIMATE: \$800 / \$1,200

Provenance: Norman Hallendy Collection, Ottawa.

Perhaps the unidentified artist simply chose to carve the head of a swimming bear, but there is a power emanating from the form that suggests to us that this bear's head might actually be an amulet, either belonging to or found by the artist. Rather than creating a simple base, the artist invested great effort in making something akin to a reliquary to pay proper respect to the bear. The result is an object of both great beauty and spirituality.



38 POSSIBLY MATHEW KUROM (1940-), NAUJAAT (REPULSE BAY), *Woman in an Amautiq*, 1963, ivory and green stone, 3 x 1.75 x 1.25 in (7.6 x 4.4 x 3.2 cm), unsigned.

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

Provenance: Norman Hallendy Collection, Ottawa.

This powerful little sculpture is quite remarkable for its feeling of monumentality despite its diminutive size. Interestingly, it also showcases the properties of walrus ivory. There are two layers of dentine in the tusk: the outer primary dentine has a monochromatic "ivory" appearance whereas secondary dentine is more marbled. Walrus ivory also develops fine longitudinal cracks which penetrate the dentine. In this piece, the artist has used the natural discolouration of the cracks to delineate the form of the arms and employs the use of graphite or lamp black in the face to mimic the same effect.



JESSIE OONARK

In her 1994 IAQ article, Bernadette Driscoll-Engelstad describes the imagery in this gorgeous hanging in some detail:

"The upper igloo contains two male figures flanking a fish vertebrae, while the lower one encompasses a third igloo enclosing the figures of two kneeling women. The boots drying around the outer edge of the igloo allude to women's domestic responsibilities. These two juxtaposed images emphasize the separation, yet interdependence, of male and female roles within traditional Inuit culture. Men are aligned with a vertebrae motif – alluding to their role as hunters and to the animal as a source of life – while women preside over the domestic realm, nurturing and caring for the family. Within Oonark's visual repertoire, the pattern of alternating light and dark diagonals which frame both segments suggest the *tudlik* or women's hairsticks. Thus, the entire image is enclosed by the all-embracing force of the female, symbolized by the distinctive *tudlik* design." [1]

We have a few comments to add regarding the imagery. First, to our eyes the fish skeleton does double duty as a Christmas tree, with the embroidered circles representing ornaments being placed on it by the male figures. Thus the upper image symbolizes the fusion of traditional and Christian imagery – something not uncommon in Oonark's work. Second, the alternating yellow and purple blocks of the *tudlik* design reinforce the snow block shapes of the "actual" small igloo enclosing the female figures, further reinforcing the igloo as a powerful symbol of womanhood. And finally, the three strips connecting the two igloos call to mind the shape of the *ulu* or woman's knife.

As compelling as the imagery and symbolism are in this hanging, it is the daring use of colour and pattern that make this work truly remarkable and one of Oonark's most stunning creations. As Bernadette Driscoll also noted: "Working in cloth offered Oonark the ability to select colours and experiment with combinations of contrasting and neighbouring colours from a range of tones displayed before her. As the colour theorist Josef Albers once noted, such experimentation 'offers a training no palette can provide.'" [2] Here Oonark's brilliant use of colour extends even to the lovely embroidery stitching along the outer borders. Colour and pattern and design and composition and imagery and symbolism are so unified in this masterpiece that it becomes difficult to discuss them separately. Absolutely spectacular.

Interestingly, this wall hanging by Oonark is virtually identical in format (double-hung igloo shape) and size to an untitled hanging by the artist illustrated in the 1986 WAG solo exhibition catalogue *Jessie Oonark: A Retrospective* (cat. 67). However, the theme of the other hanging is rather different, seemingly more "supernatural" than gender-symbolic in its imagery. Another important hanging from the same period presents two large igloo shapes stitched together side by side (see same publication, cat. 66).

1. Bernadette Driscoll-Engelstad (1994), pp. 11-12.

Colour and pattern and design and composition and imagery and symbolism are so unified in this masterpiece that it becomes difficult to discuss them separately. Absolutely spectacular.

39 JESSIE OONARK, O.C., R.C.A (1906-1985), QAMANI'TUAQ (BAKER LAKE), *Untitled*, c. 1974-75, stroud, felt, and embroidery floss, 61.5 x 47.5 in (156.2 x 120.7 cm), signed: "►◼".

ESTIMATE: \$60,000 / \$90,000

Provenance: Private Collection, Winnipeg.

Exhibited and Published: Katharine W. Fernstrom and Anita E. Jones, *Northern Lights: Inuit Textile Art from the Canadian Arctic* (Baltimore Museum of Art, 1994), cat. 17 (a travelling exhibition that included the Winnipeg Art Gallery).

Published: Bernadette Driscoll, "Tattoos, Hairsticks and Ulus: The Graphic Art of Jessie Oonark" in *Arts Manitoba* (Fall 1984:12-19), p. 12; also Bernadette Driscoll-Engelstad, "A Woman's Vision, A Woman's Voice: Inuit Textile Art from Arctic Canada" in *Inuit Art Quarterly* (Summer 1994:4-13), fig. 13.



40 UNIDENTIFIED ARTIST, TLINGIT, *Cane or Staff*, late 19th century, wood, 41 x 1.75 x 1.5 in (104.1 x 4.4 x 3.8 cm).
ESTIMATE: \$3,000 / \$5,000
Provenance: An American Collection.

A speaker's staff functions as a symbol of authority in many NW Coast cultures; each culture has traditions governing their use. They are most often decorated with figures that represent the crests and origin stories associated with the clan, family, or chieftainship. A speaker's staff is held by the clan leader, though an appointed or hereditary speaker may deliver the address to the guests at a potlatch, feast, or dance celebration.

The short size and knob top of this staff indicate that it was used primarily as a cane, though function as a speaker's staff is also a possibility. The presence of a short length of octopus tentacle at the bottom suggests that this may have belonged to a shaman, displaying his clan affiliations as well as his status and occupation. The style of sculpture is Tlingit in form, like a miniature totem pole of stacked individual figures. The eye sockets and face structure are both indicative of its Tlingit origin, and some of the figures/stories represented are Tlingit in origin.

Steven C. Brown



41 ATTRIBUTED TO TOM PRICE (NUNSTINS) (1857-1927) HAIDA, SKIDEGATE, *Feast Spoon*, c. 1880s, polychromed wood, 9.75 x 7 x 3 in (24.8 x 17.8 x 7.6 cm), display stand, unsigned; inscribed in graphite by a member of the Heye Foundation: "186 / 10".
ESTIMATE: \$1,800 / \$2,800
Provenance: Ex Collection Heye Foundation, New York, No. 186-10; A Vancouver Collection.

Even the simplest of Northwest Coast spoons were made with graceful, flowing forms. This small example carved in wood echoes the shape of the most basic small sheep horn spoons, begging the question, which came first? The process of making a horn spoon is in large measure responsible for its final shape. A wooden spoon can be carved in any shape, related to the horn or not. But there they are, with the same kinds of swelling, wide bowl and slightly recurved, elongated shape, a conundrum with no clear answer.

The bowl has been embellished with a painting in the style of renowned Haida artist Tom Price, known for large monumental sculptures and fine argillite carvings such as pipes and large plates or platters. The painting is abbreviated to fit the space, and represents a sea creature with just the head, fin, and tail.

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42 UNIDENTIFIED ARTIST, TLINGIT, *Two-Piece Feast Ladle*, late 19th century, mountain goat horn, sheep horn, abalone, and copper rivets, 15 x 7.5 x 3.25 in (38.1 x 19.1 x 8.3 cm); includes a display stand.
ESTIMATE: \$3,000 / \$5,000
Provenance: Skinner Auctions, Boston, Feb. 9, 2013, Lot 285; Acquired from the above by a Vancouver Collection.

There are many examples among NW Coast artifacts of spoons and ladles made from the combination of two animal horns. Some are composed of mountain goat horn, unmodified in shape but carved with sculptural figures for the backward bend of the handle, combined with another goat horn boiled, split open and spread out to create an upturned curve in a bowl much wider than the horn. Fewer in number perhaps are those made by combining a sculptured goat horn for the handle with a bowl made from mountain sheep horn (usually of the Dall species) with its ivory-like color and rich translucence. The greater volumetric capacity of a sheep horn enables a much larger bowl than would a goat horn, creating what might be termed a ladle rather than a spoon for an individual's use.

This example joins goat and sheep horn, the joint accomplished using small rivets made of what appears to be hammered copper. The goat horn handle is carved in a late nineteenth century Tlingit style, with little fine detail and no two-dimensional design embroidery. The comparatively large bowl is made of a Dall sheep horn with a consistent and smooth ivory color. It's possible that the bowl is older than the handle, and was originally made as a one-piece ladle, many examples of which exist today in museums and private collections. The handle was probably made and connected to fancy up the ensemble, either for a traditional event or eventual sale. Some such examples exhibit great genius in the overlap, one fitting almost seamlessly into the other, while this one employs a basic overlap and pinning together of the two horns.

Steven C. Brown

The handle employs classic crest imagery in stacked form, featuring a diving sea creature, a seal, and a bear. The eyes of the seal and bear are inlaid with abalone.

43 UNIDENTIFIED ARTIST, HAIDA, *Feast Spoon with Totemic Carved Handle*, late 19th century, goat horn and metal rivets, without stand: 8.5 x 2.5 x 3 in (21.6 x 6.3 x 7.6 cm); metal display stand.
ESTIMATE: \$2,500 / \$3,500
Provenance: A Montreal Private Collection.

The joining of two mountain goat horns into a graceful spoon with a sculpted handle is one of the great technical accomplishments of northern Northwest Coast artists. Other Native groups have a history of making serviceable spoons and ladles from sheep or buffalo horn, but those do not approach the traditional Northwest Coast versions for elegance and beauty.

One horn is cut open on the inside curve, and the edges are shaped so that when boiled and softened, the horn can be opened out to be three times as wide as the original horn, and the tip rises to give a graceful curve to the bowl of the spoon. The other horn maintains its original shape, and is carved in Haida totemic style. The tip of the bowl horn is fitted into the hollow of the handle horn and fastened in place with metal rivets.

The figure at the base of the handle is a bird, possibly a thunderbird, the recurved beak of which is minimally carved to fit within the confines of the horn. The wings are on each side, with legs and tiny feet below them. The thunderbird's tail curves around the back of the handle. The tip of the bowl horn has been textured to appear as the breast of the thunderbird between the wings. Above the thunderbird, classic form-lines embellish the handle nearly to the tip. The genius of this design was perfected generations ago, and spoons like this once were kept in special boxes or baskets for use by families among the Haida and other northern Northwest Coast peoples.

Steven C. Brown



CAPTAIN RICHARD CARPENTER



44 CAPTAIN RICHARD CARPENTER (DU'KLWAYELLA) (1841-1931), HEILTSUK, *Blanket Box*, c. 1900, wood, pigment, cord, and metal, 6.5 x 52 x 10.5 in (16.5 x 132.1 x 26.7 cm), unsigned.
ESTIMATE: \$70,000 / \$100,000
Provenance: Alaska on Madison, NYC; a Prominent Private Collection, British Columbia; a BC Private Collection.

Purpose-made containers for holding Chilkat robes are unknown on the NW Coast, except for the possibility of this and one other unusual box by the same Heiltsuk artist, commonly known as Captain Carpenter. A prolific artist, Carpenter's career spanned the late nineteenth and early twentieth centuries, during which time he produced a great number of painted and carved chests and boxes, as well as various types of sculpture, for which he is well known and highly respected. Heiltsuk artists did not weave robes in Chilkat style, but would have acquired them via direct or indirect trade with northern coastal groups.

This container, tapered at one end, is reminiscent of a coffin form, though for its length the shoulder area is too narrow to function well for that purpose. At fifty-two inches long, though, the box is perfectly shaped to contain a Chilkat robe rolled up lengthwise, from side to side. This is the only way to roll such a robe without damaging the warp yarns, which are stiffened with the addition of yellow cedar bark fibers. Once rolled up, the bulk of the robe would be where the weft yarns of the design area give it greater thickness, and the loose ends of the warp yarns that hang below the design, much less bulky, would fit perfectly in the narrow end of the box.

The crowned lid of the box, which fits down over the box sides, is of a type that is often seen on boxes intended for outdoor use (tool boxes, fishing equipment). The minimal flat area in the center of the lid, the angled edges, and the outside lip facilitate the ample coastal rain not puddling on the lid and running down the outside of the box, therefore keeping the contents dry. Traditional flat box tops (see Lot 75) have the lip fitted down the inner edge of the sides, which would enable water to move by capillary action beneath the lid and down into the container. With curving sides and a graceful taper, this lid has a dynamic shape uncommon among related boxes of this practical type.

The paintings on the sides of the box are executed in Carpenter's signature style, recognized by very thin black formlines, broad negative areas, very thin red formlines, and extremely small inner ovoids and eye forms. The interior of the box is painted in the classic blue-green color of the northern coast, derived from native compounds and reserved for use on the most high-status of objects.

Steven C. Brown



Captain Richard Carpenter was a member of the 'Qvuqvayaitxv tribe, born in the Heiltsuk village of 'Qvuzvai in 1841. A member of the Blackfish clan, he was permitted to represent his family's crest - an eagle (from his mother's side) over a killer whale (from his father's side) - on traditional ceremonial regalia as well as on other works that he carved and painted on commission. Carpenter had a distinctive style that is easily recognized, and is considered to be the most famous Heiltsuk artist of the 19th and early 20th centuries. He took the surname Carpenter as an adult, in acknowledgment of his profession as a respected builder of wooden boxes and chests, dishes, canoes, and even sailing vessels. The honorific "Captain" probably derives from his status as a master boat builder, and perhaps his status as a second-ranked chief as well. Captain Carpenter's life and artistic career as a maker and painter of wooden objects is discussed at length in Bill McLennan and Karen Duffek's seminal book *The Transforming Image: Painted Arts of the Northwest Coast First Nations* (Vancouver: Douglas & McIntyre, 2000), pp. 220-241. The only other known box of this type, in the collection of the UBC Museum of Anthropology, is illustrated on p. 237. Please see our online catalogue for more references.





45 UNIDENTIFIED ARTIST, HAIDA OR TLINGIT, *Feast Ladle*, mid-late 19th century, sheep horn, 13.5 x 4.75 x 4 in (34.3 x 12.1 x 10.2 cm).
ESTIMATE: \$3,000 / \$5,000
Provenance: An American Collection.

Mountain sheep horns vary a lot in size, the larger horns containing enough volume to be worked into bowls and large ladles capable of serving several people at a feast. Working horn in this way is not a complicated process; the basic tasks are simple, but much easier said than done. The horn is carved to a pre-form, boiled, and opened out to make the bowl 2-3 times wider than the original horn. The upper curl of the horn is carved to shape, and after boiling bent backward opposite to its natural curl. Bound to a wooden form to hold its new shape, the horn cools and dries and will maintain its new form indefinitely.

This example was worked in this way by a master horn carver, who created this graceful and elegant form from the rough, spiral-curved original horn. Its beautifully tapered handle terminates in the simply carved head of a raven. Sheep horn, if not darkened by age, is warmly translucent when carved thinly and evenly.

After the ladle has set in its new form, the exterior can be carved with two-dimensional formline embellishment, as is this example. In this case, it is likely that the horn was originally made as an unembellished practical utensil by an experienced master, probably in the mid-nineteenth century. The exterior carving is in a late nineteenth-century style, and though it contains some classic formline elements, is less masterfully executed than the ladle itself. All told, the ladle is nonetheless a graceful example of the horn-worker's art.

Steven C. Brown



46 JOHN CROSS (1867-1939), SKIDEGATE, HAIDA GWAIL, *Model Totem Pole*, c. 1910-20, argillite, 7.5 x 2.25 x 2 in (19.1 x 5.7 x 5.1 cm), unsigned.
ESTIMATE: \$3,000 / \$5,000
Provenance: A Vancouver Private Collection.

John Cross was undoubtedly one of the best argillite carvers of his generation, but he did not pursue his art full-time. As Marius Barbeau discovered, Cross greatly enjoyed fishing and boat-building as well. Cross had also been an expert tattooer back in the 1870s, and was thus skilled as an artist in both two and three dimensions. This model pole is relatively compact, with really interesting imagery. The figures featured (from the top) appear to be: either a transforming raven holding his broken beak in his hands, or a beaver holding a raven's beak; and a bear holding a large descending frog.



47 ATTRIBUTED TO PAUL JONES (c. 1847-1927), TANU / SKIDEGATE, HAIDA GWAIL, *Model Totem Pole*, c. 1890-1900, argillite, 9 x 2 x 2 in (22.9 x 5.1 x 5.1 cm), unsigned.
ESTIMATE: \$3,000 / \$5,000
Provenance: Christie's Auctions, New York, 18 March 1984, their label verso; A British Columbia Collection.

Paul Jones originally came from Tanu Island, a village that in the 19th century boasted thirty finely carved cedar poles. According to Leslie Drew and Douglas Wilson, Paul Jones was a notable Skidegate carver, whose poles feature crests with a slight uptilt, and animal faces with sunken cheeks and mouths that are often wide and downturned. [1] This fine model pole depicts (from the top): a female dogfish with labret; a raven holding its tail with a face carved on it; and a seated beaver.

1. Leslie Drew and Douglas Wilson, *Argillite: Art of the Haida* (1980), p. 250.



48 UNIDENTIFIED ARTIST, HAIDA, *Model Totem Pole*, c. 1890-1900, argillite, 11.75 x 2.75 x 2.625 in (30 x 7 x 6.6 cm).
ESTIMATE: \$5,000 / \$8,000
Provenance: A Private Collection, U.K.; Acquired in London, England by a Vancouver Collection, 2006.

This excellent model totem features well-carved, fairly complex imagery. Carved in a distinctive style, and quite distinctly from one another, the figures featured in this pole (from the top) are: an eagle or raven; a diving whale; a beaver; and a bear holding its cub.

OSUITOK IPEELEE



While the celebrated Cape Dorset sculptor Osuitok Ipeelee is perhaps best known for his depictions of birds and caribou, his portraits of women – and they likely are portraits – were among his own favourite subjects and are now among his most prized works. A carving of a mother and child is among his earliest known sculptures, and in 1957 he carved a stunning standing woman (Sarick Collection, AGO). Osuitok created a lovely *Fisherwoman* in 1963 (TD Bank), and he continued carving “beautiful women” occasionally well into the 1980s.

Young Woman Playing a Concertina is among his most refined and elegant portrayals. It is also a very rare theme, as the great majority of Osuitok's female subjects are engaged in fishing or camp chores. The young woman is slender; her beautifully trimmed parka is form-fitting, with a spectacularly voluminous hood that frames her gentle face beautifully and allows ample room for her gorgeous braided hair. The woman's hands are small and sensitively carved. The composition as a whole has an air of delicacy and even intimacy. We get the feeling that this young lady is performing especially for Osuitok. It's a magnificent sculpture and charming to boot.



49 OSUITOK IPEELEE, R.C.A. (1923-2005) m., KINNGAIT (CAPE DORSET), *Young Woman Playing a Concertina*, early 1980s, stone, 21 x 12.5 in x 8.25 (53.3 x 31.8 x 21 cm), signed: “ᐅᓯᓴᓴ / ᐃᓴᓴ”; inscribed: “ᐅᓴᓴ [Kinngait]”.
ESTIMATE: \$40,000 / \$60,000
Provenance: Private Collection, Toronto.

This lovely *Standing Woman* was previously unattributed, but our research shows that it is definitely by the Inukjuak artist Conlucy Nayoumealook. Two identified depictions of women, in the Winnipeg Art Gallery and Art Gallery of Ontario collections respectively, have high distinctive, identically shaped hoods. This unusual shape of amautiq hood - a shallow, broad triangular prism with a slightly rounded peak - and the way it frames the woman's face, is Nayoumealook's own invention. The broad hood establishes the proportions for the entire sculpture, giving *Standing Woman* quite a commanding sculptural presence. The rather unusual cut of the woman's front parka flap is also distinctive and can be seen on the WAG example as well. Note also that this woman is shown wearing a skirt or dress underneath her amautiq; this is seen quite commonly in Salluit sculpture, but only rarely in Inukjuak art.



50 CONLUCY NAYOUMEALOOK (1891-c. 1964) m., INUKJUAK (PORT HARRISON), *Standing Woman*, mid 1950s, stone, 8.25 x 6 x 4.5 in (21 x 15.2 x 11.4 cm), unsigned.
ESTIMATE: \$6,000 / \$9,000
Provenance: The Quest Gallery, Banff, Alberta; Collection of Gordon Cooper; Spirit Wrestler Gallery, Vancouver; Private Collection, Toronto.

Mother Nursing a Child is surely one of the earliest examples of its type in existence. It was likely carved in 1951, though it is possible that it was carved already in 1950. This extraordinary sculpture has all the hallmarks of the theme, one of the most iconic in Inuit art. The seated mother's body and clothing are exaggerated in bulk. She has pulled down the top of her amautiq, baring her shoulders, and has manoeuvred her child to the front so it can nurse. She has also withdrawn her right arm from her sleeve so that she can hold the child to her breast. The unusually flattened form of the work is no doubt due to the original shape of the stone; we think this also why the artist was obliged to add the woman's head as a separate piece – there was simply not enough stone. This is a brilliant solution to a practical problem, and one that we have observed several times in other Inuit sculptures. It is a testament to the ingenuity of the artist, just as the overall composition is a testament to his artistic vision.

Much as we might like, it is not always possible to make attributions for special works. In the end, it is the beauty and strength of the work itself that really matter. Having said that, we think there is good reason to suggest that this superb early sculpture could be the work of one of the great Inukjuak masters, Isa Smiler. In the Walker's Nov. 2016 catalogue we proposed a chronology for the major early mother-and-child works by Isa Smiler (c. 1952-1955). If our hunch proves to be correct, that analysis would place our example at the front of that timeline: c. 1951.



51 POSSIBLY: ISA AQIATTUSUK SMILER (1921-1986), INUKJUAK (PORT HARRISON), *Mother Nursing a Child*, c. 1951, stone, 5.5 x 9.75 x 9.5 (14 x 24.8 x 24.1 cm), unsigned.
ESTIMATE: \$8,000 / \$12,000
Provenance: a Montreal private collection

JESSIE OONARK

The widowed Jessie Oonark and her youngest daughter Nancy Pukingrnak were rescued from certain starvation by an RCAF plane on March 7, 1958, and flown to Baker Lake (William Noah, her youngest surviving child, had walked to Baker Lake to alert the authorities about the family's predicament). Oonark quickly found a husband for Pukingrnak, but rather than remarry herself, she chose to take on cleaning and janitorial jobs and took in boarders. Noah attended the local school. In her essay in the 1986 WAG catalogue *Jessie Oonark: A Retrospective*, Marie Bouchard writes:

"Oonark first expressed a desire to make images on paper after observing school children making drawings in class. She casually remarked to the teacher that given the proper materials she could make superior drawings. Baker Lake did not have a formal art program at this time *and it is not known whether the teacher indulged Oonark's artistic whim*. In the summer of 1959, however, Oonark met Dr. Andrew Macpherson, a biologist with the Canadian Wildlife Service who was in Baker Lake to study arctic foxes. Intrigued by Oonark's self-assured comment, relayed to him by the schoolteacher, and equally dismayed by the abject poverty in which Oonark lived, Macpherson offered her some of his own art supplies and promised to pay her for her efforts. Handing Oonark two large sheets of art paper and some coloured pencils, he encouraged her to draw whatever she desired." [p. 16, our italics]

In her essay for the same catalogue Jean Blodgett writes:

"As Macpherson recalls, Oonark had informed the teacher that 'given the proper materials, she could make superior drawings' to those done by the children in school (p. 16). Oonark's statement, consistent with descriptions of her self-assurance, may simply reflect her confidence or it may indicate that she had already made some attempts at drawing. If so, no evidence of this work has come to light." [p. 29]

Until now. We now know that the schoolteacher, Bernard Mullen, did in fact "indulge Oonark's artistic whim." We now know that what Blodgett and Bouchard suspected might have conceivably happened, actually occurred. This drawing, given to Mr. Mullen by Oonark herself - made on school art paper and with pencils provided by him - is almost certainly her very first drawing, and therefore one of the most important and exciting discoveries in the history of Inuit art.

Stylistically, this drawing makes perfect sense as an immediate precursor to the earliest drawings made for Dr. Macpherson (see WAG catalogue, pp. 73, 94-95). The image is dominated by profile views of two large figures, male and female. They are not only larger than the other human and animal figures, they are also expertly drawn; their facial features and especially their clothing is rendered with considerable accuracy and detail. Oonark's interest in clothing patterns and tattoo designs is already apparent. A charming touch is the tiny head of an infant protruding from the mother's pouch. By comparison, the other human and animal figures are depicted in rather more rudimentary fashion but interestingly, we see the artist's clear interest in depicting activities. The hunter wielding a knife seems to be pursuing an already wounded wolf, while below a woman tends her *qulliq* inside the igloo while her husband apparently attends to a tethered dog. The igloo, of course, would become another constant image in Oonark's oeuvre. As with the great majority of early images by Oonark (right through the 1960s), the emphasis is on narrative rather than symbolism. The drawing is a lovely nostalgic remembrance of happier times on the land.



This drawing, given to Baker Lake schoolteacher Bernard Mullen by Oonark herself in 1958 or early 1959 - made on school art paper and with pencils provided by him - is almost certainly her very first drawing, and therefore one of the most important and exciting discoveries in the history of Inuit art.

52 JESSIE OONARK, O.C., R.C.A (1906-1985), QAMANI'TUAG (BAKER LAKE), *Untitled (People and Animals)*, c. 1958-59, graphite and coloured pencil drawing, 18 x 23 in (45.6 x 58.5 cm), unsigned.

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

Provenance: Gift of the Artist to Bernard A. Mullen in 1958 or early 1959; by descent to his Estate. Bernard Mullen was a schoolteacher in Baker Lake in the late 1950s.

A member of the Harvaqtormiut, Tatanniq was born in the Kazan River area about forty miles from Baker Lake, although he recalled his family ranging across large areas of the land to survive. He recalled living through at least three famines in his lifetime. He began carving after his recovery from tuberculosis in a southern sanatorium and his subsequent move into Baker Lake in the early 1960s. Tatanniq was one of two Baker Lake sculptors to be included in Norman Zepp's 1986 landmark *Pure Vision* exhibition and catalogue.

Although Tatanniq's sculptures reflect the general Baker Lake sculptural aesthetic in the way they emphasize the mass and volume of their human and animal subjects, his works tend to be more modest, both in scale and in spirit, than the stone sculptures of Arnasungaaq, Sevoga and other male artists. One could argue that Tatanniq's style is closer to the sensibility of his female peers such as Miriam Qiyuk and Nancy Pukingnak. This fine sculpture possesses all the hallmarks of Tatanniq's mature style: a sense of serenity and quiet but also fortitude, and the understated elegance of the image; and the crisp, clean lines, and gently modelled volumes and finish of the stone sculpture itself.



53 GEORGE TATANNIQ (1910-1991), QAMANI'TUAQ (BAKER LAKE), *Standing Man*, early 1970s, stone, 9.5 x 5.25 x 3.5 in (24.1 x 13.3 x 8.9 cm), signed: "CCσ". ESTIMATE: \$8,000 / \$12,000
Provenance: Waddington's Auctions, Toronto, Nov. 2010, Lot 247; a European Private Collection.

GEORGE TATANNIQ

MARY YUUSIPIK SINGAQTI



One of Jessie Oonark's eight artistically talented children, Yuusipik is probably best remembered for her lovely wall hangings, which often illustrated fauna and landscape, and are notable for the beauty and subtlety of their embroidery. Darlene Coward Wight's 2019 solo exhibition catalogue features mainly a series of late-career drawings, but Yuusipik began her art career in 1964 with carving, and she carved steadily for decades. From the mid 1980s on Yuusipik actually preferred to carve on a relatively large scale, unlike most women artists in Baker Lake.

This highly appealing sculpture of a father giving his son a piggyback ride is certainly large, but not unusually so. The work also fits with Yuusipik's favourite subject matter: standing human figures. Wight's catalogue illustrates a similarly tall *Man and Pack Dog* from 2001 (fig. 5). And interestingly, a smaller carving of a man carrying a child on his back is also featured (fig. 4). The softly modelled contours of the figures in *Father Carrying a Child on His Shoulders* are typical for Yuusipik's classic sculptural style, but the work has some atypical aspects as well. We can clearly see that the father's body sags as he struggles to walk with the extra weight - after all, he is already carrying a backpack. And the son, who is clearly old enough to walk on his own, also seems unhappy about the situation. Oh dear.

54 MARY YUUSIPIK SINGAQTI (1936-2017), QAMANI'TUAQ (BAKER LAKE), *Father Carrying a Child on His Shoulders*, c. mid 1980s, stone, 22 x 9.5 x 8 in (55.9 x 24.1 x 20.3 cm), unsigned. ESTIMATE: \$6,000 / \$9,000
Provenance: Don Morgan Collection, Toronto; Acquired from the above by Fred and Mary Widding, Ithaca, NY, January 2001.
Exhibited and Published: Handwerker Gallery, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer ed. Illustrated: cat. 11.

carve bears with longer and shorter necks, and some that are fat or lean. They are in different positions because bears are always doing something. [From an interview with George Swinton in Driscoll, *Uumajut*, WAG, 1985:46]

We have read that quote (and used it) a number of times. But Pauta's words really hit home as we looked at other examples to compare with this fantastic sculpture. Because he was a keen observer and admirer of polar bears, Pauta knew in his heart that no two bears were the same, just as no two humans are. Individual bears look different, they move differently, they think differently from each other. Pauta was a brilliant artist because he was able to capture these nuances in stone. That is why bears carved by him truly are *Pauta Bears*. They all have a certain something special - but some rise to the level of the sublime.

We have written before about the importance of proportion in Pauta's sculpture - how he was able to defy the laws of proportion and invent his own rules (Walker's Nov. 2017, Lot 62). This astounding *Dancing Bear* is a brilliant case in point. Its proportions not only defy anatomy, they also change as we move around the work. But there is more to it than that. To our eyes (and hearts) this bear possesses a powerful life force that is truly amazing and almost defies analysis. Part of it has to do with the sculpture's gorgeous sinuous outline that entices our eyes to dance around it. The artist's subtle finishing of the gorgeous stone certainly helps as well. But we think it was Pauta's deft sprinkling of pixie dust that finally did the trick. Extraordinary.



- 55 **PAUTA SAILA, R.C.A.** (1916-2009) m., KINNGAIT (CAPE DORSET), *Dancing Bear*, 1980-82, stone and antler, 21.5 x 12.5 x 8 in (54.6 x 31.8 x 20.3 cm), signed: "C̣ḌC / ̣Δ̣C̣".
ESTIMATE: \$50,000 / \$80,000
Provenance: Don Morgan Collection, Toronto; Acquired from the above by Fred and Mary Widding, Ithaca, NY, January 2001.
Exhibited and Published: Handwerker Gallery, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer ed. Illustrated: cat. 37.

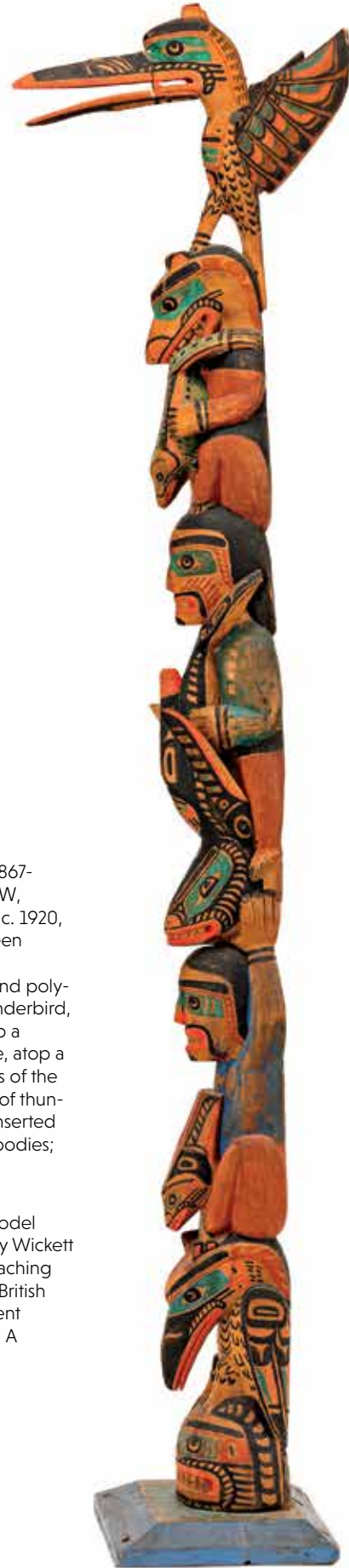
PAUTA SAILA



CHARLIE JAMES



56 CHARLIE JAMES (YAKUGLAS) (1867-1937 or 1938) KWAKWAKA'WAKW, *Monumental Model Totem Pole*, c. 1920, yellow cedar, red, black, and green pigments, 62.75 x 19.5 x 13.5 in (159.4 x 49.5 x 34.3 cm), carved and polychrome painted depicting a thunderbird, atop a bear eating a salmon, atop a strong man splitting a killer whale, atop a strong man, atop a raven, the fins of the killer whale and wings and beak of thunder bird carved separately and inserted on either side of the respective bodies; signed: "CHARLIE / JAMES".
ESTIMATE: \$40,000 / \$60,000
Provenance: This monumental model pole was carved for William Percy Wickett (b. 1916 d. 2001) while he was teaching at the Indian School at Alert Bay, British Columbia, in the 1930's; By descent to John Wickett, Mourex, France; A Canadian Collection.



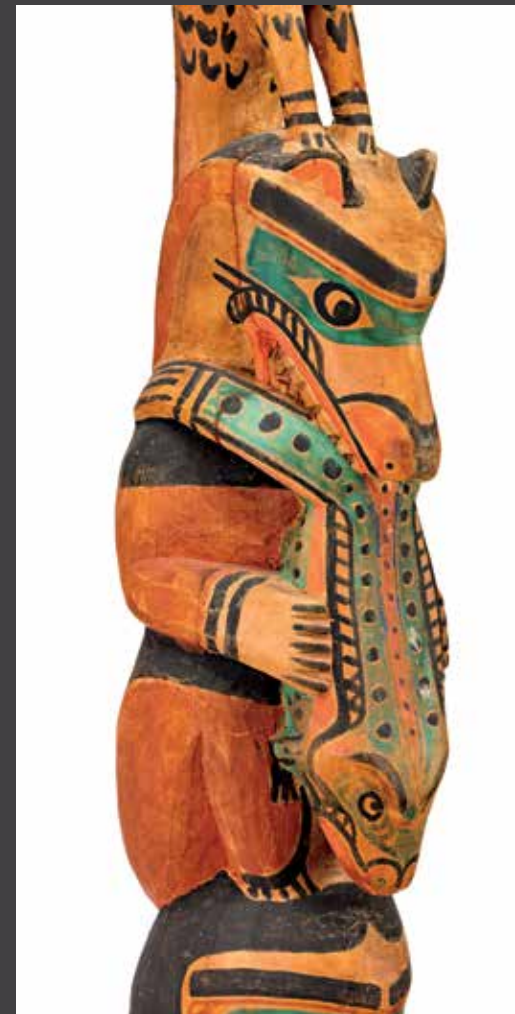
Surely one of the largest of James' model totems that has survived, this model stands five and a quarter feet tall, a monument among models. It includes a man and whale image related to the one on the smaller James pole in this collection (see lot 78), but here the whale has been elaborated with added pectoral and dorsal fins that expand its presence beyond the outer limits of the other figures, and there's a greater level of painted elaboration throughout.

James was a bold pioneer in color use and figure composition, sometimes using green, orange or yellow in addition to the traditional black, red and blue-green. He innovated new combinations and arrangements of figures that were unique in his time and which influenced every succeeding generation of artists in the Kwakwaka'wakw style, from Mungo Martin to Henry Hunt and beyond, limbs of the James family tree. James nearly always signed his work, which no historical artists and few of his contemporaries chose to emulate.

James often did not carve the details of his model totem figures, electing to paint them alone, though his full-sized poles and figures were defined with full sculpture and carved lines. He carved full-sized poles that stood in traditional places; houseposts, exterior poles, grave markers. He also carved them for untraditional locations in public buildings and private homes, always to a full measure of sculpture and detail, fitting as much into the given space as possible. His finish adzework was impeccable in his best years, though an old injury limited him to one good arm, the other not visible in photographs of him and his work. Nonetheless his personal energy must have been inexhaustible, and the legacy of his life's work exceeds the output of most if not all other Native artists of his time.

Steven C. Brown

"Surely one of the largest of James' model totems that has survived, this model stands five and a quarter feet tall, a monument among models."





57 UNIDENTIFIED ARTIST, TLINGIT, SITKA, ALASKA, *Bear Form Feast Bowl*, c. 1890, wood and abalone, 3.5 x 10.75 x 4.5 in (8.9 x 27.3 x 11.4 cm).
ESTIMATE: \$4,500 / \$6,500

Provenance: Ex Private Collection, Seattle; A Vancouver Collection.
Animal-form bowls from the Northwest Coast take on a broad range of sizes and types, from feast size to personal vessels, carved to bent-corner manufacture. Visitors to the Northwest Coast have marvelled at them since the earliest days of nineteenth-century tourism, patronizing curio shops that became destinations for steamship passengers in ports like Juneau and Sitka. Sitka was home to two Tlingit artists who made dozens of highly decorated bowls that have since been scattered to museums around the world. Rudolph Walton and Augustus Bean had related late-period styles of carving, flat design and inlay that they employed to make the untold number of vessels they produced between about 1890 and 1910. They also appeared to have followers and possibly apprentices, such as the individual who created this small bowl with some characteristics of their style. The small bowl cavity and oval mother-of-pearl inlaid pieces have much in common with the Walton-Bean workshop productions, though their work was always more inventive and detailed than this example. The incised face at the rear is a simplified version of the deeply relieved formline faces often seen on bowls as a foundation for the hind legs of represented creatures.

Steven C. Brown

58 GEORGE (SIWIS) NELSON (1884-1969), KWAKWAKA'WAKW, QUATSINO, BC, *Model Totem Pole*, 1948, polychromed wood, 25 x 13 x 5.75 in (63.5 x 33 x 14.6 cm), signed, inscribed, and dated: "George Nelson / Quatsino 1948)
ESTIMATE: \$3,000 / \$5,000

Provenance: Private Collection, Vancouver.
George Nelson was born in Quatsino, lived there his entire life, and enjoyed an artistic career that spanned more than four decades. Among his masterpieces are an impressive carved and painted house post from 1906, now on display at the UBC Museum of Anthropology, and a pair of Sea Lion house posts at Quattishe village on Quatsino Sound, also carved in 1906. This relatively large model pole by the artist is an outstanding example from late in his career, painted in classic red, green, and black pigments. The pole features a thunderbird; diving killer whale; a seal; and a bear eating a salmon.



59 UNIDENTIFIED ARTIST, HAIDA, PROBABLY MASSET, *Model Totem Pole*, c. 1890, argillite, 13.5 x 3.25 x 2.75 in (34.3 x 8.3 x 7 cm), unsigned.
ESTIMATE: \$5,000 / \$8,000
Provenance: A Montreal Private Collection.

This fairly large and very fine model pole, with its concave back, dates from well before 1900 - probably c. 1890. While as yet unattributed, the pole has a clarity and confidence that suggests it was carved by a master. While probably not by the hand of Charles Edenshaw, quite likely it is influenced by his style. The pole depicts (from the top): the figure of a chief; a double-finned killer whale; and a bear.



60 JOHN CROSS (1867-1939), HAIDA, SKIDEGATE, *Trade Pipe*, c. 1900, argillite, 1.25 x 6 x 1 in (3.2 x 15.2 x 2.5 cm), unsigned; mounted on a metal display stand.
ESTIMATE: \$4,000 / \$6,000
Provenance: Bonham's and Butterfields Auctions, San Francisco, Sept. 12, 2011; Acquired from the above by a Vancouver Collection.

John Cross was an Eagle Clan chief from Skidegate. He was initially trained as a tattoo artist; he switched to carving argillite and fashioning metal jewellery, and is now considered to be one of the greatest Haida artists of his generation. Cross carved only a handful of pipes; this fine example, though carved in the late trade pipe tradition, is quite compact in form. This interesting composition depicts a crouching sea bear with three salmon; one held in its mouth, and two draped across its back.

CHARLIE JAMES



61 CHARLIE JAMES (YAKUGLAS) (1867-1937 or 1938), KWAKWAKA'WAKW, *Pair of Painted Canoe Paddles*, c. 1920s, red cedar and pigment, each 55.5 x 5 x 1.5 in (141 x 12.7 x 3.8 cm), unsigned.
ESTIMATE: \$4,000 / \$6,000
Provenance: An American Collection.



Decorated canoe paddles became a popular form of wall art in the late nineteenth century, and numerous Northwest Coast examples of full-size and miniature paddles are extant. Paddles made for use were sometimes painted in sets for large, ceremonial canoes, but those were never relief-carved and the surviving examples exhibit the wear of service.

This pair of decorated paddles is exceptional in that all four paddle sides are embellished. The paddles themselves were made in the Coast Salish pattern, suggesting that, though painted by Charlie James, the paddles came to him ready-made. They may have been made to accompany a special canoe for a Coast Salish owner.

Three sea creatures and an eagle are represented, all composed and executed in James' signature Kwakwaka'wakw style. The yellow-beaked eagle includes the unusual feature of the feathered hood, here painted in black, that extends out over an eagle's eye. The sea creature with multiple dorsal fins is possibly a sculpin or cod, with a small fish held in its sharp-toothed mouth. One is apparently an orca whale carrying a salmon in its jaws and spray exiting its blowhole. The fourth design is an unusual composition, though most likely also a whale, judging by the tail. The head is apparently turned upward ninety degrees, and a pectoral fin extends to the tip of the paddle. A large fin, probably the dorsal, streams back from the 'top' of the head.

Steven C. Brown

NORVAL MORRISSEAU



Although this image is a figural one, it takes a moment to orient oneself in the present scene, which is a “zoomed-in” version of Morrisseau’s more typical paintings of the period. Once our eyes adjust we come to appreciate the dramatic intensity of this close-up view. Rather than lingering too long over any one detail, we capture the immediacy of this shaman’s communion with the figures of the birds. The sharp contrasts of colour and the artist’s characteristic heavy, black outline beautifully capture the shaman’s sense of euphoria. In the centre of the work, streaks of a lightly washed blue sky peek from behind the black outlines of his figures to enclose and unite them. The man, his mouth agape to suggest that he is mid-speech, converses with a trio of bright eyed birds. Spangles of colour joyfully animate the three. Similarly, the rich reds, orange, and green pop from the black outline of his headdress.

This painting depicts a shaman but the artist’s inscription on the verso acknowledges Morrisseau’s overlapping beliefs in shamanism, Christianity, and Eckankar philosophy. Over the course of his life and career Morrisseau battled with the colonial gaze, and much of his story has, regrettably, focused on the myth of the man rather than his artistic achievements. This magnificent work, in its balance of intensity and delicacy, and with its blend of in-your-face intimacy and lyrical wholeness, eloquently reminds of the artist’s incredible skill as both a storyteller and colourist.

62 NORVAL MORRISSEAU, C.M. (1931-2007), ANISHNABE, *Shaman and Birds*, late 1970s, acrylic on paper, 18 x 24 in (45.7 x 61 cm), signed: “ᑕᓄᓐᓄᓐᓄᓐᓄᓐᓄᓐ”; inscribed by the artist in pencil, verso: “We are our own / Salvation / brothers. the birds”; inscribed in an unknown hand: “Morrisseau #1”.
ESTIMATE: \$6,000 / \$9,000
Provenance: Wells Gallery, Ottawa; Private collection, Ottawa



64 ABRAHAM ANGHIK RUBEN (1951-), SALT SPRING ISLAND, BC, *Shaman-Bird Transformation*, mid-late 1980s, stone, antler, ivory and black inlay, 14.25 x 12.75 x 7 in (36.2 x 32.4 x 17.8 cm), unsigned.

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

Provenance: Private Collection, Toronto.

Born in the Inuvialuit community of Paulatuk, Abraham Anghik Ruben, like his brother David Piqtoukun Ruben, chose to reside in southern Canada where he lives in British Columbia. With numerous solo public exhibitions, including one at the Winnipeg Art Gallery, Anghik is one of the most celebrated of contemporary Inuit sculptors. He uses many different materials for his abstracted yet often quite detailed sculptures, but favours Brazilian soapstone. *Shaman-Bird Transformation*, a masterful early work by the artist, which is made from that stone and accentuated with antler inlay, depicts a shamanic transformation brilliantly. The human side is almost serene, with the face of a woman above two abstract *qulliq*-shaped forms that look almost like lungs which give her the breath to chant her song. In contrast, the other side of the sculpture is swirling with energy, the stylized feathers and animated head of the bird carved in strong detail in a brilliant circular composition. There is no "A-side" and "B-side" to this fantastic work; like the best LPs, it needs to be enjoyed in its entirety.

65 LATCHOLASSIE AKESUK (1919-2000) m., KINNGAIT (CAPE DORSET), *Owl*, early 1990s, stone, 7.5 x 6.5 x 4 in (19.1 x 16.5 x 10.2 cm), signed: "ᑕᓴᑭᑦ / ᐱᑭᓴᑦ."

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

Provenance: Fehleley Fine Arts, Toronto; Acquired from the above by the Present Private Collection, Toronto, early 1990s.

The artist's strong personal style makes this work by Latcholassie Akesuk immediately identifiable. He was one of several first-generation sculptors who eschewed realistic depictions and instead developed a distinctive, partially abstracted style. Latcholassie was perhaps influenced by the simple rounded forms of the small birds carved by his father, Tudlik. However, he chose to add simple realistic flourishes to his rather minimalist and exaggerated forms. This sculpture is a perfect example. The detailing of the head of the bird and the wings stand in contrast to the two large legs which are certainly more human than avian. They both anchor the sculpture and lend to it a monumental quality.



66 DAVID RUBEN PIQTOKUNKUN (1950-), PAULATUK / ONTARIO, *Swimming Sedna*, 1990, stone, antler, white and black inlay, 20.5 x 7.25 x 6 in (52.1 x 18.4 x 15.2 cm), dated and signed: "1990 / DAVID RUBEN PIQTOKUNKUN".

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

Provenance: Private Collection, Ottawa.

Like his brother Abraham Anghik Piqtoukun, David Ruben chose to live and pursue his artistic career in southern Canada, and has been widely exhibited, including in a solo exhibition at the Winnipeg Art Gallery. Living in the South has afforded him the opportunity to access varied materials from around the world along with the tools required to create his unique sculptures. The Brazilian soapstone used here is most favoured by the artist and indeed is the perfect choice for this beautiful depiction of Sedna. One can fully imagine her gliding effortlessly through the water, her arms at her sides, and the sinuous lines of her long hair delineated like ripples. Rather than being depicted with her typical mermaid-like fish tail, this Sedna sports the hind flippers of a seal which propel her through the water. Sedna's face is exquisitely detailed with inset eyes and tattoo marks, quite unlike the more simplified form of the rest of the sculpture.

67 ROBERT KUPTANA (1962-), PAULATUK / OTTAWA, *Mother and Child*, 2000, stone and ivory, 12 x 7.5 x 4 in (30.5 x 19.1 x 10.2 cm), signed: "ᑭᑦᑭᑦ ᐱᑭᓴᑦ"; inscribed: "ᑭᑦᑭᑦ ᐱᑭᓴᑦ (Paulatuk)".

ESTIMATE: \$2,500.00 / \$3,500.00

Provenance: Inuit Artists Shop, Inuit Art Foundation, Ottawa; Acquired from the above by Fred and Mary Widding, Ithaca, NY, June 2001.

Exhibited and Published: Handwerker Gallery, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer ed. Illustrated: cat. 8.

Published: *Inuit Art Quarterly* (Summer 2001), reproduced on the cover and on page 34 in conjunction with the article "Dealer's Choice: Robert Kuptana," pp. 34-35.

Robert Kuptana is an Inuvialuit artist, born in Paulatuk (Paulatuuq) in 1962. The younger brother of sculptor Floyd Kuptana and the cousin of David Ruben Piqtoukun and Abraham Anghik Ruben, Kuptana began carving professionally in 1998. While many of his sculptures feature mythological or fantastic beings, this sculpture is a straightforward but thoroughly modern depiction of a *Mother and Child*, stylized in a manner that emphasizes both the intimacy between the two and the powerful nurturing nature of the mother. The body of the mother is dwarfed by the enormous face of the mother, which is made even more striking by the addition of inlaid ivory eyes and mouth. The scalloped design around the heads of mother and child, depicting the *amautiq's* fur trim, is another dramatic touch that emphasizes the faces of the mother and child and reinforces the protective nature of the maternal bond.



Johnny Inukpuk was recognized and promoted as an important artist already in the early 1950s. A number of his large and impressive sculptures from the period 1960-1965 - the pinnacle of his artistic career - are housed in major public and corporate collections and are widely illustrated (see references in our online catalogue).

Mother and Child, Scraping a Skin is, in both its height and its sheer bulk, one of Johnny Inukpuk's largest works; if the woman were to be straightened up from her seated crouching position she would stand several inches taller than the monumental *Mother and Child, Carrying a Pail* (see First Arts Auctions, July 2020, Lot 24). As imposing as this sculpture is, however, it is undoubtedly also one of the artist's most beautiful and charming creations. Johnny cherished his young wife Mary, and has once again beautifully immortalized her in an image that shows her thoughtfully attending to her work while carrying one of their seven children. Once again, Inukpuk has created a sculpture that dazzles us with both its vision and its workmanship. The interplay of the sculptural parts and details, whether they be the massive forms of her clothing or the subtlest delineations of hair and stitches, is masterfully orchestrated. It is a joy to move around this sculpture and to linger over its many delights: the undulating folds of clothing and the rippling of the parka fringes; the subtly incised texture of the sealskin; the strong yet gentle features of the mother's serene face; the oh so lovely delineation of her braids. Inukpuk's genius - his gift to us - is the ability to create a perfect union between the visual and the tactile qualities of sculpture. Glorious.



68 JOHNNY INUKPUK, R.C.A. (1911-2007), INUKJUAK (PORT HARRISON), *Mother and Child, Scraping a Skin*, c. 1962-65, stone, 23.5 x 13.75 x 18 in (59.7 x 34.9 x 45.7 cm), possibly signed, underside obscured by affixed HBC label.

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

Provenance: The Hudson's Bay Company Collection, Toronto; Acquired from the above by the previous Private Collector, Toronto, July 23, 1990; by descent to the present Private Collector, Toronto.



JOHNNY INUKPUK

The great Kitikmeot sculptors Karoo Ashevak, Judas Ullulaq, Charlie Ugyuk, Nick Sikkuark, and their peers were all greatly influenced and inspired by the original shapes and textures of whale bone, which is probably the most naturally evocative carving material in the world. This particular piece of bone – probably a section of skull – inspired Ullulaq to create one of his most impressive compositions.

Some viewers might interpret this work as some sort of a “Spirit and Child” image, but we are inclined to read the “child” in this work as a shaman riding a giant spirit or helping spirit. We suggest that Ullulaq cleverly appropriated the mother-and-child motif just as Karoo Ashevak did in his famous *The Coming and Going of the Shaman* c. 1973 (illustrated in Hessel, *Inuit Art*, p. 112 and elsewhere). This truly awe-inspiring image of a powerful spirit, and the shaman who summoned it but can’t seem to be able to control it (even though he is armed with a knife!) is classic Ullulaq in that it combines angst (an extra large helping this time) with humour. We are certain that the hapless shaman had no clue that he would be unleashing such a juggernaut. We wish him the best of luck!

This sculpture might be thematically related to Ullulaq’s *Shaman with Spirit Helpers Seeking Caribou*, formerly in the Zepp-Varga Collection (see Marion Scott Gallery, *Vision and Form*, pp. 69-70) - although in the Zepp-Varga example the power dynamic is reversed, with the shaman being the large bone figure. Probably because of the unique shapes of the whale bones and the way Ullulaq utilized them, these sculptures also remind us of the powerful shaman pieces by the Taloyoak artist Eli Inukpaluk.



69 JUDAS ULLULAQ (1937-1999), UQSUQTUUQ (GJOA HAVEN), *Shaman Riding a Spirit*, c. 1990, whale bone, antler, and stone, 18 x 17 x 9.75 in (45.7 x 43.2 x 24.8 cm), signed: “ᐅᐅᐅ”.

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

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

JUDAS ULLULAQ



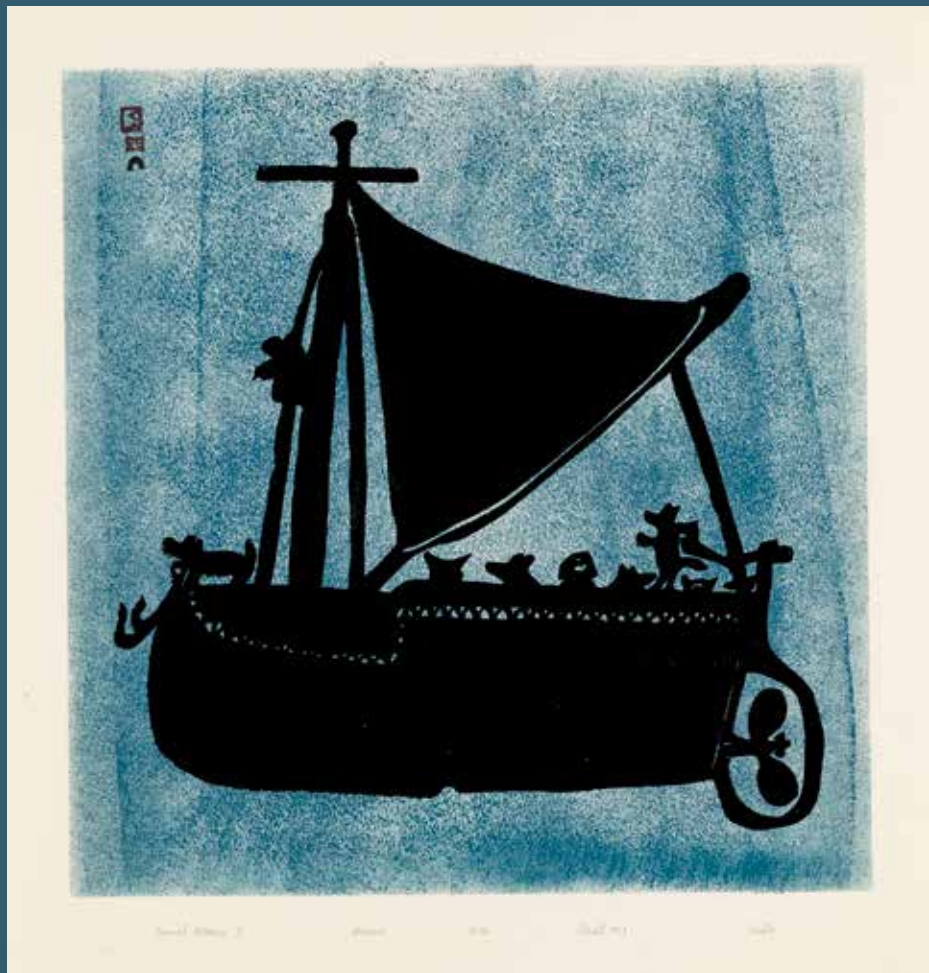


70 PUDLO PUDLAT (1916-1992) m.,
PRINTMAKER: EEGYVUDLUK
POOTOOGOOK (1931-1999) m., KINNGAIT
(CAPE DORSET), *Reluctant Wife*, 1961 (2002
#2), stencil print, 25/40, 19 x 25.5 in
(48.3 x 64.8 cm).

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

Provenance: Private Collection, Australia.

The narrative of a man taking home his reluctant bride is one that Pudlo addressed at least twice in the early 1960s (see *Man Carrying Reluctant Wife*, First Arts Auction, July 2020, lot 92). Although traditional Inuit marriages were generally arranged, often when the potential partners were infants, it was customary in some places for the groom to symbolically "steal" his bride. He might quite literally make a show of "picking up" his bride and carrying her off to his camp; it is perhaps not unlike the Western tradition of "carrying a bride across the threshold." As in his other version from 1961, here in *Reluctant Wife* Pudlo depicts the scene with great humour. In hot pursuit of the bride, the groom snatches the tail of her *amautiq* as she tries to scamper away in feigned unwillingness. Pudlo's image playfully suggests this has stopped her forward course so abruptly that she is lifted bodily off the ground, her arms and legs flailing.



71 PUDLO PUDLAT (1916-1992) m.,
PRINTMAKER: ELIYAH POOTOOGOOK
(1943-) m., KINNGAIT (CAPE DORSET),
Animal Whalers II, 1961 (1994 #15), stone-
cut print, 10/40, 20 x 18.75 in
(50.8 x 47.6 cm).

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

Provenance: Private Collection, Australia.

Although it was created in 1961, *Animal Whalers II* was not released until 2002. Along with 45 other previously unreleased prints from Cape Dorset this print was featured in the 1994 McMichael Canadian Art Collection exhibition *Cape Dorset Revisited*, which was accompanied by Susan Gustavison's publication *Arctic Expressions: Inuit Art and the Canadian Eskimo Arts Council, 1961-1989* (cat. 28). In that catalogue Gustavison writes that Terry Ryan recalled that achieving a good quality registration of the blue background required considerable experimentation. This process of trial and error was well worth the endeavour in this particularly beautiful proof of the print: the background reads like a surge of dazzling blue waves, and the un-inked paper like tiny whitecaps, surrounding and rocking the intrepid animal boatmen.



72 KIAKSHUK (1886-1966) m., **PRINTMAKER:**
KANANGINAK POOTOOGOOK, R.C.A.
(1935-2010) m., KINNGAIT (CAPE DORSET),
Eskimo Wrestling Two Spirits, 1960 #30,
stencil print, 42/50, 17.75 x 23.5 in
(45.1 x 59.7 cm).

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

Provenance: Private Collection, Australia.

As Jean Blodgett suggests in *Grasp Tight the Old Ways* (AGO, 1983), the source of Kiakshuk's imagery in *Eskimo Wrestling Two Spirits* stems from the artist's personal history; in addition to being a revered hunter, Kiakshuk was also recognized as a shaman. "Shamans, such as Kiakshuk," Blodgett writes, "knew only too well the omnipotent and omnipresent character of other-worldly beings and spirits" (p. 98). "Strange and even terrifying" is how Blodgett describes this scene (ibid.). Using his intimate knowledge of shamanism, and possibly fragments of his personal narrative, Kiakshuk creates a gripping image of an Inuk engaged in combat with two long-eared spirits. The two malevolent spirits attacking our central hero are remarkable and rather subtle syntheses of the grotesque and humanoid; it takes us a moment to register these sinister blue figures as supernatural beings.



73 AFTER JOSEPHIE POOTOOGOOK (1887-1958),
PRINTMAKER: EEGYVUDLUK POOTOOGOOK (1931-1999)
m., KINNGAIT (CAPE DORSET), *Hunters Signal*, 1961 #40,
sealskin stencil print, A/P, sight: 24 x 17.5 in (61 x 44.5 cm),
framed.

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

Provenance: Private Collection, Toronto. The consignor, a retired Trade Commissioner for the Canadian Government, purchased the work at the encouragement of Alma Houston, and proudly brought the work with him to his international postings which included Santiago, Tel Aviv, and Quito.

James Houston realized that in order to convince the Inuit of Cape Dorset to become involved in his proposed printmaking project, he had to actively court the elder Pootoogook who was a highly respected camp leader. Pootoogook had enjoyed sketching on scraps of paper even before he was approached by Houston, and happily produced a number of drawings which were translated into prints. Arguably his best known image is *Joyfully I See Ten Caribou* where an excited Inuk signals his friends of the arrival of approaching prey. In *Hunter's Signal*, a similarly animated hunter has his arms raised aloft, holding up his harpoon to again alert his comrades. It's an iconic print that brings to mind the sculptures of the Inukjuak sculptor Akeektashuk, who like Pootoogook was a proud camp leader (see lots 24 and 80). This striking image is an artist's proof of a posthumously released print, beautifully stencilled in black and purple inks by Pootoogook's son Eegyvudluk; the mottled colour effects would have varied from print to print.



74 UNIDENTIFIED ARTIST, HEILTSUK, *Monumental Model Totem Pole*, mounted on a bentwood box-style base, early 20th century, wood, pigment, abalone, and metal, 81 x 18.5 x 8 in (205.7 x 47 x 20.3 cm).
ESTIMATE: \$30,000 / \$45,000
Provenance: Private Collection, France; A Canadian Collection.

HEILTSUK



Monumental scale is only one of the unusual characteristics encountered in this very out-of-the-ordinary model totem pole. To that feature one could add the four birds attached to the sides (two bald eagles, two ravens), the curious cant of the added-on eagle head at the top, the use of inlaid embellishment and the box that forms the base of the pole. Other figures that appear are two whales and a raven at the bottom. The splayed humanoid figure on the box front is reminiscent of similar images often seen in house front and interior house screen paintings.

Documented to the Heiltsuk, this pole is the work of a self-taught artist with a strong personal vision of his goal. The design and sculptural work differ from historical Heiltsuk art traditions, but this monument was carved in the transitional years of the early twentieth century, when few examples of historical artworks to serve as guides remained in the villages, due to the efforts of missionaries and various colonial forces. The artist has reproduced elements from the formline tradition and applied them where they would traditionally have been used, but not always within the kinds of design structures employed by artists of an earlier period. The wings and tail of the top eagle, the fins and tail of the two whales and the raven's wings at the bottom reflect the general character of more traditional design work, and the eagle's head at the top bears a strong relationship with historical Heiltsuk mask-sculpture, though it varies from the usual adaptations of sculpture in the totemic traditions.

The pole may have been originally created in association with the funeral of a respected clan or family leader, suggested by the box at the base, which is the traditional reason for the creation of historic-period monuments of this type. Later sale may have brought it to the collector's market.

BENTWOOD BOX



Bent-corner boxes are some of the most interesting technical marvels of Northwest Coast cultures. They were used as storage containers for all manner of household goods from Hudson's Bay blankets to cooking and eating utensils to dried fish and seaweed cakes. The flat lids enabled them to be stacked around the outer platforms of the house as well as being used for seating when convenient.

The four sides are made of a long plank of wood, split from one of the gigantic trees once common on the coast. The sides are not fastened together separately, but rather the plank is tightly bent at three places using one of several specially shaped grooves, or kerfs. Within these most of the wood is removed, leaving only the thin bottom of the kerf intact, which when soaked and steamed, bends around creating three rounded corners. The fourth corner is half-lapped, or rabbeted, and pegged with wooden pins to secure it. The bottom of the box is similarly fit into a rabbet on the perimeter of the bottom board, and pegged diagonally to hold it in place. The traditionally thick lids are hollowed out to lighten them and reduce shrinkage and cracks. A rabbet on the bottom edge creates a narrow lip that fits down within the box around the perimeter, holding the lid in place without need for other fasteners.

The painting on this box follows the conventions of a style that was common in the mid to late nineteenth century among the coast Tsimshian, Haisla, and Heiltsuk groups. It is characterized by thin formlines, broad negative areas, small inner ovoids, dynamic compositions highly arched across the center line, and innovative formline overlaps.

Steven C. Brown

75 UNIDENTIFIED ARTIST, TSIMSHIAN OR HEILTSUK, *Bentwood Box*, c. 1870-80, kerfed and bent red cedar, pigment, 26 x 20.5 x 18.75 in (66 x 52.1 x 47.6 cm).
ESTIMATE: \$6,000 / \$9,000
Provenance: A Canadian Collection.

KAIGANI HAIDA

Many different types of trade cloth regalia were developed on the Northwest Coast, based in general on a long-standing tradition of hide garments that were painted and/or beaded or quilled upon, some with sewn-on shell pieces. Chilkat woven shirts and tunics were also made with all-Native materials that set a precedent for trade cloth garments. Trade cloth sources include Hudson's Bay blankets, Melton cloth, and what is known as stroud cloth, woven in wool and vat-dyed an orange-red color. Stroud cloth was traded widely across North America by the HBC and was incorporated into the fabric arts of Native groups from the Plains to the west coast. Other sources of red wool were also used for Northwest Coast regalia.

Cloth regalia ranged from garments in blanket or robe form to sewn overshirts and sleeveless tunics. Blankets were used for regalia from northern Vancouver Island to Southeast Alaska, with local variations in decoration (shell or button applique, cloth applique in contrasting color) and border styles. Shirts and tunics were decorated with the same range of techniques incorporating shell pieces (abalone and mother of pearl), commercial buttons of MOP, and applique in contrasting color, usually red on dark blue, with some examples using green or grey as the base fabric.

This short-sleeved tunic is tailored in red trade cloth with a beaver design composed of MOP buttons to outline the design forms. Abalone shell rim-plaques are sewn in certain design areas for added emphasis; within ovoids, eyebrows, incisor teeth, rib spaces and surrounding the beaver's tail. The sides are embellished with added red strips cut into rounded scallop shapes that decorate the sides of the shirt. The neckline is covered with seam tape that may have been added more recently to protect the cut edges from wear.

Dancers wearing robes or tunics also wear varieties of headgear that vary with the traditions of the region, the status of the dancers and the performance enacted. Such dancers usually wear gloves or gauntlets of moose or deer hide decorated with beadwork, often leggings of trade cloth similarly embellished, and hide moccasins sewn in a wide range of styles and decoration.

Steven C. Brown

76 UNIDENTIFIED ARTIST, KAIGANI HAIDA, *Clan Tunic*, c. 1890, tailored red trade cloth ground, decorated with abalone plaques and mother of pearl buttons, arranged in a beaver motif, with a scalloped shaped fringe along the body block; fabric, abalone, mother of pearl buttons, and thread, 45.75 x 41 in (116.2 x 104.1 cm).
ESTIMATE: \$6,000 / \$9,000
Provenance: By Descent to Sylvester Peele (1921-1996), Hydaburg, AK; Sylvester Peele was a descendant of Chief Soni-hat (1829-1912), an important and wealthy chief of Kasaan (Kasa'aan), one of the main historical communities of the Kaigani Haida, situated on east-central Prince of Wales Island, Alaska. Acquired from the above in Hydaburg by a BC Collector in 1970; Acquired from the above by a Private Collection, BC.



PANEL PIPE



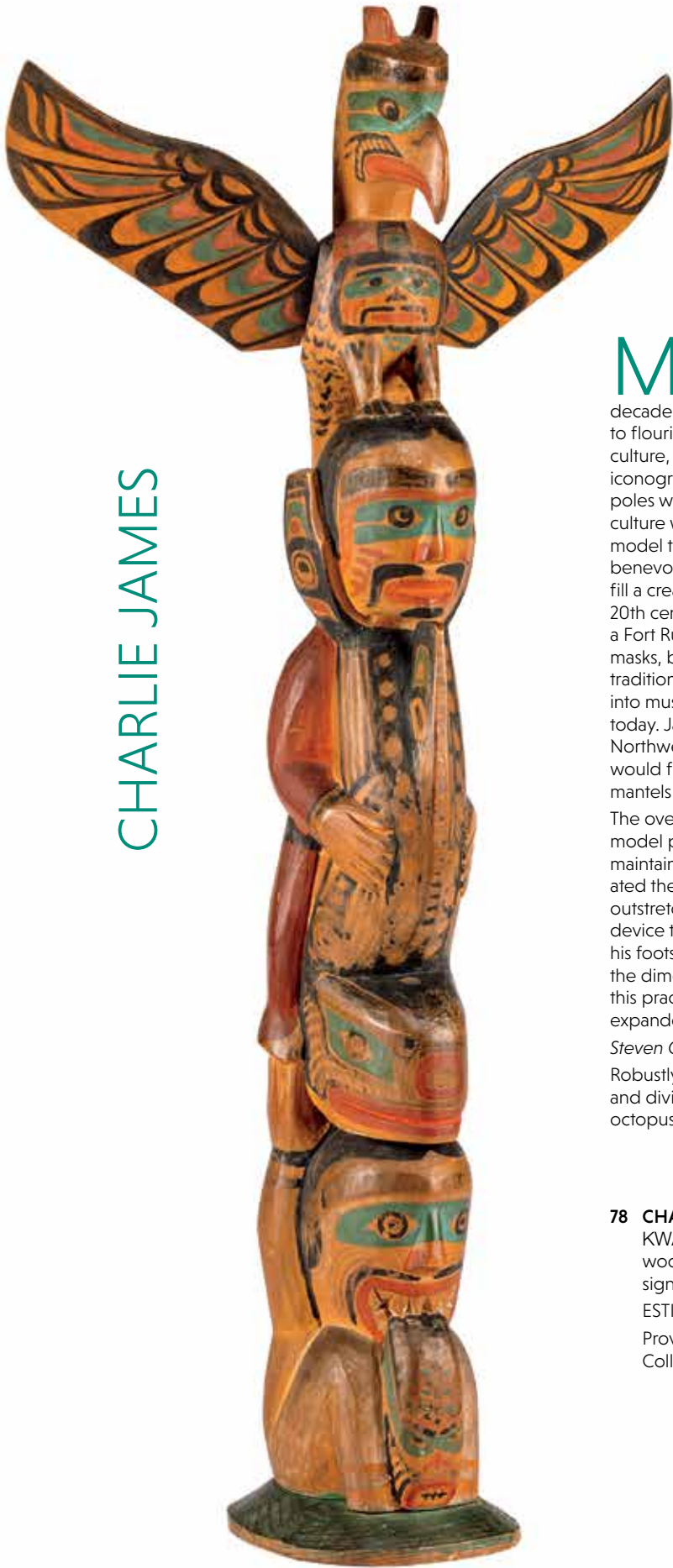
This small and compact figure group/pipe is tightly composed and minimally pierced, perhaps just functional as a pipe. Some panel pipes occupy the opposite end of a spectrum of compositional styles, being thinner with a great deal more piercing between stretched out figures. Development in this direction took place over at least a decade following the time of this panel pipe. This pipe contains at least eight figures. Left to right, bottom; a bear with its forefeet reaching forward, a frog protruding above its head, and its body tucked beneath what is probably a wolf (longer snout and ears than the bear), its ears and elbows flanking the bowl of the pipe. Below the bear is a human figure facing down, its arms and hands visible on each side of the panel. Its body is flanked by a raven's wings. A humanoid bird image faces upward behind the pipe bowl, its hands and elbows flanking the pipe bowl, its wings visible on each side of the panel beneath its head and body. A large humanoid figure is shown with its tongue in the beak of a raven, the human's hands flanking the raven's head, the bird's beak pointed up at an angle and the back of its head on the base of the panel. The raven's wings flow down from the human's body and along the base of the pipe below the bowl. An unusual bear-like being faces upward at the end of the pipe, its forearms and body supporting the angled head of the raven. The space between this figure's up-standing ears contains the end of the pipe stem, which is drilled through to the base of the bowl within the intervening figures. The panel includes only minimal flat design areas, on both the bird's wings, though these flat designs are of an early nineteenth-century style.

Steven C. Brown



77 UNIDENTIFIED ARTIST, HAIDA, *Haida-Motif Panel Pipe*, c. early 1830s, argillite, 2.5 x 9 x 1 in (6.3 x 22.9 x 2.5 cm).
ESTIMATE: \$9,000/\$12,000
Provenance: A BC Private Collection.

CHARLIE JAMES



Model totem poles became a staple among Northwest Coast artists in the second half of the nineteenth century, growing in popularity as visitation to the coast increased in the latter decades and into the twentieth century, where the practice continued to flourish. Model totems had no function or presence in traditional culture, but among visitors to the region they became the perfect iconographic symbol of Native cultures in which full-sized totem poles were a most fascinating feature. As Northwest Coast ceremonial culture was increasingly discouraged by outside colonial influences, model totem poles and other portable artforms were looked upon as benevolent symbols of the past, and artists took up this new pursuit to fill a creative void. One of the most prolific artists of the late 19th/ early 20th centuries was known in English as Charlie James. His mother was a Fort Rupert Kwakwaka'wakw, and her son carved a great number of masks, boxes and chests, full-sized totem poles and grave figures for traditional ceremonial leaders, many of which have made their way into museums, art galleries and private collections where they reside today. James' model totems can be found in nearly every collection of Northwest Coast material worldwide, from the smallest examples that would fit in your hand to large examples made for bookshelves and mantels in Canadian homes. The overlapping combination of man and whale in this substantial model pole is characteristic of his innovative style, which he boldly maintained throughout his prolific career. Whether or not he initiated the placement of a bird (eagle, kolus, raven or huxwhukw) with outstretched wings at the top of a pole, he made greater use of the device than any other Kwakwaka'wakw artist, many of whom followed his footsteps and innovations. Always willing to add wood to extend the dimensions of his totems with fins, wings, or other added features, this practice also became entrenched in Kwakwaka'wakw style as it expanded among the artists that came after him.

Steven C. Brown

Robustly carved, this fine example features a thunderbird; a human and diving whale; supported by a shaman with raised arms, with an octopus emerging from his mouth.

78 CHARLIE JAMES (YAKUGLAS) (1867-1937 or 1938), KWAKWAKA'WAKW, *Model Totem Pole*, 1920s, polychromed wood, 25 x 11.75 x 4.75 in (63.5 x 29.8 x 12.1 cm), signed: "CHARLIE / JAMES".
ESTIMATE: \$9,000 / \$12,000
Provenance: Ex Private Collection, Seattle; A Vancouver Collection.

SARAH IMADLAK

In the mid 1950s Salluit (then Sugluk) was surpassed only by Cape Dorset in sculpture production. In 1955, out of a population of 110 over the age of ten, an astonishing 75 people were practicing artists. [1] Significantly, at least half of the important sculptors were women, making 1950s Salluit the most female-dominated chapter in the history of Inuit sculpture. We consider 1950s Salluit sculpture to be one of the great flowerings of Inuit art, and have always been sad that local and market circumstances allowed it to wither on the vine. We are therefore delighted to have been given the chance to offer two masterpieces by Salluit artists in this sale (see Lot 25).

Sadly, as is the case with so many Salluit artists, virtually nothing is known about Sarah Imadlak Tayarak; luckily, we do know of two works by her in public collections. [2] Imadlak's *Mother and Child* is beautifully conceived and exquisitely rendered. The scene of a mother and her older child having a relaxing and affectionate moment is truly captivating. The scene reminds us of another superb Salluit sculpture, *Mother and Child* from 1955 by Thomassie Angutigirk (Walker's Auctions, Nov. 2016, Lot 66). Interestingly, as in that work, the present sculpture seems to depict a boy in girl's clothing; traditionally, some boys were raised as girls and vice versa, typically when they had been named after someone from the opposite gender. Mother and child look raptly upwards as if they were star-gazing. Lovely.

In sculptural terms Imadlak has carved the image with sensitivity and wonderful attention to detail. We love the treatment of the clothing - in particular the mother's voluminous pleated skirt and the folds of her hood and pouch which seem to have a life of their own. Another delightful feature - one that is hidden from view - is that the mother's lower legs are carved out beneath her skirt, a detail not uncommon in Salluit art. It reflects not just a style but also an attitude towards the making of art. Lovely again.

- Art Gallery of Windsor, *Sugluk: Sculpture in Stone* 1953-1959, p. 12.
- A similarly themed but more rustic work from 1954 in the Sarick Collection at the AGO is illustrated in Céline Saucier, *Guardians of Memory* (1998), fig. 103. *Standing Woman Eating* from 1956 in the Canadian Museum of History is closer in style to our example; see Maria von Finckenstein ed., *Celebrating Inuit Art 1948-1970* (1999), p. 97, and Swinton (1972/92), fig. 409.

79 SARAH IMADLAK TAYARAK (1917-1990), SALLUIT (SUGLUK), *Mother and Child*, c. 1956, stone, 9.5 x 7.25 x 9.25 in (24.1 x 18.4 x 23.5 cm), signed with artist's disc number: "E91196".
ESTIMATE: \$12,000 / \$18,000
Provenance: Private Collection; Inuit Art Gallery of Vancouver; Acquired from the above by Albrecht Collection, Scottsdale, Arizona; Walker's, November 2015, Lot 28; Acquired from the above by the present European Private Collection.



AKEEAKTASHUK



When James Houston began looking for carvings and handicrafts on his first buying trip to Port Harrison in 1949, Akkeektashuk eagerly obliged. Apparently he had been carving already for a number of years, so perhaps it should be no surprise that Akkeektashuk became the most prolific, accomplished, and celebrated of artists in the earliest years of modern Inuit art production. We don't know if the artist himself thought of making bases for his now iconic images of hunters brandishing their weapons or if Houston suggested it, but we imagine the two men discussing this important innovation! *Hunter with Spear and Knife* includes the soap inlay used by Akeektashuk and others in the early years, and also the incised trademark drawstring tied just below the hunter's hood that we see on a number of the artist's carvings. While the overall stance of this hunter is quite similar to that of the *Hunter with Harpoon and Knife* which appears earlier in this catalogue (Lot 24), his raised right arm is shown at a sharper angle, with elbow jutting forward rather than sideways. This resembles the example illustrated in George Swinton's *Sculpture of the Inuit*, fig. 274. This hunter's physique is also noticeably slimmer than that seen in Lot 24, so perhaps it is not a self-portrait of the artist, who was known to be rather rotund. Our feeling is that this figure is quite an early version of the subject by Akeektashuk.

80 AKEEAKTASHUK (1898-1954) m., INUKJUAK (PORT HARRISON), *Hunter with Spear and Knife*, c. 1950, stone, ivory, and soap inlay, 8.25 x 6.25 x 5 in (21 x 15.9 x 12.7 cm), unsigned.
ESTIMATE: \$8,000 / \$12,000
Provenance: Private Collection, Ottawa.

81 OSUITOK IPEELEE, R.C.A. (1923-2005) m., KINNGAIT (CAPE DORSET), *Female Owl Spirit*, 1982, stone, 12.5 x 7.25 x 10.25 in (31.8 x 18.4 x 26 cm), inscribed and signed: "PLΔ" [Kinngait] / ΔΛC".
ESTIMATE: \$15,000 / \$25,000
Provenance: Marion Scott Gallery, Vancouver; Acquired from the above by a Private Collection, California.



This impressive figure immediately captures our attention with the piercing gaze of its almond-shaped eyes. This intense stare is typical for a subject that greatly preoccupied Osuitok's seemingly boundless imagination: the owl. Once we tear our eyes away from the bird's commanding gaze the rest of its body comes into focus; we register the owl's short but powerful upturned wings. But as we move around to the back of the sculpture we gradually realize that we are dealing with no ordinary owl, but rather a female bird spirit - or possibly a female owl-shaman. The owl's tail feathers magically transform into the tapering, fringed flap of a woman's amautiq.

This sculpture is a magnificent fusion of two of Osuitok's most important subjects: birds and women. In this catalogue and elsewhere we have discussed how much Osuitok frankly admired women for their beauty and grace, but also for their skills, resourcefulness, and hard work. Interesting then that the artist should choose the owl-woman motif as a testament to the power and beauty of womanhood. The beautifully incised plumage framing the owl's face (echoed in her amautiq fringe) and the almost balletic pose of the figure serve to soften yet also accentuate the grandeur and intense demeanour with which this feminine bird spirit is imbued. With *Female Owl Spirit* we sense the bird's predatory nature, but we also witness extraordinary feminine beauty, refinement, and poise.

Arguably, in terms of mastery of material and technique, Osuitok had no equal among Cape Dorset sculptors. Whether we look at the artist's more representational works such as his portraits of beautiful women (see Lot 49), his magnificent caribou, his elegantly stylized sculptures of birds, or his imaginative depictions of the Inuit spirit world, Osuitok was somehow able to imbue stone with a sense of life. This gorgeous *Female Owl Spirit* is proof that Osuitok's technical mastery was surely equaled by his creative genius. Lest we think that the sculpture is purely a work of imagination, there is reason to believe that transformations held a special resonance and personal significance for Osuitok. When discussing another of his transformation works, Osuitok told Jean Blodgett: "I know it's not just a fairy-tale story that animals can turn half-people. I've actually seen it happen" (Inuit Art: An Anthology, 1988, p. 46).



82 KIUGAK (KIAWAK) ASHOONA, O.C., R.C.A. (1933-2014) m., KINNGAIT (CAPE DORSET), *Seated Bear*, c. early 1960s, stone, 5 x 4.5 x 4.75 in (12.7 x 11.4 x 12.1 cm), unsigned.
ESTIMATE: \$5,000 / \$8,000
Provenance: William (Bill) Larmour Collection; Walker's Auctions, May 2012, Lot 26; Private Collection, Ottawa.

The personality of this charming bear comes to life in his pose and attitude: his relaxed, almost human-like seated posture, together with the nobility that is conveyed by his quietly expressive face, the tilt of his head, and his beckoning wave. We feel that this powerful Arctic hunter is, for the moment, enjoying a moment of tranquility.



83 AQJANGAJUK SHAA, R.C.A. (1937-2019) m., KINNGAIT (CAPE DORSET), *Smiling Sedna with Plaited Hair*, mid 1960s, stone, 4.75 x 12 x 3.75 in (12.1 x 30.5 x 9.5 cm), signed: "ΔΛC".
ESTIMATE: \$2,000 / \$3,000

Aqjangajuk Shaa describes the sturdy contours of the sea goddess's form with his typical sculptural solidity, depicting her in a recumbent position, smiling and completely at ease. Her relaxed attitude and contented face encourage our contemplation of the fullness and roundness of her swelling forms. Perhaps a helpful shaman has come along and braided her hair.



88 JOHN PANGNARK (1920-1980), ARVIAT (ESKIMO POINT), *Figure*, c. 1973-74, stone, 9.25 x 5.5 x 7.25 in (23.5 x 14 x 18.4 cm), unsigned.
ESTIMATE: \$25,000 / \$35,000
Purchased in Arviat c. 1974 by a Private Collection, Toronto.

Pangnark travelled further down the “minimalist” path than any of his Arviat peers, Andy Miki included. His earliest works from the mid to late 1960s were already rudimentary forms - tending toward the geometric, with relatively hard edges but clearly recognizable as human. In his “middle period” (c. 1970-72) Pangnark softened and further streamlined his forms; his figures became more radically simplified but are still discernible as human. By 1973-74 his sculptures were barely recognizable as human, with only the faintest of facial details scratched onto largely abstract forms that tend to follow the original shape of the stone. As Norman Zepp writes in his 1986 catalogue *Pure Vision*, “...Pangnark abstracted his highly individualistic works to the point where they appear to be beyond the percipience of most collectors.” [1] George Swinton was a great admirer of the artist: “He was doubtlessly the Brancusi of the North, with a rare feeling for abstraction and for the sheer beauty of curved and hard-edged shapes.” [2] We are happy to report that many Inuit art collectors have come to appreciate Pangnark’s vision and his genius.

Elsewhere we have compared Pangnark’s lines to Matisse’s drawn lines; they suggest essential forms and leave the rest to our imaginations. We can think of no work by him that exemplifies that notion more than this splendid *Figure* from c. 1973-74. The sculpture’s “curved and hard-edged shapes” seem as delicate as the soft strokes of a pencil or brush. The figure is quite large and heavy by Pangnark’s standards, and yet it seems to dance as we move around it. *Figure* is a sensuous, even sexy sculpture with undulating contours like raw silk that virtually beg to be caressed. In our opinion, abstract sculpture simply does not get better than this. Period. Absolutely marvelous.

Of all the sculptures by Pangnark that we have researched in preparation for this catalogue, the one that comes closest in spirit and in purely formal terms is the magnificent *Two Figures* from c. 1972-74 (see Walker’s Auctions, Nov. 2017, Lot 93).

1. Norman Zepp, “Introduction” in *Pure Vision: The Keewatin Spirit* (Regina: Norman Mackenzie Art Gallery, 1986), p. 38.

2. George Swinton, “Memories of Eskimo Point 1967-1979” in Bernadette Driscoll, *Eskimo Point/Arviat* (Winnipeg Art Gallery, 1982:13-19), p. 14.



THOMAS UGJUK



Thomas Ugjuk, the son of the renowned Rankin Inlet artist John Kavik, lived for decades in the Baker Lake region, travelling and hunting as far afield as Cambridge Bay, before settling in Rankin Inlet in 1958 to work at the nickel mine, which closed however in 1962. Ugjuk never became a full-time artist like his father but carved enough to help feed his family and buy hunting supplies. Kavik lived with Udjuk until shortly before his death in 1993. *Life on the Land* is one of Ugjuk's most impressive works; a smaller but quite similar composition is in the collection of the Montreal Museum of Fine Arts.

Ugjuk's style shows the influence of both Kavik's raw carving style and John Tiktak's later and rugged multiple face works, but on the whole his sculptures are rather more realistic and narrative. *Life on the Land* situates the multiple face motif in a landscape/camp setting, adding numerous animal heads as well. Carved from an extremely hard stone, the sculpture exudes a primal power that is uniquely Ugjuk's. We love the way that the igloo, as well as the human and animal faces, grows out of the veritable mountain of a rock. The work is a monument, not a sculpture. [1]

1. See Ugjuk's equally impressive *Eighty-Two Faces* in Ingo Hessel, *Arctic Spirit* (Heard Museum, 2006), p. 162.



89 THOMAS UGJUK (1921-2012), KANGIQLINIQ (RANKIN INLET), *Life on the Land*, c. 1973-75, stone and antler, 10 x 23.75 x 8.75 in (25.4 x 60.3 x 22.2 cm), unsigned.

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

Provenance: Inuit Gallery of Eskimo Art, Toronto; Marion Scott Gallery, Vancouver, BC; Acquired from the above by Fred and Mary Widding, Ithaca, NY, June 2002.

Exhibited and Published: Handwerker Gallery, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer ed. Illustrated: cat. 7.

JOHN KAVIK



90 JOHN KAVIK (1897-1993), KANGIQLINIQ (RANKIN INLET), *Walrus*, c. early-mid 1970s, stone and ivory, 5.75 x 4 x 8 in (14.6 x 10.2 x 20.3 cm), signed: "bδ".

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

Provenance: Private Collection, British Columbia.

Having just offered a rare *Seal* by John Kavik (July 2020, Lot 83), we are surprised and pleased to present an even rarer *Walrus* by the famous artist. While we have never seen another example we do know of one; a cruder, more blocky version probably from the late 1980s (see online catalogue). Our *Walrus* is one of the most delightful depictions we have ever seen - by any artist! Its large puppy dog eyes make it look almost guilty; perhaps this young walrus has had an accident.



91 JOHN KAVIK (1897-1993), KANGIQLINIQ (RANKIN INLET), *Two Faces*, c. 1973, stone, 3.5 x 1.625 x .75 in (9 x 4 x 2 cm), unsigned.

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

Provenance: Winnipeg Art Gallery Shop; Acquired from the above by a Private Collection, Winnipeg, c. 1974.

This enigmatic sculpture packs an enormous emotional punch despite its diminutive size. It may depict a mother holding a child (or perhaps a spouse) in a protective embrace; possibly it shows a father carrying a child on his shoulders (see Lot 54). Another possibility is that it depicts a man carrying an elderly parent on his back. Whichever it may be, this small masterpiece conveys a powerful sense of love and concern. The carving style is raw yet it speaks with great sensitivity about the fragility of the human condition. Astonishing.

92 HENRY EVALUARDJUK (1923-2007), IQALUIT (FROBISHER BAY), *Fisherman*, c. 1963-64, stone, wood, antler, and sinew, 16.5 x 12.75 x 9.25 in (41.9 x 32.4 x 23.5 cm), signed: "HENRY / ᐃᓄᓂ ᐱᓄ".
ESTIMATE: \$15,000/ \$25,000
Provenance: A Montreal Collection; Private Collection, Ottawa.

HENRY EVALUARDJUK



Before Evaluardjuk specialized in carving bears and other wildlife subjects in the 1970s his subject matter was quite varied. After his move to Iqaluit in the early 1960s following TB treatment in the South, Evaluardjuk created a number of large impressive figures as well as several imposing human portrait busts (see online catalogue references). One example particularly relevant to this remarkable *Fisherman* is *Fox Hunter with Dog* (Walker's Auctions, May 2018, Lot 94).

In our opinion *Fisherman* is absolutely the most outstanding of Evaluardjuk's sculptures of this period and style. It is large enough to be considered almost heroic in scale, yet it possesses a feeling of intimacy as well. Its dynamic sense of movement and vitality is countered by the profound humanity of the fisherman's face. It's a truly remarkable portrait - a self-portrait we are sure - of a man who is where he wants to be and loves what he's doing. Evaluardjuk was tormented by personal demons for much of his life; he spent most of every year living on the land where we hope he found the peace he surely craved.

JOE TALIRUNILI



93 JOE TALIRUNILI (1893-1976), PUVIRNITUQ (POVUNGNIUTUK), *Family on a Qamutiq (Sled)*, c. 1967-68, stone, wood, ivory, and string, 3.5 x 8.5 x 2.75 in (8.9 x 21.6 x 7 cm), signed: "JOE".
ESTIMATE: \$9,000 / \$12,000
Provenance: Winnipeg Handicraft Guild; Acquired from the above by the Current Private Collection, Winnipeg in 1969.

Although Joe Talirunili depicted travel by dog team and *qamutiq* in his drawings and prints with some regularity, this may be the only example of the subject in his sculpture - at least we are currently unaware of another version. The work perhaps depicts a small family apparently returning to their camp with a captured seal. The seal is lashed to the back of the sled with thick thread, as are a harpoon, a rifle, and seemingly even some of the passengers! The sculpture is a wonderfully rustic, homespun creation in the finest folk art tradition. Talirunili was typically nonchalant about his choice of materials for implements and accessories, and this *qamutiq* scene is no exception. However, we are somewhat surprised by the carving's relatively early date; Talirunili's work from the 1960s tends to be more precisely executed; we would have guessed at a date closer to 1975. That would have situated the work among the artist's more expressionistic migration boats made at the end of his career. We love the tool marks on this sculpture; interestingly, we see the clear traces of a tooth chisel (which is a surprise) as well as the marks of at least one rasp. Note that the figure of the mother appears to be unfinished. *Family on a Qamutiq* is rare and rough-hewn treasure.





94 PUDLO PUDLAT (1916-1992) m., KINNGAIT (CAPE DORSET), *Hunter Carrying Reluctant Walrus*, July 1961, graphite drawing, **23.75 x 18 in (60.3 x 45.7 cm)**, inscribed and dated in an unknown hand [?]: "Pudlo 7/61".

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

Provenance: Private Collection, Australia.

This wonderful graphite drawing shows Pudlo at his comedic best. Here Pudlo brilliantly adapts the imagery seen in his classic stencil print *Man Carrying Reluctant Wife* of the same year. Instead of depicting the act of a groom "stealing" his bride, Pudlo has replaced the reluctant bride with a rather surprised walrus. But Pudlo has added a further comedic twist: he has transposed the bride's reluctant expression onto the face of the hunter. In the print we wonder whether the bride's "reluctant" expression is feigned; here in *Hunter Carrying Reluctant Walrus*, we can't help thinking that the hunter realizes that he has bitten off more than he can chew, so to speak, making him the truly reluctant one!



95 LUCY QINNUAYUAK (1915-1982), KINNGAIT (CAPE DORSET), *Mother and Child Approaching Two Carvers*, c. 1960-61, pencil drawing, **20 x 25.75 in (50.8 x 65.4 cm)**, unsigned.

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

Provenance: Spirit Wrestler Gallery, Vancouver; William Rose Collection, Illinois; A Montreal Collection.

Exhibited and Published: Spirit Wrestler Gallery, *Graphite and Stone: Sculpture & Drawings – Baffin Artists in Two Mediums* (Vancouver, 1997), cat. 47. The 1950s ushered in an era of tremendous change in Kinngait as the economy transitioned away from trapping and hunting, and many Inuit found that making art was another way to put food on the table. This lovely scene by Lucy is likely one of the earliest drawn depictions of art making in Cape Dorset and is a lovely counterpoint to Pitseolak Ashoona's famous drawing from c. 1963, *The Critic* (National Gallery Collection), which depicts two women holding up their drawings. Lucy was one of the first Cape Dorset area women to take up drawing, while she and her husband Tikitu were still living at their camp, and she became one of Cape Dorset's most beloved graphic artists. Tikitu had begun carving soon after James Houston's visit to the area in 1950. It is fun to speculate whether the two carvers depicted here might be Tikitu and his brother Niviaqsi.



96 PAUTA SAILA, R.C.A. (1916-2009) m., **PRINTMAKER: ECHALOOK PINGWARTOK** (1942-) m., KINNGAIT (CAPE DORSET), *Owl*, 1964 (1964-65 #54), stonecut print, **14/50, 15 x 21.5 in (38.1 x 54.6 cm)**.

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

Provenance: Private Collection, Ottawa.

Owl is one of Pauta's most endearing print images. The bird is hefty - we can imagine it translated into sculptural form - but it possesses a lighthearted charm as well. We particularly love the simple but effective use of contrasting textures. Interestingly, Pauta's bio in the 1964/65 print catalogue describes him as known for his carvings of graceful seals (and, oh yes, "somewhat abstract" polar bears as well). Pauta reprised this owl image (in reverse) with another stonecut print, the equally charming *Owl* of 1966 (#44). This image was also used by the Cape Dorset co-op for a jewellery workshop in the mid 1970s; it was transformed into a brooch crafted out of both copper and sterling silver.

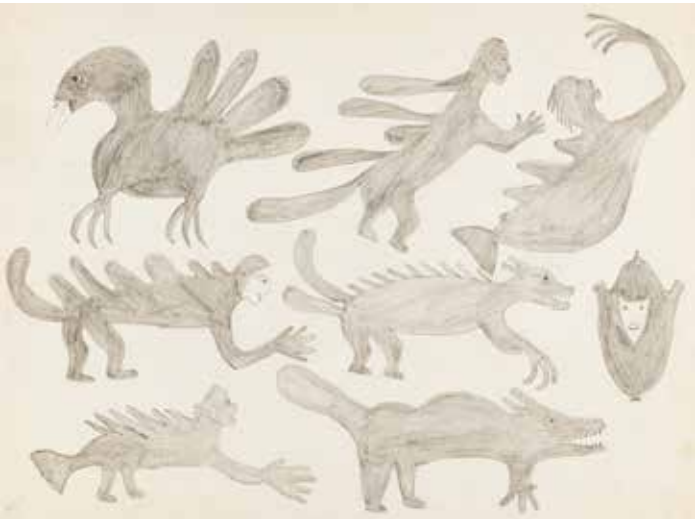


97 PITSEOLAK ASHOONA, R.C.A., O.C., (1904-1983) f., **PRINTMAKER: EEGYVUDLUK POOTOOGOOK** (1931-1999), KINNGAIT (CAPE DORSET), *Joys of Summer Inland*, 1960 #51, stonecut, **14/50, 18.5 x 24 in (47 x 61 cm)**.

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

Provenance: A Montreal Collection.

Pitseolak remains one of the most popular of all Cape Dorset graphic artists. She created an astonishing 9,000 drawings in her career, and inspired a total of 238 prints for annual collections. She was also the matriarch of a prodigiously talented dynasty of artist children and grandchildren. *Joys of Summer Inland* is one of her very first prints, based on a graphite drawing from probably 1959. While Pitseolak is probably best known for her vibrant felt pen drawings that depict camp life and landscape in some detail, the essence of her lively spirit and her vision is clearly apparent even this early on. This joyous image celebrates life on the land, specifically travelling from camp to camp in the summertime, one of her very favourite themes. The print fairly bursts with energy and enthusiasm. The central figure is no doubt the indomitable Pitseolak herself, sporting a wide grin as she marches along, even as the dogs pant with fatigue and her baby wails.



98 MARY IGIU (1925-1968), KINNGAIT (CAPE DORSET), *Scene of Fantastic Beasts*, c. 1960, graphite drawing, **18 x 24 in (45.7 x 61 cm)**, unsigned.

ESTIMATE: \$500 / \$800

Provenance: Private Collection, Toronto; Private Collection, Montreal.

While there is only one known print by Mary Igiu, the magnificent 1961 stencil "People Of The Sea," she did create a number of exceptional drawings as is evidenced by this wonderful graphite composition. Igiu has literally filled the entire sheet with a repertoire of creatures inspired by the Inuit spirit world, but spun from Igiu's imagination. One wonders why more of her images were not used by the print shop; *Scene of Fantastic Beasts* certainly holds its own against any of the "strange scenes" drawn by Cape Dorset artists in the very early 1960s.



99 LATCHOLASSIE AKESUK (1919-2000) m., KINNGAIT (CAPE DORSET), *Owl*, stone, 8.75 x 6.25 x 5 in, (22.2 x 15.9 x 12.7 cm), unsigned.
ESTIMATE: \$6,000 / \$9,000
Provenance: Ex Collection of Joshua Pruzansky, New York; Walker's Auction, Ottawa, May 2017, Lot 76; Acquired from the above by the present Private Collection, Toronto.
Latcholassie was the son of the famous sculptor and graphic artist Tudlik, and like his father Latcholassie's favourite subjects were birds, especially owls. Many of his birds are playful anthropomorphic inventions, with human attributes and poses. Latcholassie's sculptures are loved for their sense of whimsy and humour, and appreciated for a certain degree of abstraction. As Jean Blodgett writes in the 1986 Robertson Collection catalogue: "On the one hand Latcholassie tends to concentrate on the basic shape and configuration of his form, doing little detail work or surface decoration...On the other hand, even within these restrictions, Latcholassie's presentation of his bird subject is richly varied. By changes in such things as size, proportion, position, and attributes, he imbues his bird subjects with individuality and character." [1].
This delightful owl is carved from the white marble discovered at Andrew Gordon Bay near Kinngait in the late 1960s. Most of the important Kinngait sculptors did try it out; we would argue that Latcholassie made the best use of it, in both large and small scale works. The white stone is of course perfectly suited to representing snowy owls, but it wasn't verisimilitude that Latcholassie was going after, it was personality. And personality is captured in pose and expression. This *Owl* is particularly endearing because it reaches out to the viewer. We marvel at its apparent simplicity of execution, coupled with its almost profound sense of humanity - but it's a owl... You know, Latcholassie's works would have not felt out of place in Norman Zepp's 1986 *Pure Vision* exhibition and catalogue.
1. Jean Blodgett, *Selections from the John and Mary Robertson Collection of Inuit Sculpture* (1986), p. 35.



100 SOLOMONIE TIGULLARAQ (1924-2000), KANGIQTUGAAPIK (CLYDE RIVER), *Standing Caribou*, c. 1966, stone and antler, 7 x 5.75 x 2.75 in (17.8 cm x 14.6 x 7 cm), unsigned.
ESTIMATE: \$700 / \$1,000
Provenance: Purchased directly from the Artist by a Private Collection, Ontario.
Published: Maria Von Finckenstein, "Salomonie Tigullaraq: One of those Unnoticed Artists" in *Inuit Art Quarterly* (Winter 2001:39). Note: in that illustration the antlers are installed backwards.

Solomonie Tigullaraq was the son of the Cape Dorset sculptor and graphic artist Tudlik, and brother of the beloved sculptor Latcholassie Akesuk (see previous lot 99), with whom he shared a quirky view of the world. This homespun caribou makes a fascinating comparison with a much published version made by Tigullaraq in 1964 and sold to Terry Ryan during Ryan's 1964 North Baffin drawing-collecting trip. Arguably the 1964 version (included in the famous *Sculpture/Inuit* exhibition) is more elegant and polished despite being more "archaic-looking." On the other hand, our 1966 *Standing Caribou* is more naturalistically carved, but with a folk art sensibility that makes it one of the most adorable depictions of the animal we have ever seen. While the older version seems almost part wolf, this one seems to have a touch of polar bear.



ABRAHAM ETUNGAT (1911-1999), KINNGAIT (CAPE DORSET), *Bird of Spring*, mid 1970s, stone, 12.5 x 13.5 x 4, (31.8 x 34.3 x 10.2 cm), signed: "ΔΔΔ".
ESTIMATE: \$10,000 / \$15,000
Provenance: Theo Waddington Galleries, Montreal; Private Collection, Montreal; Waddington's Auctions, Toronto, November 2010, Lot 329 (front cover); Private Collection, Ottawa.
Exhibited: McCord Museum, Montreal.

Abraham Etungat moved into the community of Kinngait in the late 1950s but was slow to take up carving, beginning only in the late 1960s, perhaps with the encouragement of Terry Ryan. Nonetheless Etungat quickly became one of Cape Dorset's most important artists, with seven solo exhibitions, admission to the Canadian Royal Academy in 1978, and a couple of major commissions including a 1981 edition of three seven-foot bronzes *Bird of Spring*, on public display in Calgary, Vancouver, and Toronto. Etungat prided himself on his craftsmanship; large or small, his sculptures were always carefully balanced, crisply carved and exquisitely finished. One might say that his figures of geese and other birds with outstretched wings are the sculptural equivalent of Kenojuak's owl drawings and prints. Like his fellow artists (Kananginak and Pauta, for example), Etungat was a keen observer and lover of animals:
Out on the land, I have seen birds resting. They're so beautiful with wings raised, stretching. I've looked at birds in flight and thought about carving them, but it's too difficult. [1]
The comparison to Kenojuak really is apt here; this majestic *Bird of Spring* is one of the largest and most imposing versions of the image that Etungat carved. We sense that Etungat really enjoyed displaying rather than simply "depicting" his birds (mostly geese); capturing them at the moment when they showed off their plumage at its most impressive and beautiful. Etungat's elegant birds were much emulated but rarely matched.
1. "Abraham Etungat, Master Sculptor" and Evelyn Blakeman, "Etungat at Home: Notes from an Interview" in *Arts & Culture of the North*, Spring 1981) pp. 328-330.

101 ABRAHAM ETUNGAT, R.C.A. (1911-1999), KINNGAIT (CAPE DORSET), *Bird of Spring*, mid 1970s, stone, 12.5 x 13.5 x 4, (31.8 x 34.3 x 10.2 cm), signed: "ΔΔΔ".
ESTIMATE: \$10,000 / \$15,000
Provenance: Theo Waddington Galleries, Montreal; Private Collection, Montreal; Waddington's Auctions, Toronto, November 2010, Lot 329 (front cover); Private Collection, Ottawa.
Exhibited: McCord Museum, Montreal.



102 JUDAS ULLULAQ (1937-1999), UQSUQTUUQ (GJOA HAVEN), *Rearing Polar Bear*, late 1980s, whale bone, stone, and muskox horn, 18 x 10.25 x 9 in (45.7 x 26 x 22.9 cm), signed, "ᐃᓗᓗᓗ".
ESTIMATE: \$8,000 / \$12,000
Provenance: InnuIt Gallery of Eskimo Art, Toronto; Acquired from the above by a Private Collection, Toronto.

This astonishing sculpture is a very rare depiction of a polar bear by Ullulaq. We can recall only one other bone bear (a spirit bear, really) in the artist's oeuvre, in the Sarick Collection at the AGO (see literature). Rarity is nice, but there are many things that set *Rearing Polar Bear* apart. Its pose and sense of movement are truly remarkable; we feel as if the bear has just this second risen up and is catching its balance. Moreover the animal seems vitally alive and dynamic from every angle. The bear's power and ferocity are palpable; its throat bulges with the animal's mighty roar. And Ullulaq's working of the amazing piece of whale bone and his choice and handling of the various inlay materials is nothing short of virtuosic. We can think of only one other bone bear that comes close to this one in terms of sheer brilliance and audacity: Henry Evaluardjuk's *Gesturing Bear* from c. 1974 (see Walker's Auctions, May 2012, Lot 47). Bravo, Ullulaq. Phenomenal.



103 NICK SIKKUARK (1943-2013), KUGAARUK (PELly BAY), *Walrus Hunter*, whale bone, antler, muskox hair, hide, and sinew, 11.25 x 11.25 x 7 in (28.6 x 28.6 x 17.8 cm), unsigned.
ESTIMATE: \$4,000 / \$6,000
Provenance: Marion Scott Gallery, Vancouver; a Montreal Collection.

Exhibited and Published: Marion Scott Gallery, *The Art of Nick Sikkuark: Sculpture and Drawings* (Vancouver, 2003), fig. 3.

Nick Sikkuark became one of the most important and influential artists of the "Kitikmeot School" of sculpture, which began Taloyoak (Spence Bay) in the late 1960s, inspired by Karoo Ashevak and his followers, and eventually spread to Uqsuqtuuq (Gjoa Haven) and Kugaaruk (Pelly Bay) in the 1980s - and yet he stands apart from the "mainstream" of that revolutionary style. As Robert Kardosh writes in his 2003 essay on the artist: "...Sikkuark manages, exactly through his allegiance to realism, to achieve in his art an intensity of expression which is as dynamic and penetrating as any Kitikmeot image. The suggestion of fantasy and whimsicality will often vanish, leaving us with images that are psychologically intense and disturbingly real rather than fantastical." [1] Much of Sikkuark's sculpture is not overtly grotesque or bizarre, but the artist has the gift of being able to make even the quotidian seem unsettling. He mixes natural carving materials like an alchemist mixes the ingredients of a magic potion; this strangely compelling *Walrus Hunter* is a fine example of Sikkuark's alchemy.

1. Robert Kardosh, "Nick Sikkuark: A Life in Art" in *The Art of Nick Sikkuark* (Vancouver: Marion Scott Gallery, 2003), p. 12.



104 JUDAS ULLULAQ (1937-1999), UQSUQTUUQ (GJOA HAVEN), *Two Scenes from the Legend of Lumaaq*, possibly late 1970s, stone, horn, string, and antler, 4 x 10.25 x 9 in (10.2 x 26 x 22.9 cm), signed, "ᐃᓗᓗᓗ"; and inscribed by the artist: "ᐃᓗᓗᓗ / ᐃᓗᓗᓗ [?] ᐃᓗᓗᓗ / ᐃᓗᓗᓗ / ᐃᓗᓗᓗ".
ESTIMATE: \$4,000 / \$6,000
Provenance: Jordan Fine Arts, Arizona; Acquired from the above by Albrecht Collection, Scottsdale, Arizona; Private Collection, Ottawa.

Exhibited and published: Ingo Hessel, *Arctic Spirit: Inuit Art from the Albrecht Collection at the Heard Museum* (Vancouver: Douglas & McIntyre/Phoenix: Heard Museum, 2006), p. 222.

Unlike some Inuit drawings and prints, sculptures rarely present more than one key element of a narrative. Ullulaq's piece is unusual in that it shows both the first and last parts of the best known section of the story of the blind boy and the loon, sometimes referred to as the legend of Lumaaq. The carving illustrates the blind boy killing the bear that threatens his family; leaves out the sections in which the boy is betrayed by his mother, but regains his sight with the help of a loon; and then picks up the story showing the boy's revenge, with his mother being dragged off by a beluga whale.

Collection records indicate that this scene was carved by Ullulaq in 1975. If that is correct, this work is one of the very few documented pieces by the famous artist from the 1970s, and might explain the carving's realistic style and narrative approach. One subtle hint that this fascinating work is by Ullulaq is the carefully inlaid ivory and stone eyes.

MARION TUU'LUQ



The faces, figures and animals that are so beautifully combined in this exuberant wall-hanging are all hallmarks of the visual creativity of Marion Tuu'luq, one of Baker Lake's most famous textile artists. Born on the land in the early 1900s, Tuu'luq lived the traditional Inuit life for five decades. It was not until 1961 that the artist and her husband Luke Anguhadluq finally moved into the growing community of Baker Lake. Both her works on paper (see Lot 130) and her stunning wall hangings recall and celebrate the animals and the people who shared the land with them. The importance of Tuu'luq's textile art was affirmed in 2002 with a solo exhibition and catalogue at the National Gallery of Canada in Ottawa.

Soon after her cousin and best friend Jessie Oonark (see Lot 39), Tuu'luq began experimenting with textiles in 1966. Already armed with the technical skills and aesthetic qualities necessary for making traditional caribou skin clothing, in a sewing project intended to make wool duffle clothing, Tuu'luq was introduced to textiles of varied colours and finishes. This afforded the opportunity for the artist to explore form, colour and texture as she developed her unique style. Early smaller experimental works gave way to larger scale compositions beginning in the early 1970s; over the next two decades Tuu'luq created more than one hundred hangings, as well as clothing covered in embroidery and beads.

This lively composition combines many of the motifs favoured by the artist. Human faces and figures are surrounded by those of seals, fish, caribou, bears, wolves, and even a spider or mosquito. There is fanciful and supernatural imagery as well: fish/human transformations, a row of decorative hearts, comical faces with long, runaway noses, heads with sun-ray projections. These images form an essential part of Tuu'luq's visual vocabulary and appear in many other works by the artist. It is noteworthy that the artist has arranged many of these elements in rows, yet she does not pursue a system of strict symmetry. Tuu'luq's innate sense of spatial composition is evident in the balance of the negative space and the embroidered appliqué formal elements. She varies the colours of both felt and the embroidery floss to further enliven and unify the composition. We enjoy this superb hanging for the very fact that it is a joyous, loosely organized jumble of faces and figures that jostle for our attention and keep our eyes moving from one to the next. We haven't done an actual count ourselves, but feel free to do so!

The art materials may have been new to the artist, but Tuu'luq learned to use them masterfully to create a world that positively teems with imagery from her earlier life. In this wall hanging, the smiling faces show just how much she loved that life - and how much she enjoyed recreating it. The rhythmic and harmonious interplay between humans and animals show us that, despite the many difficulties she must have endured, the world created from Tuu'luq's memories and imagination was indeed a marvellous place.

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- 105 MARION TUU'LUQ R.C.A.** (1910-2002), QAMANI'TUAQ (BAKER LAKE), *Untitled*, mid 1970s, stroud, felt, embroidery floss, and thread, 50 x 48 in (127 x 121.9 cm), signed: "د-د".
ESTIMATE: \$20,000 / \$30,000
Provenance: A Montreal Estate.

Exhibited and Published: Handwerker Gallery, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer ed. Illustrated: cat. 36.

In our earlier offerings by Osuitok we have discussed the artist's fixation with beauty and his ability to seductively render his subjects (see Lots 49 and 81). It is interesting to see that even when the subject matter involves an act of violence, Osuitok's stylish manner allows us to appreciate it as an object of striking beauty. This sculpture is a powerful and even poetic statement about the reality of Arctic life; the hunt for food, for humans and animals alike.

Osuitok is famous for his brilliant carving technique - his ability to seemingly open up stone and bend it to his will - and his uncanny ability to balance heavy sculptures, particularly in his depictions of animals. This bear is sturdy but beautifully elegant in its very compactness; it balances on three feet while the fourth foot holds a seal caught in his mouth. The flowing back of the bear leads up to the powerful head, full of confident energy in stark contrast to the lifeless form of the seal he has caught. The seal, even in death, is a strikingly beautiful animal.

106 OSUITOK IPEELEE, R.C.A. (1923-2005) m., KINNGAIT (CAPE DORSET), *Polar Bear with Captured Seal*, 1984, stone, 14.25 x 17 x 10.5 in (36.2 x 43.2 x 26.7 cm), signed: "ᐅᐱᐱᐱ / ᐱᐱᐱᐱ"; signed: "OSAHWTOOK / IPEELEE".

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

Provenance: Don Morgan Collection, Toronto; Acquired from the above by Fred and Mary Widding, Ithaca, NY, January 2001.



OVILOO TUNNILLIE

Oviloo Tunnillie is widely recognized as one of the leading sculptors of her generation. With few exceptions, her sculptures are noteworthy for their lack of specific markers of Inuit culture. Oviloo sculpts mostly figures - mostly figures of women - but seldom do they wear anything but simple gown-like dresses. Her figures, and their emotions, are thus rendered universal; her women are Everywoman.

This sculpture is immediately recognizable as one of her works, particularly due to the profound sense of humanity captured in a single gesture. Seeing the figure with one arm raised and the other covering her bowed head, the viewer can immediately sense the emotion that this woman is feeling. The apparent simplicity of the woman's body and her hair, which drapes from her head like a veil, enhances the powerful impact of the covered face and hands. To say that this woman is beautiful and that the sculpture is elegant seems almost to be disrespectful of her grief - but she is, and it is. *Grieving Woman* is an extraordinarily moving sculpture. After 9/11, Tunnillie created a number of works reminiscent of this sculpture. In an interview at the time she stated that these women were crying for the children who had lost parents in the disaster. Oviloo was honoured with a catalogued solo exhibition at the Winnipeg Art Gallery in 2016.

107 OVILOO TUNNILLIE (1949-2014) f., KINNGAIT (CAPE DORSET), *Grieving Woman*, 2001, stone, 18.5 x 4.5 x 4 in (47 x 11.4 x 10.2 cm), unsigned.
ESTIMATE: \$6,000 / \$9,000

Provenance: Marion Scott Gallery, Vancouver, BC; Acquired from the above by Fred and Mary Widding, Ithaca, NY, July 2001.

Exhibited and Published: Handwerker Gallery, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer ed. Illustrated: cat. 17. Also: Darlene Coward Wight, Winnipeg Art Gallery, *Oviloo Tunnillie: A Woman's Story in Stone*, May 21-September 11, 2016. Catalogue illustration: p. 56, cat. 35, as *Repentance*.



GEORGE TATANNIQ

The renowned George Tatanniq began making art in the early 1960s, carving mostly animals (muskoxen and birds). In the late sixties he began to concentrate more on human subjects; his crisply elegant "mature" style of the 1970s earned him a place in Norman Zepp's 1986 *Pure Vision* exhibition and catalogue. Having reviewed Tatanniq's depictions of human figures, we are revising the date for this outstanding sculpture to slightly earlier than was previously thought; we now suggest a date of c. 1968-69, which places the work contemporaneous with another important early *Standing Woman* by the artist formerly in the Robertson Collection (see Walker's Auctions, Nov. 2011, Lot 90). While our *Standing Woman* is robustly carved, with relatively short arms, it already exhibits the elegance and grace of later human figures by Tatanniq from the early-mid 1970s. The woman leans slightly forward into an apparently strong wind, which causes her amautiq hood to billow dramatically. We also love the way that Tatanniq has framed the woman's face, with her parted hair just peeking out from under her capacious hood. It's a charming, delicate touch in a sculpture that in sculptural terms celebrates Inuit women's strength and resilience.



108 GEORGE TATANNIQ (1910-1991), QAMANI'TUAQ (BAKER LAKE), *Standing Woman*, c. 1968-70, stone, 10.5 x 5.75 x 4.75 in (26.7 x 14.6 x 12.1 cm), signed: "CCσ".
ESTIMATE: \$8,000 / \$12,000
Provenance: Private Collection, B.C.; Walker's Auction, Nov. 2017, Lot 22; Acquired from the above by the present Private Collection, Toronto.

109 LUKE IKSIKTAARYUK (1909-1977), QAMANI'TUAQ (BAKER LAKE), *Gesturing Figure*, c. 1970, antler and metal pin, 11.25 x 9.75 x 5.5 in (28.6 x 24.8 x 14 cm), unsigned.

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

Provenance: Marion Scott Gallery, Vancouver, BC; Acquired from the above by Fred and Mary Widdling, Ithaca, NY, November 2006.

Exhibited and Published: Handwerker Gallery, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widdling*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer ed. Illustrated: cat. 16.

Luke Iksiktaaryuk began carving in the early 1960s. His earliest carvings were probably antler birds; a number of artists produced similar subjects at the time, apparently at the suggestion of the local crafts officer. However Iksiktaaryuk was the only Baker Lake artist to pursue antler carving exclusively and passionately (although he also took up drawing and became a graphic artist of some distinction). By 1968 at the latest he was carving mostly human figures, and he is now considered to have been the preeminent Inuit artist in the antler medium. Iksiktaaryuk was reputed to be a shaman, so it is not surprising that his subject matter consisted mostly of drum dance séances and shamans, often depicted in spirit flights.

Because of his choices of carving material and subject matter, Iksiktaaryuk's sculptures often look quite stark and solemn, but the artist could just as easily express lighter moods when the spirit moved him. Iksiktaaryuk understood just how to make use of the expressive potential of his chosen medium. Far from limiting the artist's options, it seems that for Iksiktaaryuk, antler's organic curves, its subtle twists and narrowings, and its textural and colour changes offered an almost limitless range of possibilities for expression. *Gesturing Figure* reminds us of *Dancing Man*, another of Iksiktaaryuk's single figures from 1970, which is illustrated in Norman Zepp's 1986 *Pure Vision* catalogue (cat. 74). The two figures express a very similar sense of jauntiness and carefree spirit. *Gesturing Figure* may not be dancing but he is certainly expressing himself through his body language. Perhaps he is telling a funny story; we are sure we see a smile on the man's face, perhaps even a mischievous one.



LUKE IKSIKTAARYUK



Mother and Child is one of Tiktak's most beautiful and moving examples of his favourite theme. The sculpture is notable in part for its relatively small scale and because the mother's body is truncated at roughly hip level. Its modest size makes it easy to hold in one's hands, which lends the work a sense of intimacy not typically found in Tiktak's oeuvre. The artist beautifully adapted his style to the smaller scale; the work is carved with extraordinary sensitivity, even though Tiktak leaves the marks of his files and rasps as he is wont to do. Tiktak masterfully balances the rugged and the delicate in this small masterpiece.

Compositionally, balance is an important aspect of this work as well. The forward tilt of the mother's body is echoed beautifully by the arched body of her energetic older child. In his brief introduction to the landmark 1970 solo exhibition catalogue, George Swinton called Tiktak a poet and was moved to write about his sculpture in rather poetic language. This short excerpt seems particularly apt here: "Child growth from mother's body: exudes, extrudes, arches, stretches, strains, lives." Yet another sense of balance that Tiktak achieves admirably in *Mother and Child* is that between solid and open spaces. Swinton had famously compared Tiktak to the British sculptor Henry Moore; the harmonious interplay of positive forms and negative spaces in this work of genius makes it difficult to disagree.



- 110 JOHN TIKTAK, R.C.A.** (1916-1981), KANGIQLINIQ (RANKIN INLET), *Mother and Child*, 1965, stone, 5 x 4.5 x 2.5 in (12.7 x 11.6 x 6.5 cm), unsigned; inscribed with a museum registration number [?] in an unknown hand, "EC75 361"
ESTIMATE: \$20,000 / \$30,000
Provenance: Ex TD Bank Collection; an American Private Collection; Don Morgan Collection, Toronto; Acquired from the above by Fred and Mary Widding, Ithaca, NY, January 2001.
Exhibited and Published: Handwerker Gallery, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer ed. Illustrated: cat. 13.
Exhibited and Published: George Swinton, Gallery One-One-One, University of Manitoba School of Art, Winnipeg, *Tiktak: Sculptor from Rankin Inlet, N.W.T.*, March 4-21, 1970. Catalogue: University of Manitoba Press, 1970, cat. 23.
Published: George Swinton, *Sculpture of the Inuit* (Toronto: McClelland and Stewart, 1972/92), fig. 660.

- 111 JOSIAH NUILAALIK** (1928-2005), QAMANI'TUAQ (BAKER LAKE), *Bird-Caribou-Shaman Transformation*, 2000-01, stone and antler, 15.25 x 13 x 4 in (38.7 x 33 x 10.2 cm), signed: "ᐅᐃᐸᐸ".

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

Provenance: Marion Scott Gallery, Vancouver; Acquired from the above by Fred and Mary Widding, Ithaca, NY, July 2001.

Exhibited and Published: Handwerker Gallery, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer ed. Illustrated: cat. 34.

Nuilaalik's sculptural style is somewhat outside the Baker Lake mainstream aesthetic, which tends to accentuate massiveness, with bulky volumes and rounded curves. His phantasmagorical figures of transforming animal spirits and animal-shamans seem more likely to have stepped out of Baker Lake drawings, prints and wall hangings, taking on three-dimensional but shape-shifting form in stone and antler. The sculptures are quite literally dream-like images, spun from the artist's imagination.

The moods of Nuilaalik's hybrid creations vary from agitated or ecstatic, to trance-like or serene. *Bird-Caribou-Shaman Transformation* beautifully embodies the latter mood. The shaman's human face seems to look directly at the viewer, and yet we feel that his mind and spirit are elsewhere; he truly is "possessed" by the animal spirits whose bodies he temporarily inhabits. Nuilaalik, who claimed to have no direct knowledge of shamanism and spirits, certainly had the uncanny ability to capture the "in-between" spaces where the worlds of animals and humans intersect and overlap in traditional Inuit beliefs.



- 112 JOSIAH NUILAALIK**, (1928-2005), QAMANI'TUAQ (BAKER LAKE), *Kneeling Man*, c. early 1990s, stone, 8 x 4.25 x 3 in (20.3 x 10.8 x 7.6 cm), signed: "ᐅᐃᐸᐸ".

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

Provenance: Spirit Wrestler Gallery, Vancouver; Private Collection, Vancouver.

Josiah Nuilaalik is best known for his shape-shifting transformation imagery (see previous lot). This enigmatic figure may depict a shaman calling upon his helping spirits - in other words, directly before the arrival of the spirits that would infuse and transform him. Interestingly, Nuilaalik has depicted the figure as if it were emerging from the ground - or rising from the dead.



- 113 BARNABUS ARNASUNGAAQ** (1924-2017), QAMANI'TUAQ (BAKER LAKE), *Muskox*, c. 1963-65, stone, 6 x 9.25 x 3 (15.2 x 23.5 x 7.6 cm), signed: "ᐃᐅᐸᐸ".

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

Provenance: Waddington's Auctions, Toronto; Nov. 2010, Lot 256; Private Collection, Ottawa.

Barnabas Arnasungaaq may have begun carving before 1964; his first listing in an exhibition is in 1964, and we know that exhibition (sponsored by the Winnipeg Art Gallery) included a muskox. Later in his career Arnasungaaq would complain that everyone wanted him to carve muskoxen, but in the early 1960s he carved a variety of subjects; for example the 1964 show included four birds, three walrus, and only one muskox. This fine sculpture is in some ways more naturalistically carved than his later works, but it is notable because it lacks any hint of the animal's shaggy coat - a distinctive feature of your typical "Barnabus Muskox." Interestingly the artist signed in name with five syllabics that transliterate to "Akanashoonark" which is the older pronunciation of his name; later signatures lack the second syllable.

- 114 TUNA IQLIQ** (1934-2015) m., QAMANI'TUAQ (BAKER LAKE), *Two Figures*, c. late 1970s, stone and antler, affixed to a lucite base; without base: 10.5 x 4.5 x 5.25 in (26.7 x 11.4 x 13.3 cm); with base: 11 x 4.5 x 5.25 in (27.9 x 11.4 x 13.3 cm), possibly signed in syllabics.

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

Provenance: Private Collection, Montreal; Walker's Auction, November 2014, Lot 93; Acquired from the above the present Private Collection, Toronto.

This intriguing sculpture by Iqliq might simply depict a mother or father carrying a child, in which case it is an unusually charming and almost sentimental carving by an artist not known for such imagery. The figure in front seems almost to float, which makes us wonder if there might be a possible shamanic interpretation of the work, or at least a spiritual one. Perhaps the two figures are a shaman and apprentice (who could of course still be a child). The antler object held by the larger figure doesn't look like a utensil; it could simply be a piece of antler, or a carving of a bird or a fish, or a more mysterious object.





Freda Diesing began her carving career at the age of forty-two and became the first Haida woman to make a living as a carver. She later became an educator and one of her first students, master carver Dempsey Bob, dubbed her "Mother of Carvers" (*Slade*, 2002, p. 3). The present mask, executed in 1970 at the beginning of Diesing's career, illustrates what would become the artist's hallmark style: an elegant combination of stylization and naturalism. From the right brow sprouts the distinctive shape of a dorsal fin in red, hatched with cyan. Disciplined and crisp lines and colour — here in black and red, against the warm and stained alder — delineate the brows, nose, lips and goatee of the man. These features are generalized but not at the expense of character. Instead, there is a subtle and sophisticated compromise of a gentle human expressiveness and dignity. In the capable hands of Freda Diesing, the art of portrait masks achieved a capacity to inject what can only be described as an emotional element.

115 FREDA DIESING (1925-2002), HAIDA, PRINCE RUPERT, *Male Portrait Mask*, 1970, alderwood, cedar bark, hair, and paint, 9.75 x 6.75 x 4 in (24.8 x 17.1 x 10.2 cm), signed and dated: "FREDA DIESING / 1970"; inscribed with the artist's initials: "FD".

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

Provenance: Ex Collection George Hunter, a celebrated Canadian photographer who documented both the Canadian landscape and its inhabitants. Partial proceeds from the sale of this lot will benefit the digitization project by the Canadian Heritage Photography Foundation, for which Hunter was the first benefactor.



116 NORMAN TAIT (1941-2016), NISGA'A, *Man Mask*, 1974, alder wood and pigment, 9.5 x 7.25 x 4 in (24.1 x 18.4 x 10.2 cm), signed, inscribed, and dated: "Norm Tait / Nishga Indian / 74".

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

Provenance: An Ottawa Collection.

Norman Tait first studied graphic art with Gerry Marks and Freda Diesing (see lot 115). Unable to apprentice under any living Nisga'a, he turned to museums to study artifacts by his carver predecessors. His career as a carver was firmly established when, in 1973, Tait worked with his father Josiah Tait to carve and ceremoniously raise his first totem pole, the first Nisga'a pole to be erected in over 50 years. In the time that would follow, Tait received a number of commissions, including in 1982 the 55 foot tall (16.5 metre) totem pole at the entrance of Chicago's Field Museum and the 1991 *Killer Whale-Eagle* pole for Bushy Park in London, England, a commission the artist received from the Royal Family.

In the present mask, the modelling is relatively shallow but suffices to beautifully describe the anatomical structure. From the brow and rather pronounced cheekbone, the shapes of a fin and tail emerge in red and black. Notably, there is an absence of an aperture for the cavities of the eyes and mouth, which strongly enhance the overall sobriety of the mask.



117 NORMAN TAIT (1941-2016), NISGA'A, *Seal Grease Bowl*, 1974, alder wood, 2.5 x 9 x 5 in (6.3 x 22.9 x 12.7 cm), titled, signed, and inscribed: "Seal / Grease Bowl / Norman Tait / Nass River / B.C / Nishga Indian".

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

Provenance: An Ottawa Collection.

Traditionally, grease bowls were made to contain edible oils that garnished the meat that was served during a ceremony. Smaller traditional bowls, to which the present example harkens back, would have been a personal object used by an individual or family on a daily basis. In this contemporary example, we see a thoughtful aim at self-containment. The sleek lines of the bowl make it seem as though the seal form is in a perpetual state of animation, the beautifully sweeping forms of the flippers giving a similar impression of movement, as though we are catching a glimpse of this marine animal darting through the northern Pacific waters.



A graduate of art and art history, broadly speaking, Robert Houle creates works that illustrate a complementary exchange between the artistic language and theories that inform Western art with Indigenous themes and motifs. The most apparent influence in the present work, in its painterly, hypnotic dialogues of pigment, is that of the Color Field abstractionists, and, in particular, Barnett Newman. And, like Newman, who once explained that he “tried to make the title a metaphor that describes my feelings when I did the painting” (Hess, 1969, p. 54), the title of the present work by Houle provides us with an orienting description.

Here, the colourful cosmos of his painted linen canvas is disrupted by two strands of grass, crossed to form an X shape. That this work was executed just one year after his seminal creation, *Parfleches for the Last Supper* (Winnipeg Art Gallery), suggests that we may understand *A Freed Mark* as Houle’s integration of Christian theology with Saulteaux spirituality. That the X or Chi, a shorthand for Christ, is composed of sweetgrass — a fragrant plant used in traditional Anishnabe medicinal and purification ceremonies — is perhaps an iteration of Houle’s attempt to combine these two opposing ideologies.

The inclusion of the sweet grass produces not just an effect of poeticism but one of exciting tactility. Houle’s interest in the geometric Ojibwa designs published in Carrie A. Lyford’s book *Ojibwa Crafts* (1943) is well documented. Lyford also explains in her publication that sweetgrass was used on splints and bark baskets to provide decorative designs. Thus the literal disruption of the linen canvas — awash in its semi-automatic swaths of Houle’s sonorous palette of sable mauves and blacks, electric blues and pinks, and shimmering gold — are physical traces of a commodity that is central to Anishinabe decorative designs.

- 120 ROBERT HOULE** (1947-), ANISHNABE SAULTEAUX, *A Freed Mark*, 1984, mixed media (acrylic and sweetgrass) on linen, 30 x 30 in (76.2 x 76.2 cm), signed: “Houle ‘84”; titled, inscribed, dated, and signed, “‘A Freed Mark’ acrylic and sweetgrass on linen, 1984, R. Houle’.
ESTIMATE: \$6,000 / \$9,000
Provenance: Private Collection, Ottawa.



- 121 JANE ASH POITRAS, C.M., R.C.A.** (1951-) CREE, *Power Shaman*, 1989, mixed media on canvas, 20 x 16 in (50.8 x 40.6 cm), framed; titled and dated: “POWER / Shaman / 1989”; signed: “Jane Ash / Power”.

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

Provenance: Robertson Galleries, Ottawa, their label verso; Private Collection, Ottawa.

After her years of studies at both the University of Alberta and Columbia University, Jane Ash Poitras was made familiar with Abstract art and its various iterations of artistic experimentation. The bold and unexpected text that we see here in *Power Shaman*, “SHAMANIZE THE 90’s,” reveals also a sensitivity to the neo-Dada movements and early Pop Art. The text, a veritable call to arms, is an act of cultural reclamation that is as profound as it is punchy. The focal point of the painting is a seated shaman, loosely assembled with gestural, highly expressive brushwork, and depicted with two great, hollowed eyes that suggest that he is perhaps wearing a mask. Vivid chromatic punctuations and collaged twigs emanate from the central figure with an electric vitality. Terrific.

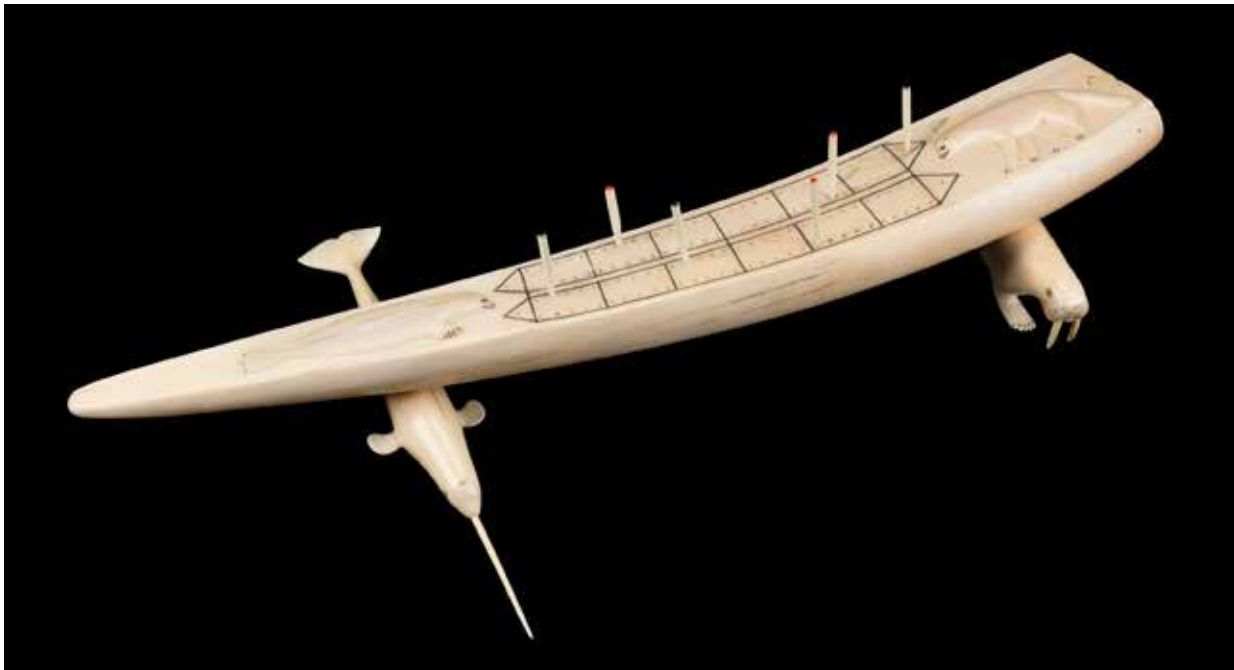
- 122 GERALD MCMASTER, O.C.** (1953-), PLAINS CREE, *Post Modern*, 1988, mixed media (wood, acrylic, cord, metal, leather, and plastic beads), 19.5 x 17.5 x 4 in (49.5 x 44.5 x 10.2 cm), unsigned.

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

Provenance: Private collection, Toronto.

An interesting formation of geometric shapes, the present work is one from a series of sculptures that Gerald McMaster called *Post Moderns*. The series continued in McMaster’s legacy of speaking to and about Western art theory and criticism as it relates to contemporary First Nations art. In her review of the show, Jacqueline Fry notes that the title of these works, *Post Modern*, is McMaster’s subtle and humorous way of navigating a rather lofty term that is, to some degree, fundamentally incongruous with the artist’s own history (*Parachute*, p. 37). Created from twinned slabs of wood, *Post Modern* incorporates a multitude of artistic movements germane to the Western tradition combined with an Indigenous motif. The two joined panels, each cut in a trapezoid shape that is crowned with a circle, resemble the torso and head of a man (or possibly two men shown back to back). In form and size they are rather reminiscent of the Midē’ wiwin effigies, but unlike the effigies there are no traces of the natural wood from which they are created. Each side of the torso is painted with a maelstrom of seering colours; the figure is also divided by colourful rods that protrude from either side of the body. The work can also be seen as McMaster’s appropriation of the reduced forms of Geometric Abstraction, and revealing the artist’s intensely physical approach to paint application, *Post Modern* also recalls the gestural brushwork of the Abstract Expressionists. Both aesthetically and conceptually, *Post Modern* is an exceptional example of McMaster’s desire to create works that fundamentally question and reinterpret Western aesthetics in a subversive, playful way. In signaling both the differences in and similarities between Euro-American and Indigenous art, McMaster allows us to participate in his reworking and parodying of the very term “Post Modern.”





124 UNIDENTIFIED ARTIST, EASTERN CANADIAN ARCTIC, POSSIBLY KIMMIRUT (LAKE HARBOUR), *Cribbage Board*, c. 1940-50, ivory and black pigment, 3 x 19 x 8.75 in (7.6 x 48.3 x 22.2 cm).

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

Provenance: Ex Collection of Sir Patrick Ashley Cooper (1887-1961). Major Cooper was Governor of the Hudson's Bay Company from 1931 to 1952, and a director of the Bank of England from 1932-1955. He was the first HBC Governor to have actually travelled in the Arctic in 265 years.

This delicately rendered walrus tusk cribbage board, while unsigned, was surely done by someone with a true mastery of the material. The finely carved narwhal and walrus trestles support an elegant cribbage board adorned with superb bas-reliefs of a seal and wolf at opposing ends. It is likely that Sir Patrick Ashley Cooper obtained this piece in person while on his tour of HBC posts in the Arctic. Since the most famous ivory art-producing community in the late 1940s and early 1950s was Lake Harbour (now Kimmirut), it is possible that the work was carved in that area.

125 UNIDENTIFIED ARTIST, POSSIBLY KUGAARUK (PELLY BAY), *Shaman Riding a Seal*, c. 1965, antler and black inlay, affixed to a lucite base, without base: 4.5 x 1.75 x 1.5 in (11.4 x 4.4 x 3.8 cm), / with base: 5.25 x 1.75 x 1.5 (13.3 x 4.4 x 3.8 cm)

ESTIMATE: \$600 / \$900

Provenance: Ex Collection of Michel Moreault, Montreal. Moreault was the director of the famed Dominion Gallery in Montreal, working under the famous Dr. Max Stern. He also sat on the board of the Canadian Guild of Crafts.

This wonderful piece seems to represent a double transformation of sorts: the hands of the shaman astride a large seal turn into flippers, while the seal in turn partly transmogrifies into a human, sprouting a human face on its throat. We could be witnessing a shaman communing with his seal helping spirit, or perhaps we are viewing preparations for a marine spirit journey. Most Inuit depictions of shamanic journeys involve flight and bird imagery, but a shaman wanting or needing to travel to the ocean depths would require different attributes. This carving might then illustrate an imagined transformation required for a shaman to voyage beneath the sea in search of Sedna the sea goddess.



126 UNIDENTIFIED ARTIST, POSSIBLY INUPIAQ, ALASKA, *Engraved Tusk with Scenes of Arctic Life and Animals*, c. 1920s-1930s, ivory and black ink, 22.25 x 2 x 2.5 in (56.5 x 5.1 x 6.3 cm), unsigned.

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

Provenance: Ex Collection of Sir Patrick Ashley Cooper (1887-1961). Major Cooper was Governor of the Hudson's Bay Company from 1931 to 1952, and a director of the Bank of England from 1932-1955. He was the first HBC Governor to have actually travelled in the Arctic in 265 years.

This work features lightly engraved scenes on a lovely example of a foraged, partly fossilized ivory walrus tusk, which has a wonderful patina resulting from being buried for centuries. The artist filled both sides of the surface with engaging scenes of Arctic activities and fauna. The images depict an *umiaq* boat, drum dancing, and hunters with a captured walrus; Inuit in traditional parkas interspersed with people dressed in coveralls, who are perhaps whalers. Also note the depictions of both polar and grizzly bears.

127 ATTRIBUTED TO THULE CULTURE, BERING STRAIT REGION, ALASKA, *Female Figure*, c. A.D. 1200-1800, wood, 10.5 x 3.75 x 1.25 (26.7 x 9.5 x 3.2 cm); mounted on a metal stand; inscribed on affixed felt in black ink in an unknown hand: "♀ FIGURE / THULE CULTURE / CIRCA 1000 A.D. / SHISMAREF, ALASKA"; with a typeset label affixed to stand, '54. ESKIMO DOLL, THULE / CULTURE, BERGINS SEA, / c. 1200, ILLUSTRATED IN / "NORTH AMERICAN INDIAN ART" - torn']

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

Provenance: An American Private Collection; Skinner Auctions, Boston, Dec. 2017, Lot 261; A Massachusetts Private Collection; An Ottawa Private Collection.

Published: Peter T. Furst and Jill L. Furst, *North American Indian Art* (New York: Random House, 1982), pl. 148.

Although this figure may possibly date from as late as c. 1800, it is attributed to the early Thule culture (11th-12th century) and described as a shaman's doll in Peter Furst's 1982 book *North American Indian Art*. A beautiful sculpture with considerable presence, it is rather too large to have been fashioned as a child's doll. Lacking clear genitalia, it is however recognizable as a female figure because of its subtly carved breasts.



LUKE ANOWTALIK

Luke Anowtalik belonged to the Ihalmiut (Caribou Inuit) who lived inland near Ennadai Lake. Born at Ennadai, he was orphaned as a boy. After being cared for by qallunaat in Churchill, Manitoba for two years, he trekked by dogteam to Ennadai Lake by himself, searched camp after empty camp, went snowblind, and was finally rescued and adopted by camp leader Andy Aulatjut and his family; Anowtalik eventually married Aulatjut and Nutaraaluk's daughter Mary Ayaq. The family is frequently mentioned in Farley Mowat's books *People of the Deer* (1951) and *The Desperate People* (1959), which chronicled the starvation and bungled relocations of the Iharmiut to Eskimo Point (now Arviat) and other coastal communities. Anowtalik and Ayaq were also featured in a Feb. 27, 1956 *Life* magazine article about the "Caribou Eskimos" in which they "showed off their Mesolithic skills."

The inland Ihalmiut were labelled the "Caribou Inuit" because, unlike coastal Inuit groups, they relied almost entirely on the migrating herds of caribou for every aspect of their material existence. For Anowtalik the connection between humans and caribou was a powerful one, both physically and spiritually. He hunted caribou as long as he was able, and created lyrical and charming antler sculptures his entire career. Anowtalik's late-career drawings frequently feature caribou and people interacting in a whimsical fashion. *People of the Caribou* is one of Anowtalik's largest stone sculptures, but also one of his most beautiful and poignant creations. It speaks eloquently of the two bonds that meant the most to the artist: family, and the intimate connection of his clan with their "totemic" animal. Many Arviat sculptures depict the large figure or head of a mother watching over her family; in Anowtalik's vision, the caribou is depicted as just such a powerful, protective figure. It's poetic and incredibly moving.

- 128 LUKE ANOWTALIK** (1932-2006), ARVIAT (ESKIMO POINT), *People of the Caribou*, c. 1999, stone and antler, 36.5 x 21 x 11 in (92.7 x 53.3 x 27.9 cm), seemingly unsigned.
ESTIMATE: \$8,000 / \$12,000
Provenance: Marion Scott Gallery, Vancouver, BC; Acquired from the above by Fred and Mary Widding, Ithaca, NY, February 2005.
Exhibited and Published: Handwerker Gallery, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer ed. Illustrated: cat. 38.

MARY AYAQ ANOWTALIK



Part of the inland Ihalmiut (Caribou Inuit) group living at Ennadai Lake, Mary Ayaq is the daughter of the camp leader Andy Aulatjut and the renowned sculptor Elizabeth Nutaraaluk. (See previous lot for a brief discussion of the Ihalmiut.) Ayaq began carving in the mid 1960s, working steadily as an artist alongside her husband Luke Anowtalik and sharing a quite similar style at times. Ayaq's carvings have also been compared to Lucy Tasseor's multiple-face works, but almost from the beginning Ayaq showed a preference for incorporating figures into her compositions as well.

Family is one of Ayaq's largest and most impressive works. Although considerably larger, the sculpture is remarkably similar in its overall composition to one of the artist's earliest and most famous masterpieces, *Composition of Figures and Dog* from 1969 (see Swinton 1972:141). *Family* has always been supremely important to Ayaq, and as with so many of her works *Family* is a celebration of family life. The climbing figures no doubt depict boisterous children (or grandchildren) clamoring to be with her; we suspect that the large face on one side of the composition is an image of Ayaq's mother Nutaraaluk, with whom she was very close.

- 129 MARY AYAQ ANOWTALIK** (1938-), ARVIAT (ESKIMO POINT), *Family*, 2003, stone, 17 x 15 x 9 in (43.2 x 38.1 x 22.9 cm), signed: "AŁ".
ESTIMATE: \$6,000 / \$9,000
Provenance: Marion Scott Gallery, Vancouver, BC; Acquired from the above by Fred and Mary Widding, Ithaca, NY, August 2004.
Exhibited and Published: Handwerker Gallery, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer ed. Illustrated: cat. 3.

130 MARION TUU'LUQ R.C.A. (1910-2002), QAMANI'TUAQ (BAKER LAKE), *Drum Dance*, c. 1976, coloured pencil and graphite drawing, 25.75 x 20.25 in (65.4 x 51.4 cm), signed and inscribed with artist's disc number: "ᑕᑭᑦ E2-98". ESTIMATE: \$2,500 / \$3,500

Provenance: Lorne Balshine Collection, Vancouver; Private Collection, Toronto.

As one of Qamani'tuaq's first generation of artists, Marion Tuu'luq spent her formative years following a semi-nomadic lifestyle; she was already about thirty years old before a Christian missionary made his way to the Back River area and baptized her. Tuu'luq became a devout Christian but like many older Inuit she found ways to reconcile traditional and imported systems of beliefs and cultural practices. Looking at her drawings and textile hangings drawing it is not difficult to believe that traditional practices still held a very palpable reality for the artist, even if it was one that was relegated to memory. Like those of her second husband, Luke Anguhadluq, Tuu'luq's drawings are proof that she cherished her memories of life on the land. In *Drum Dance* the various participants and audience are spread across the sheet, gathered around a central, blazing yellow drum, creating a pictorial rhythm that echoes the implied music of the scene. Heightening the sense of energy are the colourful garments of many of the figures. Other nice touches to note: two of the female viewers have full facial tattoos; one man's face is bright orange, and several of the men (and even one woman) sport truly zany haircuts. It is also interesting to note that Tuu'luq's drawings ventured much farther into narrative than her hangings (see Lot 105). Furthermore, this drawing is organized with a more "realistic" sense of space than we would find in a drawing of a similar theme by Anguhadluq.



131 LUKE ANGUHADLUQ (1895-1982), QAMANI'TUAQ (BAKER LAKE), *Panting Wolf*, c. 1975, pencil crayon drawing, 22.5 x 30 in (57.1 x 76.2 cm), signed and inscribed with disc number: "ᑕᑭᑦ E2 294".

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

Provenance: Waddington's Auctions, Nov. 1999, Lot 375; Private Collection, Toronto.

Luke Anguhadluq was born in 1895 at Chantrey Inlet and became an Utkuhikhalingmiut camp leader. He and his camp left the Back River area in the late 1950s, travelling toward Baker Lake before ultimately moving to the settlement in 1961. Anguhadluq took up drawing in the late 1960s, at the age of 73. As much of his life was spent on the land, it is unsurprising that Anguhadluq's imagery reflects a traditional lifestyle. His drawings and prints abound with scenes of hunting and fishing, and animals on the land. Single figures of animals appear less often; typically they are figures of caribou and muskoxen, and occasionally wolves and dogs.

Typical of the artist's unpretentious and direct drawing style in *Panting Wolf*, Anguhadluq depicts an impressively large profile view of the animal in motion. The image is presented on an absolutely flat plane but is characteristically lively; Anguhadluq's energetic pencil strokes add vibrant colour and divide the body into two "zones," but there is no attempt to modulate the form of the animal. The dominant brilliant yellow is used to realistic effect to draw the two rows of ferocious bared teeth, providing a lovely contrast to the stunning red of its head and neck. Interestingly, Anguhadluq employed this same "two-tone" colour effect in his *September Caribou* print of 1973 (#15).



132 LUKE ANGUHADLUQ (1895-1982), **PRINTMAKER: MAGDALENE UKPATIKU** (1931-1999), QAMANI'TUAQ (BAKER LAKE), *The Young and the Old*, 1977 #3, stonecut and stencil print, 22/29, 24.5 x 38.5 in (62.2 x 97.8 cm). Note the very small edition of this print: only 29 copies.

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

Provenance: Marion Scott Gallery, Vancouver; Private Collection, Ottawa.

The details of Anguhadluq's life (see lot 131), as relevant as they are to the images that the artist depicted, do not account for his ability to create sophisticated images composed of powerfully stark forms and outstanding colour. In *The Young and the Old*, we encounter a swarm of more than sixty faces that fill nearly the entire sheet. (This is even more the case in Anguhadluq's original drawing; see Cynthia Waye Cook, *From the Centre*, p. 44.) Anguhadluq's distinctive treatment of simplified facial features, evident in so many of the artist's drawings and prints, absolutely commands our attention in this compelling work.

Anguhadluq outlines some faces in black, but many in bright colours: yellow, blue, mauve, and green. These lively hues appear at intervals and follow no specific pattern, but the sequencing and juxtapositions of competing colours tease out an undeniably rhythmic push-and-pull. There is no context from which the faces emerge, but we can imagine various interpretations of this image: perhaps the faces are a census-like depiction of the individuals that inhabit the growing settlement of Qamani'tuaq; possibly they represent ancestors or relatives from Anguhadluq's memory. Or maybe they are a crowd of onlookers, mesmerized by the beat of the shaman's drum. Perhaps they symbolize the actual beat of the drum itself! Note how the bottom three rows alternate all female, all male, all female - while in the top two rows the sexes alternate one face to the next. Fascinating.

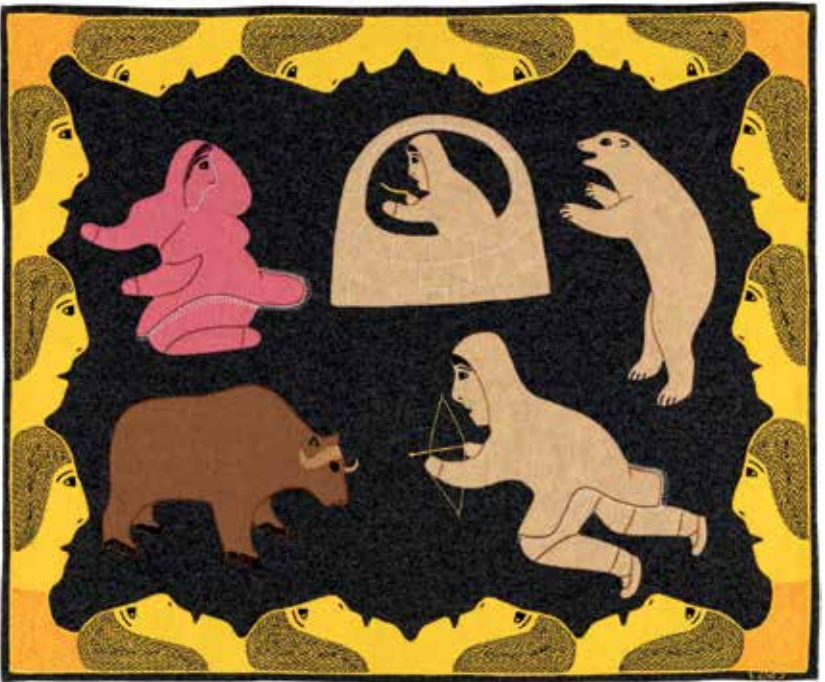


133 VICTORIA MAMNGUQSUALUK (1930-2016), QAMANI'TUAQ (BAKER LAKE), *Untitled*, stroud, felt, embroidery floss, and thread, 28.25 x 33.75 in (71.8 x 85.7 cm), signed: "ᑕᑭᑦ E2".

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

Provenance: Private Collection, Ottawa.

Victoria Mamnguqsualuk and her young family relocated from the Back River area to Qamani'tuaq in 1963. Within a short time, with the encouragement of her mother Jessie Oonark, Mamnguqsualuk began participating in embryonic arts projects in the growing settlement - first carving, then creating garments, and finally making drawings and textile hangings. She became extremely proficient in the latter two mediums, and is now considered to be one of Baker Lake's greatest artists. In this beautiful hanging a muskox and hunter confront each other while a polar bear stalks a winter camp. While the man building the igloo seems oblivious, the woman kneeling outside is clearly terrified. We are not sure if the two scenes are related. Mamnguqsualuk frequently depicted scenes of animal-human confrontation, but here the composition looks almost serene, with its roughly circular arrangement of figures and a relatively muted palette broken only by the splash of bright colour in the form of the kneeling woman. Squaring the circle, so to speak, is the artist's trademark border treatment: a 'Greek chorus' of spirit heads who watch over the action from all sides. Mamnguqsualuk was a consummate storyteller, in both her drawings and her finely sewn wallhangings.





The great John Kavik is best known for his rough-hewn single standing human figures, although he carved depictions of mothers and children regularly as well. Somewhat less common are his images of single heads or faces, and very occasionally double faces (see Lot 91). This *Cluster of Heads* is, in other words, a highly unusual theme for the artist; we can recall only a couple of works by Kavik that come close to this: a blocky "head" with faces carved on all four sides, and a group of four faces facing forward.

Compositions with multiple faces or heads are, of course, quite common in the work of Kavik's colleague John Tiktak beginning around 1967-68. It could very well be that Kavik looked over his shoulder and decided to try out the motif for himself. Another intriguing possibility is that Kavik was influenced by contemporaneous carvings made by his son Thomas Ugjuk (see Lot 89) - but in all likelihood father and son were both inspired by Tiktak's sculptures.

Kavik does a couple of interesting things with this composition. First, he orients the image horizontally rather than vertically, something Tiktak rarely did. Second, he creates a sort of pedestal which raises the heads up; this has the effect of transforming the sculpture into a miniature monument. It's subtle, but we think it is significant. It puts us in mind of Thomas Ugjuk's astonishing *Eighty-two Faces* at the Heard Museum in Phoenix.



- 136 JOHN KAVIK** (1897-1993), KANGIQLINIQ (RANKIN INLET), *Cluster of Heads*, early-mid 1970s, stone, 5.75 x 9.75 x 4.25 in (14.6 x 24.8 x 10.8 cm), signed: "bΔ". ESTIMATE: \$9,000 / \$12,000
Provenance: Waddingtons Auctions, Toronto, Nov. 1999, Lot 375; Private collection, Toronto.



- 137 ANDY MIKI** (1918-1983), ARVIAT (ESKIMO POINT), *Animal*, c. 1975, stone, 5 x 4.25 x 2 in (12.7 x 10.8 x 5.1 cm) signed: "ΓΡ". ESTIMATE: \$3,000 / \$4,500

Provenance: Provenance: Marion Scott Gallery, Vancouver, BC; Acquired from the above by Fred and Mary Widding, Ithaca, NY, October 2005.

Exhibited and Published: Handwerker Gallery, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer ed. Illustrated: cat. 43.

Animal is a surprisingly rugged example from the hand of an artist whose work is more generally associated with crisp minimalist forms. We love the carving's rawness and archaic sensibility. The marks of saws, rasps and files are everywhere - and like some of our favourite works by the Arviat master, the sculpture itself looks like an ancient or exotic implement. (For another fine sculpture by Miki with a very similar aesthetic see First Arts Auction, July 2020, Lot 115.) The work might depict a bird - we can't be sure, because of course that was often Miki's intent: to keep us guessing. We appreciate the artist's sense of humour, but in the end we have to marvel at the strength and purity of Miki's quirky minimalist vision.



- 138 LUKE IKSIKTAARYUK** (1909-1977), BAKER LAKE (QAMANI'TUAQ), *Standing Man*, c. 1972-74, antler, 8.5 x 4.75 x 4 in (21.6 x 12.1 x 10.2 cm), unsigned.

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

Provenance: A Montreal Collection.

This *Standing Man* by Iksiktaaryuk makes an interesting contrast with his *Gesturing Figure* (Lot 109). The two works show the astonishing range of feelings that the artist was able to express given the apparently restrictive antler medium at his disposal. While *Gesturing Figure* is expansive in gesture, carefree in attitude, and engaged with the viewer, *Standing Man* is a solitary motionless figure, self-contained, contemplative, and perhaps even melancholy in aspect. The figure has a tentative quality as well; perhaps the man is elderly.



LUCASSIE IKKIDLUAK

Lucassie Ikkidluak began carving seriously in 1967. While most of his works from the 1960s and 1970s depict human figures, by the mid 1980s Lucassie had begun carving a series of muskoxen which would become the major focus of his oeuvre going forward. Today, Ikkidluak is considered to be one of the foremost realist carvers of muskoxen; they look to us as if they might have stepped out of a drawing or print by the great Kananginak Pootoogook and taken three-dimensional form! Ikkidluak, much like his fellow Kimmirut artist Nalenik Temela (see Lot 140), makes the interplay of various textures within the same piece at least as important as the subject itself - although with startlingly different results. This fine windswept muskox is a striking example of the seemingly endless degrees of roughness and polish that Ikkidluak is able to coax from a single piece of stone. From the finely polished hooves and nostrils to the coarse and flowing guard hairs, this sculpture is a master class in carving technique. Although some might be surprised at the comparison, in some respects Lucassie Ikkidluak is much like Latcholassie Akesuk from Kinngait (Lots 65 and 99), in that what initially seems like repetition is, upon closer inspection, a dedication to depicting limitless possibilities.

- 139 LUCASSIE IKKIDLUAK** (1949-), KIMMIRUT (LAKE HARBOUR), *Windswept Muskox*, 2007, stone and antler, 11.25 x 15 x 8 in (28.6 x 38.1 x 20.3 cm), signed: "ᐱᐱᐱ ᐃᐱᐱᐱ"; inscribed and dated: "ᐱᐱᐱ (Kimmirut) 2007".
ESTIMATE: \$12,000/ \$18,000
Provenance: Private Collection, Ottawa.

- 140 NALENIK TEMELA** (1939-2003) m., KIMMIRUT (LAKE HARBOUR), *Walrus*, 1990, stone and ivory, 13.75 x 22 x 10.5 in (34.9 x 55.9 x 26.7 cm), signed and dated: "ᐱᐱᐱ / ᐱᐱᐱ / 90".
ESTIMATE: \$6,000 / \$9,000
Provenance: An Ottawa Private Collection.
Nalenik already began carving small works for sale as a young teenager, but he considered himself to be a traditional Inuk, preferring to live in outpost camps until the late 1970s. While his works from the 1960s and 1970s are notable for their high level of polish, by the mid 1980s Nalenik became preoccupied with texture. In fact he invented a highly distinctive style, contrasting matte torsos with highly polished heads and limbs in his works; he is especially famous for the large bears he carved in this manner (see First Arts Auction, July 2020, Lot 99 for a fine example). Nalenik's most sought-after works are those carved in a dark stone from Markham Bay, which ordinarily has less appeal than the more jade-like green stones quarried elsewhere. Nalenik, however, was able to make this material sing by giving his sculptures his trademark treatment. This massive and truly charming Walrus has much the same appeal as his bears, with the added advantage that it is safe for small children to play on (the tusks are removable).



- 141 ALOOLOO KAUTUK** (1949-) m., KANGIQTUGAAPIK (CLYDE RIVER), *Standing Figure*, November 1989, whale bone, 28 x 15.5 x 10 in (71.1 x 39.4 x 25.4 cm), unsigned; given to the artist and dated "Nov/ 89" on the accompanying igloo tag.
ESTIMATE: \$2,500 / \$3,500
Provenance: Private Collection, Ottawa.
This is truly a wonderful sculpture on so many levels. Despite its very imposing size and brittle-looking texture, it manages to retain a very soft and soothing appeal; it has almost the feeling of a miniature carving. We love the way the figure leans, as if fighting a strong wind. Though carved relatively recently, the work has an "old time" vibe that we find captivating. The bone itself is a marvellously weathered ancient piece - we appreciate the delightful interplay between the earth tones of the sponge-like interior cancellous bone and the sun-bleached brightness of the denser exterior cortical bone - and the artist has carved it with true sensitivity. The piece is also interesting in that if one were to go by the face alone, one would guess that the subject is female, but the design of the clothing is more typically male.



In the 1983 catalogue *Grasp Tight the Old Ways*, Jean Blodgett discusses how the “feminine concern for personal appearance” occupies a special place in Oonark’s works. In both her textile and graphic works, Oonark would skillfully and often illustrate the ways in which style and adornment were aspects of the feminine persona. In *Favourite Daughter*, the frontally presented young woman is not dressed in the traditional manner that would have been familiar to this first generation artist. Instead, she is dressed in a fanciful hybrid of old and new: a coat-cum-dress that is a truly marvellous invention - part skin, part duffle cloth, part calico print. Its design recalls traditional V-shaped patterns, amulet belts, beadwork, and possibly more modern stitchery as well; these designs, which crop up regularly in Oonark’s hangings and graphics, are translated faithfully and brilliantly from Oonark’s original coloured pencil drawing by Magdalene Ukpaticu. Similarly the young woman’s elongated hairsticks, a symbol of womanhood that Oonark often employs, which extend from her head like two orderly yet energetic rays of sun, are rendered into print by Ukpaticu in swift dashes of green. In the design and the richly resonant colouring of the costume — dark blue and red, contrasted with highlights of cyan, yellow, and green — *Favourite Daughter* presents not only an unequivocal celebration of femininity, it also illustrates Oonark’s distinctive approach to colour, line, and her preference for symmetry. It is one of Oonark’s most dazzling and charming creations.

- 142 JESSIE OONARK, O.C., R.C.A (1906-1985), PRINTMAKER: MAGDALENE UKPATIKU (1931-1999), QAMANI'TUAQ (BAKER LAKE), *Favourite Daughter*, 1985 #18, stonecut and stencil print, 6/50, 37 x 25 in (94 x 63.5 cm), framed.**
ESTIMATE: \$3,000 / \$5,000
Provenance: Private collection, Toronto.



- 143 ARNAQU ASHEVAK (1956-2009) m., KINNGAIT (CAPE DORSET), PRINTMAKER: STUDIO PM, MONTREAL, *Tattooed Women*, Spring 2008 #7, etching and aquatint print, 21/30, 37 x 28.75 in (94 x 73 cm).**
ESTIMATE: \$2,000 / \$3,000
Provenance: Private collection, Australia.
Poetically conceived and lyrically executed, *Tattooed Women* elicits in the viewer recollections of the Western tradition of the nude female figure. These women, although they are facing away, are hardly to be understood as coy odalisques. Their poses are free and rather powerful. Arnaqu’s image also reminds us of the once forgotten practice of black soot tattooing, which was greatly suppressed by the introduction of Christianity. Unlike other practices that went underground, the tradition of tattooing persisted almost exclusively as a cultural memory through artistic imagery, such as in *The Woman who Lives in the Sun* by Arnaqu’s mother, Kenojuak. (Other artistic precedents include Oonark’s *Tattooed Faces* of 1960, Helen Kalvak’s *My Hands* of 1982, and numerous prints by Germaine Arnaktauyok.) In Arnaqu’s *Tattooed Women* we see a celebration of both traditional and modern tattoos, depicted in rich and warmly toned inks that gradually assert themselves against the subdued intensity of the neutral ground. The Inuit practice of tattooing has enjoyed a renaissance in recent years due to the example and activism of Aaju Peter, Alethea Arnaquq-Baril, and others. Perhaps some Inuit have been inspired by the sheer beauty of this print.



- 144 AGNES NANOGAK GOOSE (1925-2001), PRINTMAKER: HARRY EGUTAK (1925-D), ULUKHAKTOK (HOLMAN ISLAND), *Blind Boy*, 1975 (1975/6, #29), stonecut print, 43/50, sight: 16 x 22 in (40.6 x 55.9 cm), framed.**
ESTIMATE: \$1,000 / \$1,500
Provenance: A Montreal Collection.
This print illustrates a story often referred to as *The Blind Boy and the Loon*, which is told in slightly differing versions across the Canadian Arctic. A young man goes blind (or is made blind by his cruel mother). Living in filth, he survives on the scraps of food brought to him by his sister. One day he is approached by a loon by the waters edge who offers to restore his sight, and after three dives his sight returns. This famous print designed by the acclaimed Holman artist Nanogak and crisply executed by Harry Egutak, beautifully illustrates this pivotal part of the story. (See Lots 11 and 104 for other episodes in this story.)

Little is known about Johnny Inukpuk Jr. Unrelated to the famous Johnny Inukpuk (1911-2007), he was called “Junior” to distinguish him from the elder man. Inukpuk lived at the camp of Syollie Weetaluktuk some forty km. south of Inukjuak; the family moved into the community some time in the 1960s. Inukpuk spent most of his time hunting and doing casual labour, carving only occasionally.

Created several years after the “birth” of modern Inuit sculpture in Inukjuak, *Mother and Child at a Qulliq* was carved in an interesting transitional period where a naturalistic style that strove for greater realism in detail and pose was beginning to take hold. We are not sure when Inukpuk began carving but he was certainly an accomplished artist by the time he created this beautiful composition. The sculpture by Inukpuk holds its own against the best examples of Nunavik art from this period. It is an iconic work that not only presents a sensitively carved and soulful mother and child, but also depicts the woman kneeling before the large *qulliq* (seal oil lamp), the most important symbol of Inuit “hearth and home.”

Seeing this masterpiece by the artist does make us wonder how many more of “Junior’s” works - most particularly from the mid-late 1950s - are in public and private collections, either unattributed or misattributed to the older, more famous Johnny. This might explain why some of the great works attributed to the other Johnny Inukpuk, while being of exceptional quality, somehow don’t comfortably fit into that artist’s oeuvre. At the end of the day, the question is moot since this exceptional sculpture stands on its own merits.



145 JOHNNY INUKPUK JR. (1930-1984), INUKJUAK (PORT HARRISON), *Mother and Child at a Qulliq*, c. 1957-59, stone, *6 x 10 x 5.75 in (15.2 x 25.4 x 14.6 cm)*, signed and inscribed with disc number: “Δα.< / E.9. 872.”

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

Provenance: Waddington’s Auctions, May 1989, Lot 541; Private Collection, Ottawa.



146 JUANISIALU IRQUMIA (1912-1977) m., PUVIRNITUQ (POVUNGNITUK), *Two Women Preparing Skins*, 1958-60, stone, *6.25 x 10 x 6 in (15.9 x 25.4 x 15.2 cm)*, signed and inscribed with disc number: “JOANESSEALUK / E.9. 1407”.

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

Provenance: Marion Scott Gallery, Vancouver, BC; Acquired from the above by Fred and Mary Widding, Ithaca, NY, August 2004.

Exhibited and Published: Handwerker Gallery, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer ed. Illustrated: cat. 30.

As a young child Juanisialu was one of the passengers aboard the *umiaq* that was made famous with Joe Talirunili’s *Migration Boat* series. Perhaps as a result of this misadventure he suffered from a debilitating fear of travelling by kayak on the open water. Juanisialu is probably best known as a graphic artist. One of the mainstays of the Puvirnituq print program, he designed and carved more than one hundred stone-cut print blocks between 1962 and his death in 1977. He was, however, an accomplished stone carver - after all, he carved his own print blocks - and while not prolific, he created some admirable sculptures.

Two Women Preparing Skins is carved in a realistic style, but not in the “high realism” practised by Charlie Sivuarapik and his followers in the community. Instead, Juanisialu created softly rounded and modulated volumes that emphasize form over precise detail. This helps to create an aura of serenity that makes this sculpture so appealing. The work is hardly lacking in detail, however; we learn quite a lot about the effort and skill that was involved in preparing skins for clothing and other uses. The standing woman is washing a sealskin over a fire. Seal skins had to be washed quickly in fresh water for best results, and in boiling water if the hair needed to be removed to fashion waterproof footwear and mittens. The seated woman is scraping a skin, removing fat and blubber; the process of washing and scraping was repeated at least once.



147 SIMON KASUDLUAK (1925-D), INUKJUAK (PORT HARRISON), *Young Boy Skinning an Ermine*, mid-late 1950s, stone, *5.25 x 4.25 x 3.25 in (13.3 x 10.8 x 8.3 cm)*, inscribed with artist’s partial disc number and signed: “1716 / SIMON”.

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

Provenance: Lorne Balshine Collection, Vancouver; Walker’s Auctions, Ottawa, Nov. 2013, Lot 172; Private Collection, Toronto.

Simon Kasudluak began carving in 1949 and was considered an accomplished artist; three early works are illustrated in Darlene Wight’s *Early Masters* catalogue. *Young Boy Skinning an Ermine* is a truly charming small sculpture; realistic and beautifully detailed, it is surprisingly appealing given the subject matter. Kasudluak was perhaps remembering his own first catch; more likely, it is a proud father’s portrait of his young son.

148 MARK TUNGILIK (1913-1986), NAUJAAT (REPULSE BAY), *Muskox*, c. 1978, stone and antler, 7.5 x 12 x 5.5 in (19.1 x 30.5 x 14 cm, signed: "L. ᑕᑭᑕ"; inscribed: "ᑕᑭᑕ" [Naujaat] (Repulse Bay)).

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

Provenance: Marion Scott Gallery, Vancouver; Acquired from the above by Fred and Mary Widding, Ithaca, NY, September 2004.

Exhibited and Published: Handwerker Gallery, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer ed., Illustrated: cat. 39.

Mark Tungilik was born in the Kugaaruk (Pelly Bay) region; his birthdate is usually listed as 1913, although his daughter Theresie believes he was born in 1904. Tungilik began carving as a teenager: small figures in stone, and ivory works including complete dog teams. He was encouraged to continue by missionaries in the 1940s, and by the time James Houston met him in Repulse Bay in 1950, Tungilik was an experienced artist. Although most famous for his ivory miniatures and "micro-miniatures," Tungilik also carved regularly in stone. Muskoxen, his favoured subjects in this material, could in fact be fairly large. *Muskox* is a particularly fine example; we think the secret of its considerable charm lies in the fact that it greatly resembles the artist's miniature versions in ivory. The sculpture's overall chunky form and proportions are simply scaled up. We say "simply," but it is no simple matter. The aesthetics and proportions of miniatures and large-scale sculptures are very different; Tungilik's small people, for example, would look ridiculous at this scale. But for some magical reason, with his muskoxen - perfection!



149 JOHN KAVIK (1897-1993) KANGIQLINIQ (RANKIN INLET), *Standing Figure*, early-mid 1970s, stone, 5.75 x 3.5 x 1 in (14.6 x 8.9 x 2.5 cm), signed, "ᑕᑭᑕ".

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

Provenance: Private Collection, Ontario, purchased from the artist, early-mid 1970s.

Standing Figure is a wonderfully minimalist creation. With a few deft touches of a rasp and file, Kavik has created a rustic abstract figure that might have stepped out of one of his drawings. It takes little more than the fingers of two hands to count the number of strokes he took to create head, face, arms and legs. Barely an inch thick, the sculpture is the equivalent of one of Andy Miki's famous "cookie-cutter" animals - and it stands perfectly balanced. Quintessentially Kavik. We love it!



150 JOHN KAUNAK (1941-), NAUJAAT (REPULSE BAY), *Hunter Chasing a Goose*, c. mid 1960s, stone, mounted on a lucite base, 3.75 x 7.5 x 2.75 in (9.5 x 19.1 x 7 cm), unsigned.

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

Provenance: Marion Scott Gallery, Vancouver, BC; Acquired from the above by Fred and Mary Widding, Ithaca, NY, June 2002.

Exhibited and Published: Handwerker Gallery, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer ed. Illustrated: cat. 27.

John Kaunak's style is somewhat removed from the more typical "Repulse Bay Folk Art" flavour that George Swinton describes in his essay of that name in the 1978 WAG catalogue on the art from that community. Kaunak has always strived for a high degree of realism, in detail and especially in pose, preferring to carve not ivory miniatures but mid-sized works in stone, and has been highly influential. He is considered by many, including most of his artist peers, to be the preeminent carver in his community. Kaunak has specialized in hunting scenes and depictions of bears and other wildlife; images showing hunters chasing prey or fighting with animals are fairly common in his work. In *Hunter Chasing a Goose* the figures are almost the same size; we wonder whether the hunter is a boy, perhaps the young Kaunak himself. Molting geese are unable to fly, so we wish the young man luck in running down his prey.

151 UNIDENTIFIED ARTIST, KANGIQLINIQ (RANKIN INLET), *Two Singers*, late 1950s, stone, 5.25 x 8.75 x 3 in (13.3 x 22.2 x 7.6 cm), unsigned.

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

Provenance: Galerie d'art Vincent, Ottawa; Acquired from the above by Fred and Mary Widding, Ithaca, NY, June 2001.

Exhibited and Published: Handwerker Gallery, Ithaca College, Ithaca, NY, *Of the People: Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008. Catalogue: Cheryl Kramer & Lillian R. Shafer ed. Illustrated: cat. 45.

This sculpture has a wonderful sense of crudeness that is in very large part due to the extremely hard stone. We suspect that it was carved from a "rock" picked up on the land, or perhaps from the nickel and copper mine that operated in Rankin Inlet from 1957 to 1962. The sculpture has considerable charm despite its ruggedness - or perhaps because of it. There is no doubt that the subject matter itself is very appealing: a singing couple, quite possibly singing hymns at a church service.

152 PEGGY EKAGINA (1919-1933), KUGLUKTUK (COPPERMINE), *Shaman Transforming into an Ermine*, 1960s, stone, 2 x 11 x 1.25 in. (5.1 x 27.9 x 3.2 cm), signed: "PEGGY EKAGINA".

ESTIMATE: \$800 / \$1,200

Provenance: Private Collection, Australia.

Peggy Ekagina was undoubtedly the most famous artist from Kugluktuk, but instead of carving the model igloos and camp tableaux for which Kugluktuk is best known she was drawn to the theme of human/animal transformations. Her trademark image consists of a female head or face with beautiful long braids transposed onto the body of an animal. Bears and ermines are prominent in her choice of animals, but she also carved the occasional fish-woman and even muskox-women. *Shaman Transforming into an Ermine* is a lovely and very rare example of a male shaman by the artist, and although low-slung it is also unusually long.



153 BARNABUS ARNASUNGAAQ (1924-2017), QAMANI'TUAQ (BAKER LAKE), *Hunter with Spear*, c. 1969, antler and black pigment, 2.5 x 1 x 2.5 in (6.3 x 2.5 x 6.3 cm), unsigned. ESTIMATE: \$900 / \$1,200
Provenance: A Winnipeg Private Collection; A Montreal Collection.
Arnasungaaq is famous for his sculptures in stone, large and small, but we do know that he did create several antler miniatures c. 1969. The most famous example, an image of a shamanic initiate, is illustrated in George Swinton's *Sculpture of the Inuit* (fig. 692) and elsewhere. *Hunter with Spear* is carved in more or less the same style, one that is more realistic and precisely executed than is typical of his robust stone sculptures. It's a lovely rare work by the Baker Lake master.



154 LUKE ANOWTALIK (1932-2006), ARVIAT (ESKIMO POINT), *Acrobat Mother and Child*, c. early 1980s, antler, wood, sinew, 8 x 5.5 x 6 in (20.3 x 14 x 15.2 cm), unsigned. ESTIMATE: \$800 / \$1,200
Provenance: Private Collection, Winnipeg.
Luke Anowtalik quite happily alternated between carving stone sculptures (see Lot 128) and creating whimsical and imaginative caribou antler compositions. Probably the best known of these are his "acrobat" figures with swiveling arms and legs. These scenes can comprise anywhere from one to a dozen or more figures. *Acrobat Mother and Child* is a very rare example that depicts a mother swinging with a child in her hood. It's a truly charming if improbable image!



155 ROMEO EEKERKIK (1923-1983), ARVIAT (ESKIMO POINT), *Family Fishing Scene*, mid-late 1970s, antler, black pigment and sinew, 6.25 x 7.5 x 6.5 in (15.9 x 19.1 x 16.5 cm), unsigned. ESTIMATE: \$1,800 / \$2,800
Provenance: Private Collection, Toronto.
In the 1982 WAG exhibition catalogue, *Eskimo Point / Arviat*, Eekerikik explained his choice of subject matter: "I don't enjoy making a figure all by itself with nothing surrounding it. Instead, I prefer to make animals and human figures together in one scene, especially a hunting scene" (p. 23). Eekerikik's hunting and fishing tableaux are little worlds unto themselves, in the best folk-art tradition. He invented techniques for enhancing his constructed antler figures: mixing stone, stone dust mixed with glue, scorched antler, and sometimes even paint for hair and other details.



156 JACKOPOSIE OOPAKAK (1948-), IQALUIT (FROBISHER BAY), *Composition with Figures and Arctic Animals*, c. 2005, polar bear jaw bone, 9 x 7.5 x 4.5 in (22.9 x 19.1 x 11.4 cm), unsigned. ESTIMATE: \$2,500 / \$3,500
The young Jackoposie became an ivory carver like his adoptive father Oopakak; after moving to Iqaluit in the 1970s he enrolled in a jewelry-making course. Jackoposie worked almost exclusively in natural organic materials: antler, ivory, and bone. His art is notable for its naturalism and its attention to detail, in scenes of hunting and camp life, and the many depictions of the Arctic fauna he loved. Jackoposie's most spectacular works are a series of fully-carved antler rack compositions; the most famous version has been on frequent public display at the National Gallery in Ottawa. *Composition with Figures and Arctic Animals* is carved in another of the artist's favoured mediums; the particular shape of polar bear jaw bone lends itself beautifully to gracefully arching, harmonious compositions of intertwining human and animal figures.



157 UNIDENTIFIED ARTIST, IQALUIT (FROBISHER BAY), *Standing Man*, c. 1955, ivory and black pigment, 5 x 1.5 x 1.5 in (12.7 x 3.8 x 3.8 cm), unsigned. ESTIMATE: \$700 / \$1,000
Provenance: An Ottawa Collection.
This lovely and quite riveting small carving was purchased in Frobisher Bay at a time when many local Inuit were making carvings for Canadian and American armed forces personnel and other visitors to the region. The sensitively carved figure of a man has a gorgeous patina that reflects decades of gentle handling; a brilliantly designed U-shaped "kickstand" extension behind the feet that allows the figure to stand easily; and a quietly intense facial expression.

158 UNIDENTIFIED ARTIST, POSSIBLY IGLOOLIK, *Reclining Sea Goddess*, mid 1960s, ivory, 1.75 x 4.25 x 1 in (4.4 x 10.8 x 2.5 cm), unsigned. ESTIMATE: \$800 / \$1,200
Provenance: Ex Collection of Michel Moreault, Montreal.
Moreault was the director of the famed Dominion Gallery in Montreal, working under the famous Dr. Max Stern. He also sat on the board of the Canadian Guild of Crafts.
While we may never know the identity of the maker of this wonderful *Sea Goddess*, we marvel at the serene power of this expressive little sculpture. One wonders if it wasn't intended as a talisman in that it fits so perfectly in the palm of the hand. The artist has also fashioned a separate ivory support to transform the piece into a recumbent Sedna.

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GLOSSARY

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

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The amount a prospective buyer or their agent signals the

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

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Lot

An item / items offered for sale at an auction.

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A Registered Bidder is a bidder who has fully completed the registration process, provided the required information to the Auction House and has been assigned a unique paddle number for the purpose of bidding on Lots in a live or online auction.

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First Arts

SEEKING CONSIGNMENTS

The principal mandate at First Arts is to raise the level of professionalism in the resale of Indigenous art, treating the art and artists with the respect they so richly deserve. Proof that our approach has been appreciated by discerning collectors continues to be realized with the tremendous success in both our auctions and retail sales.

As the global leader in secondary market sales of Inuit and First Nations art and with our year round exhibition programming and dedicated spaces in our partner galleries in Montreal, Toronto and Ottawa, our private sale venue is the fastest growing in the market.

We are presently accepting consignments of exceptional examples of Inuit and First Nations art for our forthcoming program of live and online auctions and curated retail exhibitions. Those interested should contact us to arrange for a complimentary and confidential valuation and to discuss the advantages of buying and selling with First Arts.

Ingo Hessel 613-818-2100 ingo@FirstArts.ca
Nadine Di Monte 647-286-5012 info@FirstArts.ca



OSUITOK IPEELEE, *Fisherwoman*
ESTIMATE: \$30,000/\$45,000
PRICE REALIZED: \$90,000



FREDA DIESING, *Old Woman with Labret*, 1973
ESTIMATE: \$5,000/\$7,000
PRICE REALIZED: \$36,000



JOHNNY INUKPUK, *Mother and Child, Carrying a Pail*, early 1960s
ESTIMATE: \$30,000/\$45,000
PRICE REALIZED: \$78,000



JOE TALIRUNILI, *Migration Boat*, early-mid 1970s
ESTIMATE: \$150,000/\$250,000
REALIZED: \$408,000



JESSIE OONARK, *Untitled (Spirit Figures)*, c. 1970
ESTIMATE: \$40,000/\$60,000
PRICE REALIZED: \$102,000

First Arts

In addition to our bi-annual live sales, First Arts holds online-only auctions variously throughout the year. We continue to make fine works of Inuit & First Nations art available through our fixed price gallery and in our curated exhibitions. We encourage you to visit our website at www.FirstArts.ca to find out more information on our upcoming 2020 / 2021 calendar of events.

Artworks Available for Immediate Purchase

To arrange for purchase or if you require more information about a specific work, please contact us at info@firstarts.ca or 647-286-5012.



OSUITOK IPEELEE, R.C.A. (1923-2005)
KINNGAIT (CAPE DORSET)
Mother with Owl and Seal Children



DAVIE ATCHEALAK (1947-2006)
PANNIRTUQ (PANGNIRTUNG) /
IQALUIT (FROBISHER BAY)
Shaman Harpooning Himself, c. 1990



OVILOO TUNNILLIE (1949-2014) KINNGAIT
(CAPE DORSET)
Self Portrait (Woman with Stone Block), 1998



PAUL TOOLOOKTOOK (1947-2003) QAMANITUAQ
(BAKER LAKE)
Mother Holding Her Swaddled Child, c. early 1980s

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