

INUIT & FIRST NATIONS ART

July 13, 2021, Toronto



First Arts



First Arts

INUIT & FIRST NATIONS ART AUCTION

TUESDAY, JULY 13, 2021 at 7pm EDT

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

PREVIEWS

Friday, July 9	10am – 5pm
Saturday, July 10	10am – 5pm
Sunday, July 11	10am – 5pm
Monday, July 12	10am – 5pm
Tuesday, July 13	10am – 3pm

In an effort to support the Government of Ontario's continuing effort to contain the spread of COVID-19 and to ensure a safe and orderly preview experience, our preview times and dates are subject to change. We encourage you to visit our website or call us at 647.286.5012 for details.

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

ABSENTEE AND PHONE BIDDING

Please contact us to register for telephone or absentee bidding. In order to ensure proper processing, all absentee bids or requests for telephone bidding must be submitted before 3:00pm on the day of the auction.

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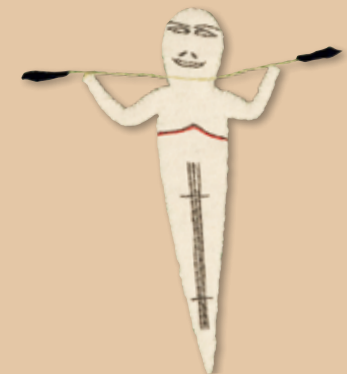
BUYER'S PREMIUM: 20%

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.

This auction is subject to the Terms and Conditions printed in the back of this catalogue.

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Introduction

It is our privilege to present this outstanding group of Inuit and First Nations art works from the historical, classic, and modern periods from North American and European collections as our Spring/Summer 2021 offering.

This season we are proud to offer another important and varied group of Inuit sculptures from a Toronto private collector couple that once again demonstrates their keen eyes and discriminating taste. This selection includes masterpieces by George Tatanniq, Manasie Akpaliapik, Johnny Inukpuk and other important artists.

First Arts is once again honoured to receive the charge from the Estate of Ms. Barabara E. Mercer to find new homes for six outstanding sculptures, including the impressive and charming *Reclining Polar Bear* by Elijassiapik.

It is with great excitement that we offer an exceptional group of works from an American private collection that features an extraordinary *Walking Caribou* by Osuitok Ipeelee, the monumental abstract *Figure in Motion* by John Pangnark, and other fine sculptures.

From other distinguished North American and international collections we are proud to present important examples of work by Andy Miki, Mary Sanaaq Papigatok, Judas Ullulaq and Yvonne Kanayuq, and no less than four unique sculptures by John Tiktak. From our “hidden Inuit treasures” department we are truly pleased to offer two highly important early wall hangings by Jessie Oonark, a powerful *Head* by Tuna Iquliq, and trove of exquisite smaller-scale works including a *Young Hunter* by Sheokjuk Oqutaq and masterpieces by unidentified artists from the earliest years of art-making in Nunavik and Cape Dorset.

This season represents the largest offering of Northwest Coast and other First Nations works that our firm has offered to date. Highlights include two works by Robert Davidson: a spectacular mask exhibited in the artist’s major retrospective museum exhibition in 1993-94, and a finely carved and engraved silver *Frog Bracelet*. Other highlights include a highly important early *Haida-Motif Panel Pipe*; an unusual and elegant argillite *Haida Chief Holding a Copper*; an exquisite and very rare argillite *Recorder*; and an important assembly of argillite and wooden model totem poles from the late 19th and early 20th centuries.

For collectors of prints and drawings, we offer a selection of graphics of outstanding quality. Amongst this group is an early and important work on paper by Norval Morrisseau, previously in the collection of his friend and mentor, Susan A. Ross, a scarce stone rubbing of Lukta Qiatsuk’s *Owl*, and an extremely rare (possibly unique) undocumented proof print by Pauta. Other icons of Inuit graphic art include *Dream* from 1963 by Kenojuak Ashevak, *Joyfully I See Ten Caribou* by the elder artist Josephie Pootoogook, and Ananaisie Alikatuktuk’s *Taleelayu and Family*.

Despite the challenges that these extraordinary times present, we at First Arts will do our utmost to mount our preview exhibitions and live auctions while adhering to the provincial guidelines and restrictions surrounding the COVID-19 outbreak, while also enabling bidders who are unable to travel to participate in the auction fully, either by telephone, online, or through absentee bidding.

Please note: in an effort to give the works pictured in this catalogue the “breathing room” 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

This season’s offering and publication is the result of the concerted efforts of an outstanding team. We are grateful to Steven Clay Brown, whose curatorial and research background continues to enrich our knowledge of and appreciation for the Northwest Coast art works on offer. We extend our thanks to Andrea Zeifman, Andrew Wilkens, and the entire staff at A.H. Wilkens Auctions & Appraisals, as well as to the team at Feheley Fine Arts, for their ongoing support and enthusiasm for our auctions. We would also like to welcome and thank the newest member of the First Arts team, Jose Ospina Cifuentes, for his dedication and hard work.

We are particularly indebted to the team at Heliographics Studio who produce our catalogues: Dieter Hessel, for his astute artistic eye, which has provided us with photographs of the works on offer that can best be considered portraits of the works, and to Colleen Clancey for her innovative designs, creativity, time, and patience.

Gratitude of the first order goes to our consignors for allowing First Arts the privilege of bringing their fine works to sale, and for sharing with us, without reservation, their knowledge, memories, and enthusiasm. We are equally thankful to our ever-growing base of collectors who, in sharing in our passion for Indigenous works of art, have added immeasurably to the realization of the vision of First Arts.

We wish to dedicate this catalogue to Jean Blodgett, who passed away in December 2020. Jean’s contributions to Inuit art – be it her exacting standards of research, authorship of seminal texts, curatorial expertise in landmark exhibitions at the Winnipeg Art Gallery, the McMichael Canadian Art Collection and elsewhere, and otherwise disseminating her incredible knowledge of Inuit art and artists through teaching and mentoring – cannot be overstated.

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





1 JOHN KAVIK (1897-1993), KANGIQLINIQ (RANKIN INLET), *Figure*, c. 1980, stone, 4 x 1.5 x 3.25 in (10.2 x 3.8 x 8.3 cm), unsigned.

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

Provenance: Acquired at the Sanavik Co-op in Baker Lake by the present Ottawa Collection in 1985.

John Kavik was the father of the Baker Lake wall hanging artists Naomi Ityi and Martha Apsaq; he would visit them periodically when he was able, and occasionally made small carvings to sell to the Sanavik Co-op. This carving was discovered in a box of odds and ends at the co-op and purchased c. 1985. We consider it to be one of the most beautiful and moving small sculptures that Kavik ever created. It is quite unlike anything we have seen by the artist; it is clearly a figure, but the body is completely abstract. It looks as if Kavik was channelling the style of Lucy Tasseor c. 1970, or Rodin's robed *Monument to Balzac*. It fits perfectly in the hand, and although it bears many rough tool marks it has the kind of lustrous finish that one can achieve with Baker Lake stone. Exceptional.



2 UNIDENTIFIED ARTIST, KINNGAIT (CAPE DORSET), *Standing Man*, c. 1950-51, stone, 5 x 2.75 x 1.5 in (12.7 x 7 x 3.8 cm), unsigned.

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

Provenance: Acquired at an early Inuit art sale at the Canadian Guild of Crafts in Montreal; Private Collection, Toronto.

Likely among the first shipments of carvings to make their way south to the Guild from Cape Dorset, this lovely little fellow (possibly a young boy) is diminutive in size but not in stature. The figure is carved with a remarkable degree of sensitivity; although unsigned, we wonder whether this might be the work of the famous Niviaxie. We love the charming bowl cut of the subject's hair. In fact we love everything about this little gem!



3 UNIDENTIFIED ARTIST, TALOYOAK (SPENCE BAY), *Polar Bear*, early 1960s, ivory and black inlay, 1.25 x 3 x 1 in (3.2 x 7.6 x 2.5 cm), unsigned.

ESTIMATE: \$500 / \$800

Provenance: Acquired in the early 1960s by a RCMP officer stationed in the Taloyoak area; An Ottawa Private Collection.

This lovely ivory bear is a wonderful portrayal of the subject and is not unlike the naturalistic depictions of arctic fauna that had been traded with whalers and missionaries since the earliest days of the Historic Period. The sense of restraint and hesitancy that makes this bear so charming would not last many more years; flamboyant spirituality would soon become the hallmark of works from Taloyoak and eventually the entire Kitikmeot region.



4 ELIZABETH NUTARAALUK AULATJUT (1914-1998), ARVIAT (ESKIMO POINT), *Figure of a Woman*, c. 1971, antler, 4.75 x 1.75 x 1 in (12.1 x 4.4 x 2.5 cm), signed: "ᑭᑭᑭᑭ".

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

Provenance: Acquired directly from the artist by the present Private Collection, Ontario in 1971.

People have often wondered whether the hardness of the local stone was the raison d'être for the "minimalist" aesthetic typical of Arviat sculptors. This rare work in caribou antler by Nutaraaluk would suggest that the hardness of caribou antler was equally challenging to the artist, who by 1970 had been carving stone for a few years. As with the best of Nutaraaluk's early works the image is both raw and tender. The young woman seems to be getting dressed, perhaps after having nursed one of her children. And the figure has two simple braids - one of the trademarks of the artist's style.

The origin of this lovely sculpture is a bit of a mystery. It is carved in the distinctive talc-serpentine stone (sometimes called argillite) quarried on the Belcher Islands in southern Hudson Bay, and utilized by carvers from the neighbouring community of Kuujjuaraapik (Great Whale River) on the Nunavik mainland as well. A very similar work formerly in the Albrecht Collection was almost certainly by the same unidentified artist. However another sculpture, also quite similar if slightly less so and carved from a different stone, is attributed to an Inukjuak artist (see references). Pieces of Belcher Islands stone could have made their way as far as Inukjuak, so we suppose it is possible that the sculpture was created in any of the three communities. However our hunch is that this work was carved in Sanikiluaq. The highly distinctive slanted eyes are a stylistic feature that crops up repeatedly in Sanikiluaq carvings by various artists well into the mid 1960s. The deep-set, mask-like ivory faces of mother and child give this work a sober, mysterious quality that is quite compelling.



5 UNIDENTIFIED ARTIST, PROBABLY SANIKILUAQ (BELCHER ISLANDS), *Mother and Child, with Fish and Ulu*, c. 1950-55, stone, ivory, cotton string, and black inlay, 6.75 x 3.75 x 2.75 in (17.1 x 9.5 x 7 cm), unsigned; accompanied by a woven cloth adhesive tape label, in typeset ink: "Acheté lors de la / première vente / d'art esquimau / rue Peel vers 1956".
ESTIMATE: \$6,000 / \$9,000
Provenance: Canadian Handicrafts Guild, Montreal, c. 1956; Private Collection, Toronto.

As Darlene Wight notes in her *Early Masters* catalogue (p. 29), Akeektashuk was called Isakallak ("short and stocky Isa") by local Inuit, and "Fatty" by resident *qallunaat*. James Houston used the Inuktitut name Akeektashuk, which translates as "feeling full." This artist's figures of hunters tend to be quite stocky in appearance, but there are certain distinctly rotund examples that make us wonder whether they are actual self-portraits.

This sculpture reminds us very much of a *Hunter Pulling a Seal* by the artist, a two-part composition that we suggested was almost certainly a self-portrait (see Walker's Auctions, May 2014, Lot 78). The hunter's plump proportions, the sense of exertion as he carries the extra weight of the seal, the facial features, and even the little flip at the tip of the parka hood, create a figure invested with personality. Aspects of *Hunter Carrying a Captured Seal* also resemble Akeektashuk's contemporaneous *Striding Hunter* from (First Arts, July 2020, Lot 12). But while *Striding Hunter* exudes confidence and purpose, *Hunter Carrying a Captured Seal* speaks more of weariness. Our hunter is no doubt happy with his catch, but he has to schlep it home before he and his family can enjoy the fruits of his labour.



6 AKEEAKTASHUK (1898-1954) m., INUKJUAK (PORT HARRISON), *Hunter Carrying a Captured Seal*, c. 1951-53, stone and waxed string, 9.5 x 4.5 x 6.25 in (24.1 x 11.4 x 15.9 cm), unsigned.
ESTIMATE: \$7,000 / \$10,000
Provenance: Robertson Galleries, Ottawa; An Ottawa Private Collection.

AKEEAKTASHUK

MANASIE AKPALIAPIK

This extraordinary sculpture was carved at the height of Manasie's creative powers, almost ten years after his move to southern Canada following the tragic death of his wife and two small children, and a couple of years after a ten-month "sabbatical" back in the artist's home community of Arctic Bay, during which time Manasie learned kayak-making and drum dancing.

We would like to quote from George Swinton's review of the Winnipeg Art Gallery solo exhibition of Manasie's sculpture in the Spring 1991 issue of *IAQ*. George Swinton's always incisive commentaries are particularly interesting with regard to this work. Swinton recognized Manasie as an *Inumarik* ("truly an Inuk") yet he insisted that Manasie be discussed as a sculptor first, one who just happened to be an Inuk. He wanted us to appreciate Manasie's art through its "visual form" rather than it's "verbal content."

"Drum Dancer...is a remarkable tour de force. The powers of the drum dance are transmitted through the ecstatic movement of the drummer/dancer/singer. In a wild frenzy of exuberant and prodigious shapes, with mouth(s) and eyes opened wide, the (doubled) head sways eloquently to and fro in rhythm with the drum beat. This sculptural movement is repeated by the eyes, mouths and the widely extended drum and drum stick and by the even more widely spread short, strong legs. The incredibly massive body stands in stark and ingenious contrast, further accentuated by the incisive, geometric shapes of the amautik clasp and straps. This is what I mean by [Manasie's] form speaking so directly and effectively" (p. 44).

It should be kept in mind that Manasie's art was considered almost as exciting in 1991 as Karoo Ashevak's sculptures had been in the early 1970s. While Judas Ullulaq took over Karoo's mantle as the leading Kitikmeot sculptor, it was Manasie Akpaliapik who captured the essence of Karoo's spirit with his modernist vision, his inventive use of whale bone, and his brilliant technical skill. Although smaller in scale than many of Manasie's bone compositions, *Drum Dancer* is surely one of the artist's masterpieces.



7 MANASIE AKPALIAPIK (1955-) m., IKPIARJUK (ARCTIC BAY) / TORONTO / OTTAWA, *Drum Dancer*, 1989, whale bone, antler, ivory, black inlay, and stone, 12 x 14.5 x 11.75 in (30.5 x 36.8 x 29.8 cm), signed and dated: "ᐅᐱᐅ / ᐅᐅᐅᐅᐅ / 89".

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

Provenance: Images Art Gallery, Toronto; Private Collection, Toronto.

Exhibited and published: Winnipeg Art Gallery, *Manasie: The Art of Manasie Akpaliapik* (Winnipeg: August-November 1990), fig. 2 (solo exhibition brochure).

Published: George Swinton, "The Art of Manasie Akpaliapik: A Review Essay" in *Inuit Art Quarterly* (Spring 1991), p. 42. Also in George Swinton, *Sculpture of the Inuit* (Toronto: McClelland & Stewart, 1992 – new edition only), fig. 907.

KUPPAPIK RAGEE



8 **ATTRIBUTED TO KUPPAPIK RAGEE** (1931-) m., KINNGAIT (CAPE DORSET), *Woman Holding a Qulliq*, c. 1958-60, stone, 10.5 x 5.5 x 7.5 in (26.7 x 14 x 19.1 cm), unsigned. ESTIMATE: \$6,000 / \$9,000
Provenance: An American Private Collection; Galerie Elca London, Montreal; Private Collection, Toronto.

There was much discussion about the authorship of this stunning sculpture of a Cape Dorset woman lifting a heavy stone qulliq, with names such as Niviaxie and Kiakshuk being tantalizing possibilities. We are fairly certain that this is the work of Kuppapik Ragee, given that the treatment of the face and the sculptural forms are almost identical to known works by the artist (see references) as well as other likely candidates (see Lot 28). Regardless of the maker, this is an example of the pinnacle of Kinngait sculpture in the late 1950s. Everything about this piece is simply perfect: its broad, powerful volumes; its delicate facial features; the gorgeous stone and the way it is finished; the sense of arrested movement; the way the woman engages the viewer. Absolutely stellar. Kuppapik deserves to be known as one of the great Cape Dorset masters.

KENOJUAK ASHEVAK



9 **KENOJUAK ASHEVAK, C.C., R.C.A.** (1927-2013) f., **PRINTMAKER: LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *Dream*, 1963 #11, stonecut print, 11/50, 24.25 x 27.5 in (61.6 x 69.8 cm). ESTIMATE: \$8,000 / \$12,000
Provenance: A California Collection; By descent to the present Private Collection, Texas.

A veritable icon of the early period of graphic production in Kinngait, *Dream* from 1963 features the classic crisply rendered silhouette-like figures bursting with ecstatic energy that Kenojuak Ashevak was producing at this time. What is most impressive about *Dream* is the confidence and mastery of the elegant sweeps and lines, composed by Kenojuak and printed by Lukta Qiatsuk without hesitation. Here, massed forms of coalescing black and green spread across the mulberry sheet like a shadow drama. On two occasions, Jean Blodgett referenced this particular print as being a fine example of the influence that Kenojuak's skills as a seamstress had on her graphic works. From Dorothy Eber's interviews with Kenojuak, we learn that the artist made cardboard cut-out patterns, first for her sealskin appliqué designs and later because she believed they would aid in her earliest drawings. This study lent itself to the exploration of positive and negative space and eventually toward depicting abstracted scenes of figures entwined in complex, lyrical movement.

10 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., **PRINTMAKER: IYOLA KINGWATSIK** (1933-2000) m., KINNGAIT (CAPE DORSET), *Festive Owl*, 1970 #1, stonecut print, 44/50, 24 x 33.5 in (61 x 85.1 cm).

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

Provenance: A California Collection; By descent to the present Private Collection, Texas.

Owls proliferate in Kenojuak's art. She created countless drawings and prints that, unfettered by concerns of straightforward representations of the birds, instead emphasized the majesty of their nature. In *Festive Owl*, Kenojuak has eliminated the talons altogether and concentrates on the plumage, laying asymmetrical fronds behind the bird to emphasize its centrality and importance. Three triangular elements, inked by Iyola Kingwatsiak in rich reddish browns, spring from the owl's head like a crown to reinforce the full measure of its magnificence.



KENOJUAK ASHEVAK

11 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., **PRINTMAKER: POOTOOGOOK QIATSUK** (1959-) m., KINNGAIT (CAPE DORSET), *Bountiful Bird*, 1986 #11, lithograph, 10/50, 21 x 29 in (53.3 x 73.7 cm).

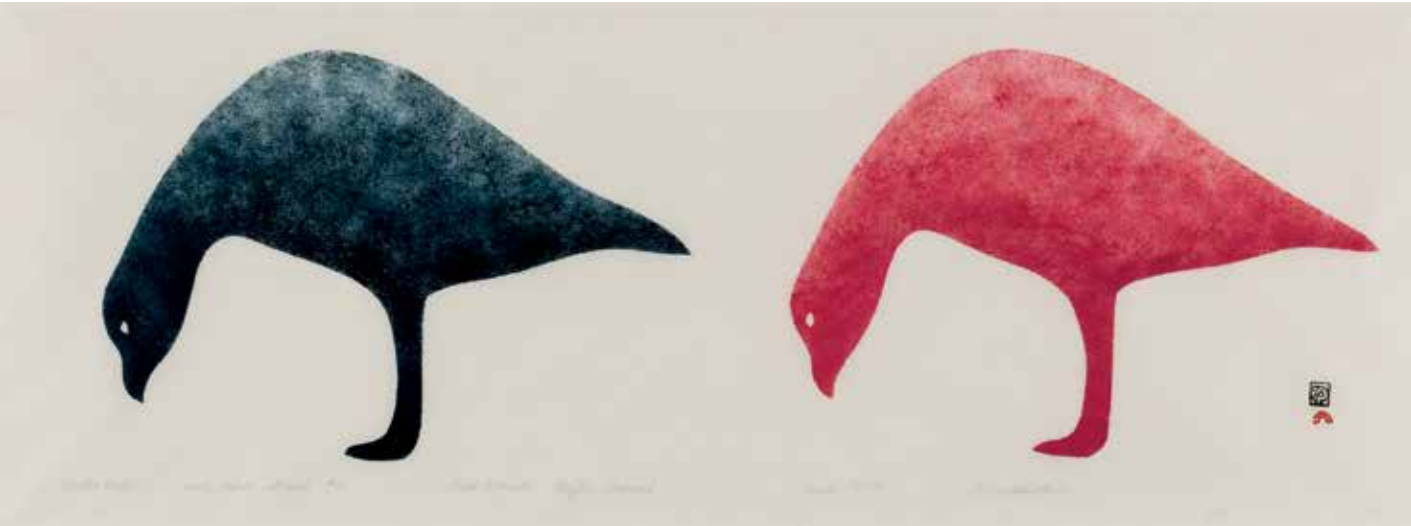
ESTIMATE: \$6,000 / \$9,000

Provenance: Private Collection, California; By descent to the present Private Collection, California.

One of the most striking aspects of *Bountiful Bird* is the rich sense of materiality in the work, emphasized in the highly-articulated anatomy of this imagined creature. Talons, beaks, and plumage are composed by Kenojuak with great precision, and translated to print by Pootoogook Qiatsuk with equal accuracy to create the splendid and dramatic form of this sublime owl.

The presentation of *Bountiful Bird*

is undeniably reminiscent of the bird in Kenojuak's iconic *Enchanted Owl*. The same powerful, surveying eyes meet our gaze with a forceful directness. A grand-feathered tail is stretched behind the body in the same attractive, rhythmic way but any attempt to illustrate the naturalism of a bird has been abandoned in favour of a completely fantastical rendering. In a brilliant and quite comical display of whimsy, Kenojuak depicts the birds' heads as if they were popping out of sleeves!



12 NIVIAQSI (NIVIAKSIK) (1908-1959) m., **PRINTMAKER: OSUITOK IPEELEE, R.C.A.** (1923-2005) m., KINNGAIT (CAPE DORSET), *Arctic Gulls*, 1959 #22, skin stencil print, 1/30, 9 x 24 in (22.9 x 61 cm), framed.

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

Provenance: Alaska on Madison, New York, their pencil inscription verso; Acquired from the above by Dan and Martha Albrecht, Scottsdale, AZ; An Ottawa Collection.

Very few works have the same poetic power in their simplicity as *Arctic Gulls*. Here the gentle swelling forms, softly rounded, are more stylized than true to life. The uncomplicated image of a gull, stenciled twice on the sheet, allows our attention to focus on the exhilarating colours. A deep blue that is nearly black contrasts with the neighbouring bright red. Such an emphasis on the application of colour that follows and complements the design solution seems remarkably Modernist when you consider that the American Hard Edge Abstractionists whose aims were, broadly, to create art based on the abstracted shapes of the world around them, were beginning to gain traction in the south almost simultaneously. James Houston, who was also an artist, obviously appreciated Niviaqsi's novel and bold talent. Niviaqsi's simplified drawing style was ideally suited to translation into prints; eight of the forty images in the inaugural 1959 collection were based on Niviaqsi's drawings.



13 PUDLAT POOTOOGOOK (1919-1985) m., **PRINTMAKER: LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *Large Owl*, 1964 (1964/65 #28), stonecut print, 45/50, 17 x 24.5 in (43.2 x 62.2 cm).

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

Provenance: Private Collection, Toronto.

James Houston neatly described Pudlat's *Large Owl* in his 1971 publication *Eskimo Prints*, as follows: "His owl, poised like a great winged victory, has a monumental quality and a feeling of vastness. It seems to possess an inner tension, a sense of life and alertness."



Sheokjuk carved this portrait of a young goose hunter with great sensitivity and finesse. All the hallmarks of the artist's classic style are here. The delicate features of the face suggest that this is an older boy or very young man. The details of clothing trim are beautifully incised and carefully inked. The hunter's implements and even his pack are meticulously fashioned. And each of the figures of the four captured geese is an exquisite miniature carving in its own right.

This fine work strongly resembles an ivory figure of a hunter by Sheokjuk shown in a c. 1955 photograph illustrated on page 154 of Darlene Wight's *Early Masters* catalogue, so we are fairly certain that our dating of the work is accurate; it would have been carved just after Sheokjuk's return to Kimmirut from Cape Dorset in 1954. These carvings and other similar ones may be portraits of the artist's son; on the other hand they may self-portraits of Sheokjuk as a youth. His own father died when Sheokjuk was a young boy, so he likely began hunting at a quite early age. *Young Hunter with Captured Geese* is remarkably appealing. We cannot help but be drawn to the figure's winsome downturned face, so suggestive of contentment, quiet pride, and perhaps exhaustion.

The elder brother of Osuitok Ipeelee, Sheokjuk probably began carving in ivory in the mid-late 1940s during his time in Kimmirut (Lake Harbour). He returned to the Cape Dorset area in 1948, and began carving in stone at the request of James Houston in 1952. Sheokjuk moved back to Kimmirut again in the years 1954-1959, working in both stone and ivory. In our opinion he is one of only a handful of artists who managed to create genuine masterpieces in both materials.



14 SHEOKJUK OQUTAQ (1920-1982)
m., KIMMIRUT / KINNGAIT (LAKE
HARBOUR / CAPE DORSET), *Young
Hunter with Captured Geese*,
c. 1954-55, ivory, cotton thread,
sinew, and black ink, 5.25 x 2.5 x 2 in
(13.3 x 6.3 x 5.1 cm), unsigned.
ESTIMATE: \$10,000 / \$15,000
Provenance: Acquired from the
artist c. 1954-55 by a Hudson's
Bay Company employee; Private
Collection, Canada.

JESSIE OONARK

Jessie Oonark began selling drawings and sewn items soon after her evacuation to Baker Lake in 1958. We know that she sold her first decorated parka in 1959; the former Baker Lake crafts officer Gabe Gély recalled purchasing small hangings from her as early as 1963, and George Swinton purchased two from the craft shop in 1965. Oonark was selling appliqué hangings fairly regularly by the mid 1960s, but not many of her early hangings are housed in museum collections and so they are seldom exhibited or published.

Oonark's hangings from the mid 1960s have certain things in common: they are all relatively small; they have decorative borders created with appliqué designs and/or decorative stitching; and they are narrative, depicting a variety of activities in one image. However they are quite different one from the other in terms of style and execution of the figures themselves. Obviously Oonark enjoyed experimenting with composition, subject matter, appliqué, embroidery, and stitching.

This delightful hanging is arguably the most beautiful and interesting example we have seen from Oonark's earliest period of wall hanging production. The hanging is beautifully sewn and composed, with narrative elements that are not only varied but also absolutely charming and surprising. Oonark's seven kayakers are perhaps unique in her oeuvre; they seem to have been transformed into kayak-people! We know that Oonark knew how to compose the more "typical" first-generation Baker Lake artists' depictions of kayakers in mixed perspective from a c. 1959-60 drawing [1] – in fact she probably invented it! – thus these playful figures stand out as some of her most enchanting creations. Equally captivating and amusing, and truly surprising, is Oonark's invention of the tent flap that opens up to reveal two figures inside; we love the "clue" that Oonark leaves for us in the form of two little arms! Marvelous!

1. See Jean Blodgett and Marie Bouchard, *Jessie Oonark: A Retrospective* (Winnipeg: Winnipeg Art Gallery, 1986) cat. 4, p. 95.



15 JESSIE OONARK, O.C., R.C.A (1906-1985), QAMANI'TUAQ (BAKER LAKE), *Untitled*, c. 1965-66, duffle, felt, and embroidery thread, 33 x 33 in. (83.8 x 83.8 cm), signed: "D.O.". A linen strip (with an added velcro attachment system) has been sewn to the back of this hanging by a textile conservator to museum standards.

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

Provenance: Collection of Vivian Julien, a schoolteacher who worked in the Canadian Arctic from the late 1950s until the mid 1970s; by descent to a Private Collection, Ontario.



This standing chief or clan leader image wears a spruce root woven hat topped with two *skils*, or hat rings, symbols of high status in Haida culture. Dressed in a robe or robes with narrow raised borders, in his hands he holds a 'copper,' a shield-like object made of hammered copper sheet that represents a great deal of wealth in many Northwest Coast cultures. A two-dimensional design that appears to be a bear is engraved on the face of the copper, just below which is the ever-present raised T-ridge that is said to be the 'backbone' of the copper.

The face of the man is carved in the style of a Haida mask, with straight, neatly combed hair surrounding the head. The mouth has full lips framed by a slim moustache and goatee. The shape of the lips suggests that the man is speaking, perhaps reciting the history and value attached to the copper he is holding.

Steven C. Brown

This extraordinarily elegant figure has few parallels in Haida argillite art. Single Haida figural subjects carved in argillite date mostly to the post-1880 Haida revival period, and most of these depict shamans in full regalia; furthermore the style of the carving is generally quite different. Going further back (c. 1840-60s) are the fascinating and often quite elegant depictions of mostly European figures, usually uniformed military officers and sea captains, and occasional female figures. Male physiques are exaggeratedly slim, with long legs, small hands and narrow facial features. The female figures wear clothing with carefully delineated folds, pleats, and decorative details, and their hair is often beautifully combed and plaited.

Haida Chief Holding a Copper resembles these latter figures in some ways, perhaps not stylistically but in terms of workmanship. It is interesting to point out specific examples. First is a female figure in the Reif Collection at the Royal B.C. Museum (Macnair and Hoover, 2002:58, fig. 69); see also *Female Figure Holding Two Dolls* in the First Arts Auction (July 2020, Lot 51). *Haida Chief Holding a Copper* shares a similar format, finesse, and even mood with these figures, though it probably doesn't date from that period. But as was noted above, the facial features of this male figure do bear a strong resemblance with those of a number of fine late 19th century Haida masks, many of which date to the 1880s (see Robin K. Wright, 2001:291). We believe the work was carved by an incredibly skilled and talented artist, perhaps one who normally specialized in carving masks.

16 UNIDENTIFIED ARTIST, HAIDA, *Haida Chief Holding a Copper*, c. 1890, argillite, 11 x 3.5 x 2.75 in (27.9 x 8.9 x 7 cm).

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

Provenance: A British Columbia Private Collection.



This tall, refined monument is carved in Tlingit style, featuring five individual figures and two small subsidiary images attached to the top figure. From top down, the images appear to represent an elongated humanoid mammal, possibly a wolf, with what may be the small head of a frog and a bird above and below the main head. Below are the head and forelegs of what is possibly a frog, followed by a downward-facing mammal, possibly a bear (or an otter?) with black lines painted on its face. Next is a short-beaked bird facing downward with folded wings, which is standing atop a large human head of unknown identity. The pole has a flat back and nearly straight sides, broken only by the shaped parts of certain figures.

The most unusual feature of the pole is the elegantly elongated humanoid wolf, which occupies more than a third of the pole's height.

Steven C. Brown

Even among early Tlingit model poles, with their tall, often quite slender proportions, this pole stands out as being especially slim, especially in profile. It is possible that the large figure depicts a shaman.

17 UNIDENTIFIED ARTIST, TLINGIT, *Model Totem*, 1880s, carved and polychrome cedar, 33.25 x 2.25 x 1.5 in (84.5 x 5.7 x 3.8 cm), unsigned.
ESTIMATE: \$10,000 / \$15,000
Provenance: Stair Galleries, Hudson, NY; A Private Collection, Vancouver; A British Columbia Collection.



The hull design of this canoe model is representative of the dominant canoe type of the Pacific coastal areas from western Vancouver Island and south to the Columbia River. Hence it is usually identified as the Nuu-chah-nulth or Chinook canoe type, and it was perfectly adapted to the waters of that long shoreline between one group and the other. These canoes were employed for resource hunting and general travel, with specific characteristics incorporated for various purposes, from fishing and sea mammal hunting to large vessels for inter-village travel in groups.

This model exemplifies the type in the proportions of the hull and the refinements of the bow and stern. The snout-like extension of the bow was broken at some point long ago. Painted designs are composed of flowing abstract elements in a striking blue trade-pigment (Reckitt's Blue), also applied to sections of the gunwale tops between the carved figures and the ends. The sculpture and painting both point to a c. 1880 creation attribution.

Sculpted in one unit with the canoe itself, the two figures represent the work of a skilled and patient artist who worked to impress his clientele. Their bodies and arms are carved apart from the hull and their hands clasp the gunwales. The two fellows are composed somewhat stoically, not illustrating any particular occupation at sea. Similar models exist with figures illustrating marine resource occupations from fishing or sealing to whale hunting, including as many as eight occupants, a full whaling crew, with each figure poised in their traditional roles as crewmembers; skipper at the stern, paddlers, line handlers, lancer and harpooneer. The two figures here might be taking a break from fishing or seal hunting, typical occupations for this relative size of vessel.

Steven C. Brown

Some have suggested that Nuu-chah-nulth canoe models of this configuration might depict a type of spirit journey, with a shaman sitting in a trance at the rear of the boat while the watchman focuses on the horizon.



18 UNIDENTIFIED ARTIST, NUU-CHAH-NULTH, *Model Canoe with Two Figures*, c. 1880, carved and painted wood, 5 x 26.75 x 5.5 in (12.7 x 67.9 x 14 cm), measurements reflect dimensions without display stand.
ESTIMATE: \$8,000 / \$12,000
Provenance: Skinner Auctions, 1986; John Molloy Gallery, Santa Fe, 1987; Curtright Gallery, Olympia, WA (their handwritten label affixed to the underside); A Vancouver Collection.

WOLF FOREHEAD MASK



19 UNIDENTIFIED ARTIST, NUU-CHAH-NULTH OR KWAKWAKA'WAKW, *Wolf Forehead Mask*, c. 1890, wood, paint, teeth, vegetal fibres, and metal nails, 7 x 14 x 6.75 in (17.8 x 35.6 x 17.1 cm).
ESTIMATE: \$12,000 / \$18,000
Provenance: A New York Collection.



The wolf was an important symbol for many Northwest Coast groups, but none greater than the Kwakwaka'wakw and Nuu-chah-nulth, both of which observed high status ceremonies to address and nurture a close relationship between wolves and the ritual inductees and dancers. The tall ears, extended snout, and added genuine teeth combine to convey the wolf image. Wolf masks were most often made in this general style, rigged to be worn extending from the forehead, supported by bentwood hoops encircling the wearer's head.

Steven C. Brown



Thunderbird, Eagle, and Beaver appear to be the main figures on this large model. The strongly recurved beak on the top figure indicates a Thunderbird image, this one shown with a small crouching human perched between its wings and the upright ears of the bird image below it. The beak of that bird bends down but not back on itself, suggesting this is an eagle. The wing designs on each of these birds are made up of simple ovoids and solid U-shapes separated by crescents, with these details somewhat crudely defined. Between the eagle's wings is a tall stack of hat rings, known as *skils*, a symbol of high status often shown in association with the beaver crest. The large beaver in this case has the exaggerated incisor teeth that define the image, but no stick held in the paws such as can be seen in some other renderings of the beaver crest. This one sits on its haunches with its forelegs draped over its knees. The backside of this pole has been hollowed out to lighten the overall weight of the carving.

Steven C. Brown

A model totem pole of imposing height and impressive proportions, this example has an integral base and a concave back. The earliest documented argillite poles, in the Pitt Rivers Museum in Oxford, England, were collected in 1865. The first examples were fairly modest in size, but over the years their scale gradually grew until by the 1880s some examples had reached heights of between 50 and 100 centimetres. By 1900 the poles began to grow smaller again, and their backs were left flat rather than hollowed. They also looked less like copies of actual poles, and typically presented fewer and so relatively larger figures. This pole probably dates from just around this transitional date of 1900.



20 UNIDENTIFIED ARTIST, HAIDA,
Model Totem Pole, c. 1900,
argillite, 18.25 x 3.75 x 3.25 in
(46.4 x 9.5 x 8.3 cm).

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

Provenance: Collection of Vivian and Meyer Potamkin, NY; Sotheby's, NY, Furniture, Decorative and Fine Arts from the Collection of Meyer and Vivian Potamkin, May 2003; A Vancouver Collection.



The confidence and finesse with which this early masterpiece is imbued is matched only by the highly unusual addition of incised ornamentation of both front and back of the mother's parka flaps and even her mittens. The interplay of the figure's sculptural forms is remarkably sensitive and elegant; the shapes of the mother's shoulders, rear pouch, and hood alone are breathtakingly lovely; the way the meticulously pleated skirt gently flares out beneath the *amautiq* flap is ever so graceful; the flap adornments are not simply engraved but are carved in extremely shallow bas-relief. This is surely the work of one of the great "early masters" of the Kinngait (Cape Dorset) area, but even with some tantalizing clues it may not be possible to identify the artist. A photograph taken between 1942 and 1946 by the renowned Inuk historian, photographer, and artist Peter Pitseolak of his wife Aggeok and daughter Udluriak depicts the two women wearing inner *amautiit* decorated with beadwork and pennies. Udluriak is wearing a skirt, and both women wear wool mittens decorated with diamond-shaped Argyle designs (see photo references). It would be tempting to say that the carving must be by Peter Pitseolak himself, but while he was talented in many ways we're not sure if he had the carving skills to create this sculpture. Must it then have been carved by someone who was intimately familiar with Pitseolak's family or had seen the photo? In terms of talented suspects there are several possible candidates – Osuitok Ipeelee, Peesee Osuitok, Mannumi Shaqu, Qaqaq Ashoona for example – but we have not yet been able to make a clear stylistic connection. No matter – kudos to the sculptor, whoever you are. And if the artist is Peter Pitseolak, then please accept our apologies and our heartfelt thanks for your gift.



21 UNIDENTIFIED ARTIST, KINNGAIT (CAPE DORSET), *Standing Mother and Child*, early 1950s, stone, 8 x 4 x 2.75 in (20.3 x 10.2 x 7 cm), unsigned.
ESTIMATE: \$7,000 / \$10,000
Provenance: Purchased at auction in the UK; Private Collection, Toronto.

While it might be tempting to attribute this fine sculpture to Pauta's fellow artist Cape Dorset artist Tudlik, who is known to have carved similarly posed bears in the mid 1950s (see references), we are attributing the work to Pauta Saila. Although it is known that Pauta began carving ivory as a child, oddly there are virtually no documented works by him dating before the 1960s. The important exception is his *Bear Family* from c. 1956-57, an elegant figural group that is stylistically much more refined than most carved bears of the period. We believe that *Standing Bear* is a precursor to *Bear Family*, predating it by perhaps two or three years. The sculpture displays a real understanding of bear anatomy and posture; has the true feeling of "bearness" so marked in the work of Pauta over the decades; and possesses the distinctive paw markings found in Pauta's depictions of the animal. *Standing Bear* beautifully captures the power and ferocity of the polar bear, an animal Pauta knew and loved so well. For its relatively small size, the work has quite an imposing sculptural presence.



22 ATTRIBUTED TO PAUTA SAILA, R.C.A. (1916-2009) m., KINNGAIT (CAPE DORSET), *Standing Polar Bear*, early 1950s, stone and ivory, 6 x 3 x 2.25 in (15.2 x 7.6 x 5.7 cm), unsigned.
ESTIMATE: \$5,000 / \$8,000
Provenance: Ex Collection of Mr. Gerry Moses; Bequeathed to Ms. Barbara Mercer, Toronto; Estate of the above.

JOHN TIKTAK



This is a rare work by Tiktak, one of the very few examples of mothers and children in which the parent and child are facing and/or embracing each other; scenes of couples greeting each other seem marginally more common. In fact only one other example immediately comes to mind: a *Mother and Child* from c. 1966 in the Sarick Collection at the AGO (see reference). The present sculpture is a charming, quite engaging scene from an artist whose work is usually considered quite sober. We are uncertain if the mother and her child are meeting in an embrace, or if the child is trying to pull away, as children are sometimes wont to do. Either way the effect is playful, even boisterous. We love the way that the child turns its head to engage the viewer (or ask for help!).

The informal mood of *Mother and Child* is reinforced by the slightly robust carving style. Tiktak happily leaves behind the marks of his tools: bore holes, rasp and file marks, and saw cuts are all in evidence. The negative spaces are created by four round holes of different sizes, two to define the figures' legs, one to define the arms, and another large one to separate the two torsos. The holes are perhaps Tiktak's most brilliant sculptural invention, akin to Henry Moore and Barbara Hepworth's famous pierced forms. In this work the largest hole boldly animates the entire composition, simultaneously separating the two figures and binding them together. There is almost a feeling of elasticity, adding to the sculpture's palpable sense of movement and energy. Fantastic.



23 JOHN TIKTAK, R.C.A. (1916-1981), KANGIQLINIQ (RANKIN INLET), *Mother and Child*, c. late 1960s, stone, 6.75 x 4 x 2.5 in (17.1 x 10.2 x 6.3 cm), signed and inscribed with artist's disc number: "NC / E1-266".

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

Provenance: Private Collection, Toronto.

In the 1978 WAG catalogue *The Coming and Going of the Shaman*, Jean Blodgett writes: "Sometimes the spirits actually lived with the shaman, perching on his shoulder, his head, or staying in his mouth" (p. 50). While it's not likely that Judas Ullulaq meant to convey this idea literally, it does lead our thoughts in that direction. Here are two possible interpretations: the muskox helping spirit, having entered the shaman's body and transformed him or her, is now free to leave through the shaman's mouth; or, the shaman, having called up the muskox helping spirit and taken on its form and powers, now expels the spirit in an outward breath. It's fun to take oneself into the inventive mind of a brilliant artist like Ullulaq and wander around for a while.

This remarkable and truly compelling work utilizes a daring compositional format that Ullulaq attempted only rarely (perhaps only the one time): making use of a full set of horns still attached to part of the animal's skull, but presented backwards so that the back of the skull becomes the face – brilliant! The head is then mounted on an amorphous stone base that represents the body of the shaman, or a muskox, or even a bird. The sculpture is actually a relatively simple construction, but conceptually and visually it's complex and rich, and to our eyes truly magical. This dramatic image, so stark and eerie on one hand yet touched by Ullulaq's sparkling sense of humour and – dare we say it – an almost childlike charm (try not to think of Pippi Longstocking!) is a testament to the artist's genius and his joyful approach to art-making.



24 JUDAS ULLULAQ (1937-1999), UQSUQTUUQ (GJOA HAVEN), *Muskox Shaman with Spirit Helper*, c. 1988-89, stone, muskox horn, and antler, 17.75 x 25 x 15 in (45.1 x 63.5 x 38.1 cm), signed: "ᐃᐱᐱᐱᐱᐱ" (twice).
ESTIMATE: \$18,000 / \$28,000
Provenance: A Toronto Collection.

ENNUTSIK

Ennutsiak began carving in the early 1950s. From the mid 1950s to the early 1960s many of his earliest buyers would have been American armed forces personnel and Canadian workers setting up the DEW Line. Ennutsiak is best known for his charming, slightly rustic tableau-style scenes of birthing mothers, hunting and flensing, bible study, traveling on the land and other activities (see First Arts, December 2020, Lot 15).

The great majority of Ennutsiak's scenes depict groups of people, but occasionally the artist would focus on a single subject. *Woman Preparing a Skin* is one of the most appealing carvings by Ennutsiak that we have seen. While the work displays the artist's typical "rustic" overall style – Ennutsiak did most of his carving with a small axe and thus never managed to smooth or finish the "nooks and crannies" of his figures – the portrayal of the young woman herself is exceptionally sensitive. Her facial features are lovely, and the artist took great pains to carefully delineate her beautifully braided hair.



25 ENNUTSIK (1893-1976) m., IQALUIT (FROBISHER BAY), *Woman Preparing a Skin*, c. late 1950s, stone and ivory, 4.75 x 7.25 x 4.75 in (12.1 x 18.4 x 12.1 cm), signed: "INUSEAK / E7 603".
ESTIMATE: \$5,000 / \$8,000
Provenance: Private Collection, Toronto.



26 UNIDENTIFIED ARTIST, INUKJUAK (PORT HARRISON), *Standing Woman with Pail and Ulu*, c. 1949-50, stone, ivory, sinew, and graphite, 6 x 2.75 x 2 in (15.2 x 7 x 5.1 cm), unsigned; accompanied by a woven cloth adhesive tape label, in typeset ink, "Acheté lors de la / première vente / d'art esquimeau / rue Peel vers 1956*". [* the first sale was actually 1949]
ESTIMATE: \$5,000 / \$8,000
Provenance: Canadian Handicrafts Guild, Montreal; Private Collection, Toronto.

This simple yet extraordinarily refined small sculpture is reminiscent of a couple of very early works in prominent collections: an exquisite *Seated Woman* c. 1951 in the National Gallery collection; and *Woman with Ivory Face* from 1949 in the TD Bank Collection (see references for these and other works that are interesting comparisons). All of these fine sculptures have inlaid faces, in either ivory or stone, with some similarly shaped; at least one is attributed to the artist Elijassiapik.

It's fun to try to attach an artist's name to an early carving, especially when it is one as lovely as this one. It would be nice to know whether it was actually carved by Elijassiapik but it's not essential. It is more important to recognize a treasure when you find one – and this is a treasure. Purchased at the first or second Guild exhibition in Montreal in 1949 or 1950, this sculpture exhibits the perfect blend of folk art and high art aesthetics that the best early Inuit works possess. Quite simple in form, it is "naïve" in the best sense of the word: unaffected, innocent, and guileless – yet it is undeniably elegant. It begs to be held in the hand and caressed. But perhaps the most exceptional thing about it is the woman's face – not just its lovely, delicate features but its shape, and the subtle geometry of its placement in the frame of the *amautiq* hood.

OSUITOK IPEELEE

This stunning sculpture is just about as close to perfection as Osuitok ever achieved in his long career. *Walking Caribou* is supremely elegant in its design, extraordinarily graceful in its pose, and flawless in its execution.

Osuitok is considered by many to be the greatest Inuit sculptor of all time, and a work like this one makes it difficult to argue against the proposition. It is important to make the point that this masterpiece is not an anatomically perfect rendition of the animal. Osuitok's vision – his genius – was his ability to idealize his caribou subjects through stylization. The animal's forms are simplified here, attenuated there, exaggerated here and there, to create the artist's vision of the perfect caribou. With *Walking Caribou* in particular, nothing seems out of place or awkward; it really is perfection. The greatest artists are magicians too, and so Osuitok was able to imbue this sculpture with the spark of life as well. Wow.



27 **OSUITOK IPEELEE, R.C.A.** (1923-2005) m., KINNGAIT (CAPE DORSET), *Walking Caribou*, c. 1987-88, stone and antler, 23.75 x 21.25 x 6.5 in (60.3 x 54 x 16.5 cm), measurements reflect dimensions with inset antlers, signed and inscribed, "ᐅᓯᓯᓯ ᐱᓯᓯᓯ ᐱᓯᓯᓯ" (Kinngait)".

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

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

28 PROBABLY KUPPAPIK RAGEE (1931-) m., KINNGAIT (CAPE DORSET), *Standing Mother and Child*, early 1960s, stone, 10.25 x 5.5 x 4 in (26 x 14 x 10.2 cm), unsigned.

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

Provenance: Inuit Gallery of Vancouver; Albrecht Collection, Scottsdale, AZ; Walker's Auctions, Ottawa, Nov. 2017, Lot 114; A European Private Collection.

Our artist attribution for this beautifully executed work is based on its strong stylistic similarity to Kuppapik Ragee's *Woman Holding Three Puppies* from c. 1961-62 in the Twomey Collection at the Winnipeg Art Gallery, and to the stunning *Woman Holding a Qulliq* attributed the artist (see Lot 8). *Mother and Child* is carved in the gorgeous mottled green stone used by Cape Dorset artists in late 1950s and early 1960s. Kuppapik began carving in the early 1950s while living with his wife Anirnik at Tikirak camp near Cape Dorset, and he was a well-respected sculptor throughout the 1960s and 1970s. Kuppapik created numerous drawings for a few summers beginning around 1960, but sadly no prints by him were released in annual collections. Examples of his sculpture can be found in the National Gallery of Canada, the Winnipeg Art Gallery, the TD Bank, and other prestigious collections.



30 UNIDENTIFIED ARTIST, EASTERN ARCTIC, *Standing Mother and Child*, late 1950s or early 1960s, stone, 12.5 x 5.25 x 4.75 in (31.8 x 13.3 x 12.1 cm), unsigned.

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

Provenance: Ex Collection of Mr. Gerry Moses; Bequeathed to Ms. Barbara Mercer, Toronto; Estate of the above.

Between 1953 and 1963 over twelve hundred Inuit from Canada's Eastern Arctic were sent south for tuberculosis treatment at the Mountain Sanatorium in Hamilton; some spent years there completely cut off from their families back home. A good number of patients made carvings as occupational therapy; most of these carvings were sold at fairly low prices in the hospital shop, with most of the proceeds going to the patients to use as spending money, but a number were retained as a collection. The Art Gallery of Hamilton mounted a fascinating exhibition titled *Carving Home: The Chedoke Collection of Inuit Art* in 2017, showcasing many of the best and most interesting works. It is difficult to make artist attributions for unsigned Sanatorium pieces; many of the artists were "first timers" and virtually all the works were carved in the same stone quarried in southern Canada.

This sculpture is surely one of the masterpieces to have been created at the Sanatorium, probably in the late 1950s or early 1960s. The carving style is quirky and naïve, but *Standing Mother and Child* is an absolutely brilliant image – stoic and powerful – even fierce – and strikingly modern. We are reminded of the idiosyncratic style of the Clyde River sculptor Solomonie Tigullaraq, whose works were showcased in a First Arts solo exhibition in 2020. Great stuff – really terrific.



29 POSSIBLY ISA OOMAYOULOOK (1915-1976) m., INUKJUAK (PORT HARRISON), *Man Inflating an Avataq (Sealskin Float)*, late 1950s, stone and waxed string, 3.5 x 3.23 x 4.25 in (8.9 x 8.2 x 10.8 cm), unsigned.

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

Provenance: Ex Collection of Mr. Gerry Moses; Bequeathed to Ms. Barbara Mercer, Toronto; Estate of the above.

Oomayoulook was a prolific Inukjuak carver in the very early 1950s. He probably carved more of the curious Inuit "totem poles" than any other artist; in later years he typically carved figures of hunters in various pursuits. *Man Inflating an Avataq* is quite similar to several seated figures known to be by or attributed to this artist. It's a charming work, generous in proportions despite its small size; the sealskin float is not the only thing that looks well inflated! The avataq is a float made from the skin of an entire seal; it is attached to a harpoon line and used when hunting large marine mammals.

31 UNIDENTIFIED ARTIST, EASTERN CANADIAN ARCTIC, *Mother and Child, with Water Pail and Scoop*, late 1950s or early 1960s, stone, antler, and waxed string, 10 x 5 x 4.75 in (25.4 x 12.7 x 12.1 cm), unsigned.

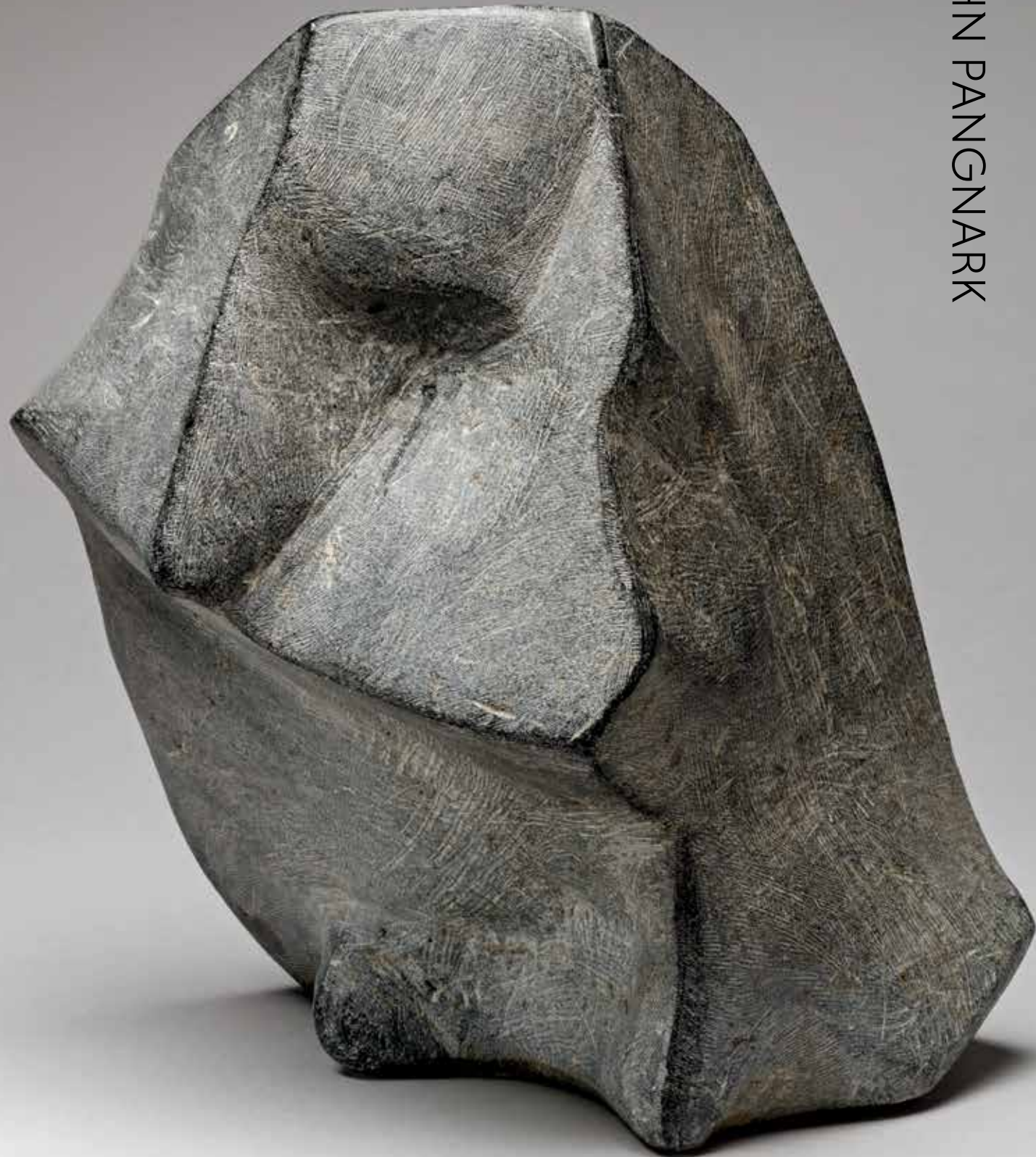
ESTIMATE: \$2,000 / \$3,000

Provenance: Ex Collection of Mr. Gerry Moses; Bequeathed to Ms. Barbara Mercer, Toronto; Estate of the above.

This *Mother and Child* is another astonishingly fine sculpture carved at the Hamilton Sanatorium. Probably also dating from the same period of the late 1950s or early 1960s as lot 30, it must surely be the work of an accomplished sculptor and not a talented beginner. In stark contrast to the previous lot, where the figure looks like a warrior-mother girded for battle, this beautiful sculpture speaks of roundness and fullness and well-being. It is classic and superb.



JOHN PANGNARK



When we offered the sublimely beautiful *Figure* by John Pangnark from c. 1973-74 last December, little did we know that we would be able to offer so soon another great masterpiece by the artist. We are honoured to present *Figure in Motion*, almost surely dating from the same period c. 1973-74, the pinnacle of Pangnark's career. These two sculptures, separately and together, leave us truly in awe of Pangnark's artistry, and full of admiration for the subtle breadth of his vision.

Figure is remarkable for its purity of form, its delicacy of line and contour, its sensuous texture, and its sense of gentle dance-like movement. *Figure in Motion* is subtly yet decidedly different in its mood, its sense of movement, and even its execution. It should also be mentioned that while *Figure in Motion* is only an inch taller than *Figure*, it is greater in the other two dimensions, giving it almost twice the mass.

Figure in Motion is distinguished by a palpable sense of exuberance – and believe us, this is not a word we ever expected to use to describe a work by Pangnark. The figure dips and sways as we move around it – up and down and side to side – almost as if it were Pangnark's answer to Manasie's astonishing *Drum Dancer!* (Lot 7). The sculpture's planes and lines jut and gesture and meander – it's sensuous, but almost in a jazzy way. The treatment of the surface textures too is energetic rather than silky.

Needless to say, Pangnark endowed this figure with his trademark ultra-minimalist facial features. After all, we wouldn't have expected him to get completely carried away...



32 JOHN PANGNARK (1920-1980), ARVIAT (ESKIMO POINT), *Figure in Motion*, c. 1973-74, stone, 10.25 x 7.5 x 9 in (26 x 19.1 x 22.9 cm), signed: "ꐱꐱꐱ".

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

Provenance: Collection of Leon Lippel, Montreal; Galerie Elca London, Montreal; Private Collection, USA. Note: Leon Lippel was a pioneer art dealer in Canada, selling African, Oceanic, and Pre-Columbian art as well as Inuit. His keen eye recognized the importance of artists such as Pangnark and Karoo Ashevak, so it is significant that he kept this work for his personal collection.

HAIDA RECORDER

33 UNIDENTIFIED ARTIST, HAIDA, *Recorder (Flute)*, c. 1845-1865, argillite and bone, 15 x 2 x 2 in (38.1 x 5.1 x 5.1 cm). Affixed to the lower rear side is an old rosette-shaped paper label bearing indistinctly inscribed numbers.
ESTIMATE: \$25,000 / \$35,000
Provenance: A Private Collection, California; A New York Collection.

Haida recorders are among the most beautiful and elegant argillite works carved by the Haida, and they are also perhaps the rarest, with only some two dozen examples known to be held in public collections in Canada, the U.S. and Europe. Haida recorders are often called “flutes”; however most are designed to be played vertically and only a very few examples are actually cross-blown transverse instruments. The first documented reference to argillite “flutes” occurs in 1852 (Drew and Wilson 1980:186), and suggests that production was in full swing by then and likely began in the 1840s. The attributes and iconography of the Haida recorder style vary considerably and can include: a supine eagle, often with one or more crouching frogs facing it; usually six (sometimes fewer) finger holes; an inset lead alloy or pewter mouthpiece and foot; metal, ivory, or bone inlay; carved rosettes, tobacco leaves, and other decorative elements.

Even among Haida argillite recorders, this fine example with its highly unusual imagery is very rare. The mouthpiece displays a highly idiosyncratic depiction of an octopus that has captured a hapless human in European garb in its tentacles (rather than the much more typical figure of an eagle, which is usually found at the top end). A second human figure, in a quite acrobatic frog-like supine position, lies at the foot of the recorder; in other words, he stands in for one of the usual frogs. The underside is highly ornamented, featuring unusual grooved and feathered bands at the top (behind the octopus), rosettes and stylized sunburst patterns, as well as tobacco leaves and frond-like leaf shapes. The lovely decorative elements, as well as the European style and clothing of the human figures, suggest a date of production that overlaps with those of Haida ship panel pipes and Western-style tableware.

Special mention should be made of the figure of the octopus and its “victim”: it is a brilliant and quite humorous scene. The octopus has an almost human face, with large eyes, a tiny nose (!), and a roaring mouth that is, of course the end of the voicing mouth or the “window” of the instrument. Its human captive – nicely decked out in a uniform jacket – does not seem the slightest bit perturbed by his predicament. This recorder is one of the finest and absolutely the most charming we have seen.



Carved in the style of the large cedar poles created by Haida artists for village display of family crests, this one includes a hole at the bottom, suggesting that it was meant to represent a house entry pole. Like most NW Coast models, it may or may not be based on an original cedar pole carving. The straight back of the pole is hollowed out, in this case to lighten the sculpture. Full-size cedar poles were hollowed out for the same reason, as well as to minimize the checks or cracks that form as the surface dries in varying weather conditions.

Three large figures are represented, in each of which the heads are as large as the bodies, a common characteristic of monumental Haida totem poles. At the top is a beaver with a stack of five 'hat rings', or *skil*, extending up between its ears. Woven rings like these atop a spruce root hat are indicative of high status in Haida culture. The beaver's four feet are drawn up in front of its body, and the scaly tail stands upright between the hind legs. The next figure is most likely a bear, with its tongue extending over its lower lip. Its hind feet are tucked behind what appear to be the ears of the bottom figure, just as the bear's ears overlap the hind feet of the beaver above it. The bottom figure is a whale, which wouldn't naturally feature upstanding ears of this type, but the artist included them out of context to match the other figures. The whale's forehead includes a round blowhole, with its dorsal fin extending up between the forelegs of the bear as far as the front feet. On either side of the whale's snout are mammal-like drawn-up legs, the feet hidden behind the snout and fin-like extensions coming down from its elbows. These also appear out of the ordinary. Beneath the cut-through hole is the whale's double fluked tail, which is seemingly connected to what looks like drawn-up hind legs, another feature incorporated out of context to reflect the composition of the other figures. The integral base of the pole is not a separate piece as is often the case, but is carved out of the original piece of argillite along with the various figures.

Steven C. Brown

34 UNIDENTIFIED ARTIST, HAIDA, *Early Model House-Entry Totem Pole*, c. 1870-80, argillite, 17 x 2.5 x 3.25 in (43.2 x 6.3 x 8.3 cm), unsigned.

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

Provenance: A British Columbia Private Collection.



HAIDA-STYLE PIPE

Carved in a particularly long, narrow format, this pipe includes nine figures, all perched upon or wrapped around the long stem of the pipe. The bowl of the pipe turns up between the heads of two figures at the wider end of the composition. The figure at that end is most likely a bear, its head incorporating the pipe bowl and its hands, feet, knees and elbows at the bottom of the composition below the pipe bowl. Behind the bear is a human figure crouched on its feet, with its hands grasping the pectoral fins of a whale that is facing him, the man's tongue held in the whale's mouth. Crouched on its haunches behind the whale, its forefeet on what would be the whale's shoulders, is another bear. Behind the bear is a reclining man, his knees drawn up toward his chest, which is part of the stem of the pipe. Directly above the man's head is the head of a raven, its tongue connected to the back of the crouching bear's head. The raven's wings are swept back along the pipestem. Right behind the raven is most likely a wolf, its ears folded down on its head and its four feet and big bushy tail curled into spiral forms. Lying on its back beneath the rear end of the wolf is a strange looking figure of unknown identity. It has paired ear-forms on the back of its head, and its front feet are wrapped around its protruding snout, its hind feet held up against the rump of the wolf. The last figure is a man, laying on his belly with arms arched up behind him with his hands touching the previous figure's double ears. The man's head is upright, facing away from the rest of the pipe, its mouth forming the opening at the end of the pipe stem. The use of formline embellishment on the pipe is minimal, but it exhibits an early style that helps to date the pipe to the 1840s.

Steven C. Brown



35 UNIDENTIFIED ARTIST, HAIDA, *Haida-Style Pipe*, c. 1840s, argillite, 2.25 x 14 x .75 in (5.7 x 35.6 x 1.9 cm), with custom made metal display stand: 4.5 x 14.5 x 1.25 in (11.4 x 36.2 x 3.2 cm).

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

Provenance: A British Columbia Private Collection.

SKULL RATTLE



Rattles made in various manifestations of “skullness” were made by the Kwakwaka’wakw, Nuxalk, and other Northwest Coast peoples. Among the Kwakwaka’wakw they were used by ritualists known as ‘*heliga*’ whose task it was to look after and control the Hamatsa dancers to keep them from attacking the uninitiated of the village. The sound of the rattles is said to calm the wild aspect of the Hamatsa dancers. Through time, the skull-like appearance of these rattles sometimes became diluted into mask-like faces of a more general appearance.

Steven C. Brown

36 UNIDENTIFIED ARTIST, POSSIBLY KWAKWAKA’WAKW, *Skull Rattle*, c. 1880, wood, cedar bark, and metal, 4 x 4.25 x 7.5 in (10.2 x 10.8 x 19.1 cm), inscribed in black ink in an unknown hand with an accession / registration number (?), “MKW-1-P”.

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

Provenance: Collected by George T. Emmons in the late 19th century; Ex Collection Denver Art Museum, Denver, CO, Cat. No. 1937.1555; A New York Collection.

RAVEN RATTLE



Raven rattles as a group are a type of bird-form rattle with traditional subsidiary figures that vary but little between northern Northwest Coast groups. This example contains all the basic images regularly seen among raven rattles: a central raven image, a subsidiary figure (usually but not always human) facing upward on the back of the raven, the raven’s tail raised up and featuring a long-beaked bird facing forward, a formline face on the breast of the raven that features a hooked nose, and in some cases a frog appearing between the man’s mouth and the tail-bird’s beak.

Simultaneously, this rattle exhibits some substantial variations from the most typical forms. The raven’s head, for example, attaches to the neck at the level of the red ‘ears,’ where in older examples the neck meets the back of the head itself. The face on the breast of the raven does not follow the typical formline construction, instead including only the two pairs of ovoids and separate nostrils and lips, without the usual formline joinery between them. The frog is unusually large, and lacks the definition of its legs and feet. The raven’s neck is long, but the body and wings are uncommonly short and not as widely developed as is often the case. Nonetheless this rattle exhibits an established history of use in the patinas of its surface, appearing most often in conjunction with a frontlet headdress and a high-status robe in what is sometimes called the ‘Peace Dance,’ performed at gatherings to demonstrate the peaceful intentions of the ritualists involved.

Steven C. Brown

37 UNIDENTIFIED ARTIST, NORTHERN NORTHWEST COAST, *Raven Rattle*, c. 1890-1900, polychrome wood, 4.75 x 12.25 x 3.5 in (12.1 x 31.1 x 8.9 cm).

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

Provenance: Ex Collection Denver Art Museum, Denver, CO; A New York Collection.

Attributed to one of the most prolific makers of bent-corner containers on the entire coast, Captain Richard Carpenter, this small jewel of a box must have been made to contain something special. The lid is made in the form used for boxes to be carried outdoors or in canoes, quite a few historical examples of which are identified as tool boxes. The lid fits down over the sides just slightly, but enough to cause rain or ocean spray to trickle down the outside and not creep into the box by capillary action under a typical box lid with a flat top and a rim on the inside of the container. The form of the box may represent the protection afforded to elevate esteem for the value of the contents.

The painted and relief-carved designs that surround the box are composed in the classic Heiltsuk style of Captain Carpenter, incorporating many round ovoids with small, highly eccentric inner ovoids. The artist was one of several nineteenth-century Heiltsuk artists who maintained some of the characteristics employed by earlier generations in that area, leaning toward thinner formlines, wide open negative areas and the use of parallel line dashing in secondary design elements. As small as this box is, the designs are quite complex, and the relief carving reflects the difficulty of working in that scale. The box seems to have experienced a lot of usage in its day, judging by the somewhat roughed-up surface. The blue pigment, known in many cases for being fugitive in terms of longevity, is rather complete and visible here, and may have been repainted at some point.

The designs are hard to identify with certainty, but there seem to be birds and sea creatures represented on the four sides, their specific identities being too abstract to pin down without inside information from the original owner.

Steven C. Brown



38 ATTRIBUTED TO CAPTAIN RICHARD CARPENTER (DU'KLWAYELLA) (1841-1931), HEILTSUK, *Lidded Box*, late 19th century, cedar wood, paint, 4.5 x 6.25 x 6.25 in (11.4 x 15.9 x 15.9 cm).
ESTIMATE: \$4,000 / \$6,000
Provenance: A Private British Columbia Collection; A New York Collection.



39 UNIDENTIFIED ARTIST, TLINGIT, *Hollow Back Model Totem Pole*, late 19th century, polychrome wood, 18 x 4.25 x 3.5 in (45.7 x 10.8 x 8.9 cm).

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

Provenance: The Inuit Gallery, Toronto; Acquired from the above by the present Private Collection, Toronto in 1999.

This model pole is unusual for its shallow relief-carved style. The depth to which the figures are carved leaves the figures comparatively flat, with no protruding beaks or noses, etc. Nonetheless the figures are expressive, and they wrap around the curve of the pole to nearly half the diameter. This gives the pole some heft and a feeling of strength.

The three figures from the top are a raven or crane, a human image, and at the bottom an uncertain image with some references to a shark or dogfish. This figure lacks the usual high dome of the shark/dogfish forehead, instead showing a short forehead embellished with two short U-shapes above the eyebrows. Shark/dogfish iconography appears in the steep arch of the mouth and the three gill slits between red features on each cheek. The final identity is most likely a shark or dogfish, despite the unusual representation.

The figures are carved in a late nineteenth century Tlingit style, referring to both the sculpture and flat design. Sculptural traditions have often survived more intact than two-dimensional styles, and this is reflected in this pole. The faces show a fair degree of adherence to Tlingit-style face sculpture of the historic period, while the designs on the wings less accurately represent the established formline tradition.

The back of the pole is a half cylinder in cross section, and the bottom figure is set back from the outer level of the two upper figures. This unusual feature is impossible to explain with certainty and is not ordinarily present in the totem pole tradition, in either models or full-size. Perhaps the bottom figure necessitated a change from the original plan, moving the surface back to accommodate the carving of a different image in that position on the pole. Or perhaps the change in level has symbolic significance, separating the shark/dogfish from the worlds of the bird and human.

Steven C. Brown

40 UNIDENTIFIED ARTIST, TLINGIT, *Model Totem Pole*, 1899, wood, 14.75 x 3 x 2 in (37.5 x 7.6 x 5.1 cm), measurements reflect dimensions without custom made metal base, inscribed indistinctly "Lor[i?]n / [???lf] / L [Q?]", inscribed in pencil in an unknown hand, "Juneau / 1899".

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

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

The carver of this model has taken the opposite approach to the previous example. Here full sculptural depth is the recipe for each of the figures, filling the space completely from front to rear. The back of the top figure, a large bird, is rounded from side to side on the head, the body, and the tail. The lower figures are flattened off on the back side to side. The main bird-like figure has no typical beak, but may represent this artist's vision of a thunderbird. The lower figures appear to represent a humanoid bear with raised forefeet and at the bottom another mammal, possibly a land otter, also with raised forefeet featuring some fine piercing.

Tlingit carving style in general sculpts figures in or close to being in the round, with some overlaps from figure to figure. The carver of this pole has carried the full round approach farther than many others. Here there is no overlap between figures, and the back is fully rounded out only on the bird figure at top. The two lower images are minimally flattened off on the back, but the heads and projecting limbs are all full 3D sculptural, not relief-carved, creating a dynamic form with lively silhouettes.

Steven C. Brown

Although the inscription is indistinct and incomplete, the second name appears to be "Rudolf," which is an alternate spelling for the family name of the Tlingit carver James Rudolph (1858-1933), who was a prominent and influential artist in Juneau. It is quite possible then that this pole was carved by a member of the Rudolph family, if not by James himself.



Mary Sanaaq is an artist whose work we have come to appreciate from personal experience over the years, but sadly very little is known of Sanaaq's life and career. We know that she was married to the well-respected camp leader, hunter, entrepreneur, and occasional carver Markusi Papiगतok (1906-1971). She was not prolific; only a handful of works are known to be held and documented in public collections, including a sculpture in the Sarick Collection at the AGO and one at the Canadian Museum of History, both dating from c. 1955-56. The Sarick example, like the present work, is exceptionally fine and quite imposing; two other lovely smaller sculptures have been sold at auction in recent years (Walker's 2013 and 2016).

It is worth repeating that 1950s Salluit sculpture is one of the great artistic flowerings in the history of Inuit art, and that fully half of Salluit artists were women. We continue to be astonished by the quantity of lovely sculptures that were carved in this tiny community in the space of a few short years, including a surprising number of truly great masterpieces (for example see First Arts Auction, December 2020, Lot 25). Sanaaq's sculpture absolutely ranks among the finest of these.

Like many of her Salluit peers Sanaaq's favourite subjects were maternal scenes; *Mother with Two Children* is arguably her most iconic work in this vein. The image is monumental yet engaging; robust yet delicate in its details; sophisticated in its handling of sculptural form yet possessing homespun charm. The woman's powerful legs and the impressive sweep of her *amautiq* flaps lend strength and stability to the composition, giving way gradually to smaller volumes and details that culminate in the exquisitely rendered head of the young mother. The bulging sculptural forms of the hood, pouch and rear flap of the parka dominate the back of the sculpture, while the front view offers something entirely different and remarkable: a cascade of curved "embracing" gestures and shapes in the form of arms, braids, front flap, and legs.



41 MARY SANAAQ PAPIGATOK (1910-1987), SALLUIT (SUGLUK), *Mother with Two Children*, c. 1955-58, stone, 10.75 x 6.5 x 9 in (27.3 x 16.5 x 22.9 cm), inscribed with artist's disc number and signed: "E91104 / MARY".
ESTIMATE: \$20,000 / \$30,000
Provenance: Marion Scott Gallery, Vancouver; An American Private Collection; Galerie Elca London, Montreal; Acquired from the above by the present Private Collection, Europe.
Exhibited: Marion Scott Gallery, Vancouver, *Marion Scott Gallery at 30: 65 Masterpieces from the Canadian Arctic*, Oct.-Nov. 2006.

MARY SANAAQ PAPIGATOK



JOHN TIKTAK



We know of only one other work by Tiktak depicting a figure holding a bowl or dish: *Woman with Bowl* from 1963 in the TD Bank Collection, a seated figure dating from about five years earlier. Aside from the fact that the two works are rather similar in subject matter and equally enigmatic in both form and meaning, they could hardly be more different in style. The earlier figure, elegant and almost Henry-Moore like in its style and pose, might be serving or offering food. *Standing Figure with Vessel*, on the other hand, is rugged and stark; it is perhaps Tiktak's most roughly hewn sculpture. We don't know if this standing figure is making an offering or begging. Interestingly, *Standing Figure with Vessel* does visually echo the earlier work, but both works play visual tricks with the viewer. In the early work, the woman's arms are at her sides so that the bowl floats in front of her; in this later sculpture, the figure's arms and hands actually form the vessel shape.

Despite the overall ruggedness of this sculpture's form, it possesses one of the most beautifully expressive faces that Tiktak ever created. Given the overall proportions of the figure, is it possible that it depicts a child, or a physically diminished elder? This sculpture is an eloquent reminder of the fact that Tiktak's art is profoundly moving not only because of its forms but also because of its sense of humanity.

42 JOHN TIKTAK, R.C.A. (1916-1981), KANGIQLINIQ (RANKIN INLET), *Standing Figure with Vessel*, c. 1967-69, stone, 7.75 x 4.75 x 4 in (19.7 x 12.1 x 10.2 cm), signed: "ŊC".
ESTIMATE: \$12,000 / \$18,000
Provenance: Alaska Shop, Chicago; A Chicago Private Collection; Walker's Auctions, Ottawa, May 2018, Lot 178; A Montreal Private Collection.

TUNA IQULIQ



Tuna Iquliq's *Head* from 1964 is arguably the finest of the small heads and faces that Tuna carved in the years 1963-65. Although not as large or imposing as the monument *Head* offered in the May 2019 First Arts auction (Lot 48), it has its own powerful sculptural presence.

Comparisons with contemporaneous heads by Iquliq's Rankin Inlet peer John Tiktak are instructive. Tiktak's heads from this period are marked by their refinement and cool elegance (see First Arts, December 2020, Lot 16); a "brutalist" *Head* by Tiktak from 1964 is such an outlier that we would suggest that he was probably influenced by Iquliq and not the other way around! (see Swinton, 1972/92, fig. 648). We would argue that the style of Iquliq's work c. 1964 predates the "cruder" carving style of Tiktak by several years.

Like many of the works by the great masters of Keewatin sculpture, *Head* transcends the aesthetic canons of Inuit art. If we knew nothing about Inuit art and were shown this sculpture, we would likely look to early twentieth century European art to discover the name of the maker. In the absence of Inuit cultural identifying characteristics, this remarkable visage seems strikingly "modern" to our eyes. Outstanding.

Tuna (Toona) Iquliq was born in the region of Baker Lake, but lived in Rankin Inlet in the early-mid 1960s, which is where he began carving before his return to Baker Lake around 1970. Tuna developed a strong personal style and was featured in numerous exhibitions and publications already in the mid 1960s. Quickly establishing himself as an important Baker Lake artist after 1970, he was one of three sculptors chosen for the 1976 Art Gallery of Ontario exhibition *The People Within*, which featured the art of Baker Lake's most important artists. Tuna carved steadily until his death in 2015.

43 TUNA IQULIQ (1934-2015) m., QAMANI'TUAG (BAKER LAKE), *Head*, c. 1964, stone, 7.75 x 5 x 3.5 in (19.7 x 12.7 x 8.9 cm), signed and inscribed with artist's disc number: "Δdc / E2167".
ESTIMATE: \$5,000 / \$8,000
Provenance: Private Collection, Ottawa.

CHARLIE UGYUK



44 CHARLIE UGYUK (1931-1998), TALOYOAK (SPENCE BAY), *Wrestling Demons*, mid-late 1980s, stone and antler, 11.75 x 13 x 6.25 in (29.8 x 33 x 15.9 cm), unsigned.
ESTIMATE: \$7,000 / \$10,000
Provenance: Private Collection, Toronto.



Shamanic and demonic imagery dominated Ugyuk's art – and his life – for at least the last dozen years of his life. The main Janus-faced figure almost surely depicts a demon; whether or not the smaller figure is another demon or a human (likely a shaman) is open to interpretation. Our guess is a shaman because its facial features, while grotesque, are essentially human. It is also quite possible that the human figure represents Ugyuk himself; he long “wrestled with” the personal demons of alcohol and violence. The demonic figure freely mixes animal, human, and Satanic attributes; Christian (or more specifically anti-Christian) imagery appears regularly in Ugyuk's works of this type. [1] And interestingly, like many of Ugyuk's demon subjects, the large figure possesses a strangely infantile or Cupid-like quality as well. It's strong stuff, yet it is strangely compelling. We would be remiss if we did not point out the brilliant manner in which the antler tail supports the figure and visually echoes the demon's raised arm.

1. Darlene Wight calls it his “fire-and-brimstone” imagery in her *Netsilik* catalogue (p. 104).

ABRAHAM ANGHIK RUBEN



45 ABRAHAM ANGHIK RUBEN, O.C. (1951-), PAULATUK / SALT SPRING ISLAND, B.C., *Tupiluk*, 1977, stone and antler, 12.75 x 23 x 11.25 in (32.4 x 58.4 x 28.6 cm), signed and dated: “A.A. ANGHIK © 1977”.
ESTIMATE: \$6,000 / \$9,000
Provenance: The Pollock Gallery, Toronto; Acquired from the above by Mr. Gerry Moses, 8 Aug 1978, accompanied by a copy of the original receipt; Bequeathed to Ms. Barbara Mercer, Toronto; Estate of the above.
Exhibited: Pollock Gallery, Toronto, *Abraham Anghik: Drawings and Sculpture*, 1977.



While today Anghik is one of the biggest names in contemporary Inuit art, this powerful sculpture was purchased at his first Toronto exhibition at the Pollock Gallery in 1977, a turning point in his career. (Interestingly, Jack Pollock was also the first gallerist to champion the works of Norval Morrisseau). With *Tupiluk* we can already see that Anghik's inspiration is Pan-Arctic; he had absorbed Alaskan Eskimo and even Northwest Coast motifs, and for this work he was casting his eye at Greenlandic imagery and perhaps the sculptures of Eli Sallualuk from Puvirnituq. A *tupilak* is an avenging monster created by a shaman to do battle against enemies or evil spirits (see Lots 129, 130). The artist's interest in the spirit world was born despite his residential school experience. Residential schools taught reading, writing, and arithmetic but deprived their students of their native languages, cultures, and history. Many former students made a point of studying everything they could find about Indigenous culture to fill the void left by their formal education. For Anghik it drove him to cast a wide net for inspiration, which he literally “transformed” into something new and totally unique. *Tupiluk* is a complex, bold, and unsettling creation.

JOSEPHIE POOTOOGOOK



46 JOSEPHIE POOTOOGOOK (1887-1958) m., **PRINTMAKER: KANANGINAK POOTOOGOOK, R.C.A.** (1935-2010) m., KINNGAIT (CAPE DORSET), *Joyfully I See Ten Caribou*, 1959 #29, linocut and stencil print, 21/50, 12 x 17 in (30.5 x 43.2 cm).
ESTIMATE: \$5,000 / \$8,000
Provenance: Private Collection, Yukon Territory.

Like Niviaqsi (see lot 12), Pootoogook was approached by James Houston to gain community support for the budding printmaking program in Kinngait. Fifteen of the forty prints in the 1959 collection were based on designs by these two artists. In her article in the Summer 1975 edition of *Canadian Forum*, Dorothy Eber described that the printmakers Osuitok Ipeelee, Kananginak Pootoogook and Iyola Kingwatsiak "all gave colourful accounts of what they claimed was the first print, *Joyfully I See Ten Caribou*, a combination lino cut and stencil" (p. 31). That claim has since been disputed but the print still stands as one of the finest and enduring icons of the inaugural Cape Dorset collection. Here, warm grey stenciled areas denote the man's parka and frame the dense black linocut elements that describe the hunter's friendly and confident visage. We are captivated by his smiling eyes and carefully delineated toothy grin. The emphatic gesture of his hands, a signal to his fellow hunters that he has spotted caribou, are turned out to expose his palm lines, which beautifully mimic the shapes of antlers.

47 PARR (1893-1969) m., **PRINTMAKER: IYOLA KINGWATSIK** (1933-2000) m., KINNGAIT (CAPE DORSET), *Hunter Hauling a Seal*, 1966 #2, stonecut print, 45/50, 19.75 x 25 in (50.3 x 63.5 cm).
ESTIMATE: \$1,500 / \$2,500

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

After spending his formative years living a traditional life on the land, only beginning to produce graphics after an accident rendered him unable to hunt, the untrained Parr approached art making with an uninhibited spontaneity. Parr's bold, gestural drawing style can be felt with intensity in the present print, *Hunter Hauling a Seal* of 1966. While his distinctive visual language seems incredibly automatic, we can easily read Parr's intention for this scene: a remembrance of a successful hunting trip. Parr constructs his fortunate hunter with a powerfully forward stride. The figure's raised head, the graceful swell of his hunched back, and especially the suggestion of the weight on his front leg, all indicate his advancing movement. Even the captured seal seems to fly behind the hunter, lifted horizontally like a celebratory flag as he treads forward. As the movement is actually suspended, our eyes have the leisure to explore Parr's forms and the frenetic, wiry lines of the body of Parr's hunter and seal. We note the pitch-black circle with a nose depicted in profile, which appears in only a handful of other works by the artist. Its inclusion is a powerful one that focuses our gaze at the centre of the action.



48 KIAKSHUK (1886-1966) m., **PRINTMAKER: IYOLA KINGWATSIK** (1933-2000) m., KINNGAIT (CAPE DORSET), *Family of Whales*, 1961 #10, stencil print, 2/50, 19 x 25 in (48.3 x 63.5 cm).
ESTIMATE: \$1,800 / \$2,200

Provenance: Private Collection, Australia.

While this print is called *Family of Whales*, the beasts presented resist any easy identification. We note that only one of the creatures, the smallest of the six figures, has any whale-like attributes. The others dance about the page with seal-like bodies and birds' heads. Regardless of their perplexing shapes, Kiakshuk's creatures have an easy fluid form that is most attractive. The general softness achieved in the stencil process keeps the forms gently modeled to suggest that these creatures have a sense of volume. The tonal variation of the inks presents the sense that their grey bodies shimmer and glisten while they swim.





This may well be the largest, most monumental sculpture Tatanniq ever created. Tatanniq typically carved on a much more modest scale; in their size and even their themes, many of his small and medium-size carvings have a sense of quiet intimacy more akin to the works of female Baker Lake artists such as Miriam Qiyuk, Yvonne Kanayuq, or Nancy Pukingnak, rather than the larger, more muscular compositions of Barnabus Arnasungaaq, Peter Sevoga and Tuna Iquliq. *Mother with Two Children* proves that Tatanniq, at least two decades older than most of his male peers, could create monumental sculptures with the best of them when he chose.

Mother with Two Children is a veritable boulder of a work, but even on a scale that rivals the largest compositions of Arnasungaaq, Tatanniq manages to achieve a timeless sense of calm and stillness, rather than the rhythmic movement, power, and energy that characterizes large Baker Lake sculptures. We can easily imagine a similar subject by the artist made to be cradled in one's hands, so it is quite an achievement in itself that nothing seems "lost in translation." The inevitable flaws found in a stone of this size led Tatanniq to spend less time on the details of surface finish, but the clarity of the artist's vision and the crispness of his volumes and lines still shine forth. *Mother with Two Children* is a glorious sculpture, a truly iconic Baker Lake masterpiece.

We know of no other sculptures of this size by the artist. Works by Tatanniq that begin to approach the scale of this work are *Mother and Child* from 1970, *Woman* from 1973, and *Mother and Two Children* from the early 1970s (see references).

GEORGE TATANNIQ



49 GEORGE TATANNIQ (1910-1991), QAMANI'TUAQ (BAKER LAKE), *Mother with Two Children*, mid 1970s, stone, 14.5 x 14.25 x 12.5 in (36.8 x 36.2 x 31.8 cm), signed: "CCσ".

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

Provenance: Acquired from Boris Kotelewetz, Baker Lake in the 1970s; Private Collection, Toronto.

YVONNE KANAYUQ

Although Yvonne Kanayuk is considered to have been one of the most important Baker Lake female sculptors in the late 1960s and 1970s, there is virtually no documented information on her life. We know that she submitted two works to the sculpture competition organized in 1970 by the Canadian Eskimo Arts Council; that her work has been shown in at least twenty-five exhibitions; and that it is held in at least a dozen public collections including the National Gallery of Canada, the Winnipeg Art Gallery, and the Art Gallery of Ontario. Kanayuk carved family groups almost exclusively; the majority of her mostly small-scale carvings depict children of various ages clustered around the seated figure of a mother.

Mother with Three Children is the largest and most imposing example of Kanayuk's that we have ever seen. Many if not most of the artist's carvings would fit comfortably in one's hand, and the best of these have a delicacy and intimacy fitting to that scale. We are happy to report that Kanayuk's artistic sensibility works beautifully when scaled up, at least in the case of this superlative sculpture. *Mother with Three Children* is an iconic work in the finest Baker Lake tradition. It is easily as impressive as the finest sculptures by Kanayuk's female peers such as Miriam Qiyuk, Nancy Pukingrnak, Marie Kuunnuaq, and Victoria Mamnguqsualuk, and it certainly rivals contemporaneous works by Peter Sevoga, Mathew Aqigaaq, George Tatanniq and other of her male peers. *Mother with Three Children* achieves monumentality both literally and metaphorically; it has the air of a religious image, as if the subject matter were *Madonna with Three Children*.



50 YVONNE KANAYUQ ARNAKYUINAK (1920-1998), QAMANI'TUAQ (BAKER LAKE), *Mother with Three Children*, c. 1973-75, stone, 10.25 x 8.5 x 5 in (26 x 21.6 x 12.7 cm), inscribed with artist's disc number and signed: "E2241 / ba.ʌ".
ESTIMATE: \$10,000 / \$15,000
Provenance: An Ottawa Collection.



51 LUCY TASSEOR TUTSWEETOK (1934-2012), ARVIAT (ESKIMO POINT), *Family Group*, c. 1980, stone, 5.5 x 6.75 x 2.75 in (14 x 17.1 x 7 cm), unsigned.
ESTIMATE: \$3,000 / \$5,000
Provenance: An Ottawa Private Collection.

Family Group is a masterpiece of Tasseor's mid-career style. Carved in an incredibly hard, heavy stone that feels like a piece of metal ore, it must have presented Tasseor with a huge technical challenge. The artist, whose love of the shapes and properties of natural stone is well known, usually let intuition be her guide in these things. For Tasseor, part of the process of carving each sculpture was deciding what to work and what to simply leave alone. In many of her sculptures the stone is fully worked and finished; in others, some of the stone's shape and surfaces is left pretty much alone; in a few, the raw stone becomes a major part of the composition. *Family Group* is one of the great exemplars of the latter category. To our eyes it is one of most evocative and poetic of Tasseor's works from any period of her career. It is reminiscent of two of her masterpieces from c. 1975: *Faces Emerging from Stone* and *Head Cluster*, both illustrated in Norman Zepp's *Pure Vision* catalogue (39, 40).



52 JOHN KAVIK (1897-1993), KANGIQLINIQ (RANKIN INLET), *Cluster of Faces*, early-mid 1970s, stone, 6.75 x 10.5 x 8 in (17.1 x 26.7 x 20.3 cm), unsigned.
ESTIMATE: \$4,000 / \$6,000
Provenance: A Toronto Estate.

Images of heads or faces are quite unusual in Kavik's oeuvre, certainly much less common than his depictions of single figures or mothers and children. We suspect that Kavik saw the multiple head compositions that his fellow Rankin Inlet sculptor John Tiktak had begun carving in the late 1960s and decided to try his hand at making them. He may also have become aware of similar works being carved in Arviat around the same time. *Cluster of Faces* turned out to be a very pleasing composition. The contrast between the relatively finished overall shape of the sculpture – the matrix – and the raw, gouged features of the faces themselves is dramatic and very effective. The style of the gouging is highly distinctive, and rare even in Kavik's oeuvre. The artist may have borrowed the concept but he made it very much his own. We are impressed.



Less monumental than the two great sculptures by this artist offered in our auctions of July and December 2020, *Mother and Child, Stretching a Kamik* offers us a perhaps more intimate portrait of Johnny Inukpuk's model and muse, his beloved wife Mary. In this period Inukpuk seemed almost obsessed with depicting Mary, with one or two children in tow, busily working at one chore or another – which is really rather sweet as obsessions go. We sometimes wonder if she might have actually posed for her husband! Mary seems particularly engrossed in this chore; her feet braced against the base of the stretcher, she leans back to exert maximum pressure as she pulls down on the boot. As always, her attention is focused on the task at hand rather than at the viewer.

As was his wont during this period, Inukpuk exaggerated the size of the woman's head and hands – and even her ears! – while once again lavishing attention on Mary's beautiful braids. As is typical with his best works of the early 1960s, Inukpuk formed the various large and small sculptural shapes of figure and clothing with clarity and strength. The overall composition is beautifully conceived, harmonious, and visually appealing from every angle.



- 53 JOHNNY INUKPUK, R.C.A. (1911-2007), INUKJUAK (PORT HARRISON), *Mother with Child, Stretching a Kamik*, c. 1964-66, stone, 14.25 x 9.5 x 7 in (36.2 x 24.1 x 17.8 cm), seemingly unsigned, signature possibly obscured by an old adhesive typeset label: "12 [torn] - 'WOMAN AND CHILD' / BY JOHNNY INUKPUK #E9-904 OF PORT / HARRISON".**
 ESTIMATE: \$18,000 / \$28,000
 Provenance: T. Eaton Company, College Street, Toronto; Acquired from the above by the present Private Collection, Toronto.

EARLY HAIDA-MOTIF PANEL PIPE



54 UNIDENTIFIED ARTIST, HAIDA, *Early Haida-Motif Panel Pipe*, 1830s, argillite, with metal stand, 3.25 x 7.5 x 1 in (8.3 x 19.1 x 2.5 cm) (measurements reflect dimensions without stand).

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

Provenance: A European Private Collection; Private Collection, Montreal.



This densely composed and highly pierced, five-sided argillite pipe is especially impressive considering its small size. Nine or ten closely interwoven figures occupy the space, each one carved in classic Haida style with an unusual amount of character apparent in their appearances. Starting at the center of the narrow side of the pipe, where the mouthpiece is in the top of a large thunderbird's head, the figures (in clockwise order) are: A frog standing on the breast of the thunderbird, a bear whose body passes through the thunderbird's wings, a human figure facing the bear whose human-like front feet are resting on the man's shoulders, the tip of the man's tongue caught in the bear's mouth. Behind the human figure is the large head of what may be a sea lion, with the bowl of the pipe in the top of its head. The lower jaw of the sea lion is overlapped by the head and wings of a small eagle. Below the eagle is another bear, its feet and forepaws drawn up close to its body. The bear's forepaws rest on the head of a human figure whose body and legs extend up toward the sea lion's head. The man's hands seem to be holding the hind flippers of the sea lion, and its body and legs extend along the bottom of the pipe to the feet of the next figure and bear number one. Beneath the head and body of the thunderbird that covers the mouthpiece is a humanoid bird image with wings and feet touching the feet of bear number one. This figure's head has a human nose and mouth, suggesting a mythological entity that is not readily identifiable.

Steven C. Brown

Haida-motif panel pipes first appeared in the early 1830s, developing quickly from the smaller and less structurally complex ceremonial pipes. This exceptional pipe is both very early and brilliantly executed, one of the very finest examples we have seen from any period. Relatively thick in cross-section and with an interestingly shaped profile, the pipe's imagery is complex and varied. Furthermore it is fully and expressively carved on every surface, and was obviously made to be held in the hand and admired from every conceivable angle. It is a masterpiece of the highest order.

WHALE PLATTER



55 UNIDENTIFIED ARTIST, HAIDA, *Whale Platter*, c. 1880s, argillite, 11.5 x 11.5 x 1.75 in (29.2 x 29.2 x 4.4 cm).
ESTIMATE: \$8,000 / \$12,000
Provenance: Collection of J.W. Carpenter, New Jersey; A New York Collection.



A large whale is shown curled up within the border of this shallow plate or platter, a round form sometimes referred to as a 'charger'. The whale is composed of a large head with a mammalian snout, a big pectoral fin made up of a long narrow ovoid and several U-shapes, a tail composed of a rounded ovoid and two U-shapes, and a wide, short dorsal fin extending to the rim from the long, curved line of the whale's backbone. The formline construction of the whale's head and body is composed in a style indicative of a period between about 1880 and 1900.

On the cross-hatched background between the whale and the rim of the plate swims a group of nine small whales or fish, representing either the offspring or the prey of the whale. On the bottom of the platter, lightly engraved into the surface, the image of a large octopus or devilfish is attacking two whales.

Steven C. Brown

The Haida revival period beginning c. 1880 brought a return to traditional forms, even if these were configured in new ways or combined with narratives. (Macnair and Hoover, 2002:94). Thus the crest-like figure of the whale is supplemented with the small fish or whales, while the back of the platter depicts a fanciful struggle among giant denizens of the deep.

Born in 1946 in Hydaburg, Alaska, Robert Davidson grew up in Old Massett on Haida Gwaii (Queen Charlotte Islands), B.C. The great-grandson of the famous Haida artist Charles Edenshaw, Davidson studied wood and argillite carving with his father Claude Davidson and his grandfather Robert Davidson Sr. Davidson then studied with Bill Reid, the most famous First Nations artist of his generation, in the late 1960s, just when Reid was rediscovering and reinterpreting 19th century Haida stylistic canons. In 1969 Davidson carved and raised a large totem pole for his home village of Old Massett, the first of many poles he has created. Steeped in his artistic and cultural heritage, Davidson has carved for and performed at numerous potlatch ceremonies. A member of the Haida Eagle Clan, Davidson's Haida name is *Guud Sans Glans* (Eagle of the Dawn). Davidson has received many public commissions, and awards include induction into the Order of Canada in 1996. Davidson's works have been acquired by virtually every major art museum in Canada; the Metropolitan Museum of Art owns his *Noble Woman Mask* of 2001. A superb craftsman, he has mastered every Northwest Coast art medium, and has in recent years begun exploring the more abstract elements of Haida formlines. In his paintings and large-scale aluminum and bronze sculptures, he has succeeded in fusing traditional and post-modern aesthetic sensibilities.

The art of Robert Davidson was the subject of a major solo exhibition at the Vancouver Art Gallery and the Canadian Museum of Civilization in 1993-94. The concluding words of Aldona Jonaitis's catalogue essay on Davidson and his art were these: "The optimistic smile of a mask, complementing a strength that inspires a profound and irresistible awe, can stand as a symbol of this contemporary master. Davidson embraces a multifaceted tradition of artists—anonymous as well as named, past, present and future—who powerfully disprove the myth of their disappearance" (p. 23).

This striking yet serene *S'gan Mask* is a classic example of a period in which Davidson was eagerly experimenting in a wide range of media: mask-making, relief sculpture, graphics and precious metal jewellery. Stylistically, with its harmonious combination of carving, painted formline designs, and added elements, it strongly resembles his *Dawning of the Eagle Too* from 1989 (*Eagle of the Dawn* catalogue p. 132), and *Dawning of the Eagle* from 1993 (illustrated on Davidson's website: www.robertdavidson.ca.) See also the somewhat later *Redtail Eagle Feathers* (1997) illustrated in the Vancouver Art Gallery 2006 catalogue *Raven Travelling* (fig. 35). The superb workmanship of *S'gan Mask* extends to the back of the mask, which is carefully hollowed out and fitted with a bite plate as a proper dance mask should be.

59 ROBERT DAVIDSON (GUUD SANS GLANS), C.M., O.B.C., (1946-) HAIDA, MASSET / WHITE ROCK, *S'gan Mask (Killer Whale Mask)*, 1990, carved and painted red cedar, cedar bark, feathers, and operculum, 26 x 12.75 x 7.25 in (66 x 32.4 x 18.4 cm), measurements reflect dimensions with cedar bark hair; inscribed with artist's stylized initials: "RD"

ESTIMATE: \$70,000 / \$100,000

Provenance: Potlatch Arts, Vancouver; The Red Cedar Gallery, Montreal; A Montreal Private Collection.

Exhibited and published: Retrospective exhibition (1993-94) at the Vancouver Art Gallery and the Canadian Museum of Civilization, Gatineau; Ian M. Thom, editor, *Robert Davidson: Eagle of the Dawn* (Vancouver: Vancouver Art Gallery/Douglas & McIntyre, 1993), p. 141.



ROBERT DAVIDSON



Few works by Andy Miki, whether from his early career while living in Whale Cove or made after his move to Arviat in 1969, are as large and imposing as *Arctic Hare*. Miki is probably best known for his small enigmatic or quirky animal carvings, but there were clearly times when he was moved to create larger works with true sculptural presence. Several important works come to mind from Miki's Whale Cove years, including *Dog* in the Canadian Museum of History collection, and *Caribou Head* in the collection of the Art Gallery of Vancouver (see references). Of the works that we are familiar with, only *Dog* is marginally larger than *Arctic Hare*. Miki seems to have carved fewer large works in Arviat; notable ones include two fine abstract sculptures from c. 1973, each titled *Animal Figure* (see references).

The style of Miki's Whale Cove sculptures is relatively "naturalistic" compared to works from his Arviat period, but it is clear that the artist's vision was already headed towards a quite radical stylization of form and minimalist detail. It is for this very reason that *Arctic Hare* is an impressive sculpture; carved in a naturalistic style it would simply have been a large bunny. In his essay in the WAG's *Eskimo Point/Arviat* catalogue, George Swinton famously declared that John Pangnark (Miki's fellow Arviat Minimalist) was "doubtlessly the Brancusi of the North." [1] We would humbly suggest that the honour should go to Andy Miki. Needless to say, Miki never knew of Brancusi; the striking, pristinely abstract, sometimes monumental and always charming animal forms he carved were completely his own invention, his gift to Inuit art.

1. The Romanian-French artist Constantin Brancusi (1876-1957) is one of the pioneers of Modernist European sculpture. His highly stylized abstract forms, often representing animal subjects, were hugely influential.

ANDY MIKI



60 ANDY MIKI (1918-1983), TIKIRAQJUAQ / ARVIAT (WHALE COVE / ESKIMO POINT), *Arctic Hare*, c. 1965-68, stone, 13 x 7.25 x 3.5 in (33 x 18.4 x 8.9 cm), unsigned.
ESTIMATE: \$25,000 / \$35,000
Provenance: Galerie Elca London, Montreal; Acquired from the above by the present Private Collection, Europe.

JOHN PANGNARK

At first glance *Reclining Figure* is quite similar in overall shape to Pangnark's *Waving Figure* from 1968 (First Arts, May 2019, Lot 33). Aside from being considerably larger, however, it is also further along the path of Pangnark's journey into abstraction. The face is smaller and more difficult to quickly discern; the limbs are barely hinted at; and the overall shape of the figure is more amorphous, more dependent on the original form of the stone. Pangnark's path was not unswerving, however; he was constantly experimenting, and would revisit ideas probably when stones of different shapes presented themselves. With *Figure* of 1974 (see Hessel, 1998, fig. 103), Pangnark was back in geometric mode, inventing yet another blocky figure with a pronounced backward lean.

Once we read *Reclining Figure* as a human figure it becomes more lifelike than the other two examples we have mentioned, despite it being highly abstract. We are certain this is because it is less geometric and so has a more organic feel to it. We can sense that *Reclining Figure* is actually in a relaxed posture; it even takes on a sensuous character.



61 JOHN PANGNARK (1920-1980), ARVIAT (ESKIMO POINT), *Reclining Figure*, 1973, stone, 5.75 x 6 x 8 in (14.6 x 15.2 x 20.3 cm), signed: "ᐱᑦᑭᑦᑭᑦ"; dated in blue ink to the old Igloo Tag affixed to the underside, "1973".

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

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

LUCY TASSEOR

Even at its most abstract, Tasseor's sculpture reveals that the artist's interest lay primarily in presenting the themes that were near and dear to her: the strength of family bonds and the importance of community. Tasseor's greatest works embrace Norman Zepp's "Pure Vision" aesthetic while never losing sight of the physicality of the human face and figure.

Family superbly illustrates Tasseor's early classic style. The natural shard-like shape of the stone determines the overall form of the sculpture, but Tasseor works with rather than against the material, creating content and meaning out of the undulating masses of the stone. Material becomes metaphor: the figure of the mother literally is the mountain that holds this family together; she is the foundation that gives it structure and meaning. And yet despite its materiality, its very "stoneness," *Family* is fully carved and finished; every square inch has been lovingly worked with axe, rasp, file, and sandpaper. The result is pure magic. We marvel at how an image that seems to be carved so sparingly manages to exude such joy and energy.



62 LUCY TASSEOR TUTSWEETOK (1934-2012), ARVIAT (ESKIMO POINT), *Family*, c. 1970-72, stone, 6 x 7 x 2 in (15.2 x 17.8 x 5.1 cm), signed: "ᐱᑦᑭᑦᑭᑦ / ᐱᑦᑭᑦᑭᑦ".

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

Provenance: Private Collection, Toronto; First Arts Auction, 28 May 2019, Lot 13; Acquired from the above by the present Private Collection, Toronto.

OSUITOK IPEELEE



63 OSUITOK IPEELEE, R.C.A. (1923-2005) m., KINNGAIT (CAPE DORSET), *Muskox*, c. mid 1970s, stone, 12.25 x 14 x 7.5 in (31.1 x 35.6 x 19.1 cm), signed: "ᐅᐱᐃᐅ / ᐃᐱᐅ".
ESTIMATE: \$12,000 / \$18,000
Provenance: An Ottawa Collection.



Perhaps the earliest documented portrayal of a muskox by Osuitok is a carved head from 1955 in the Guild collection in Montreal. Interestingly, two of the only six prints authored by Osuitok (in the late 1950s) depicted muskoxen. Since that time the animal has been only an occasional one for the artist. Conceptually, thematically, and stylistically, the closest published work we have seen in Osuitok's oeuvre to ours is a contemporaneous *Swimming Musk Ox with Young* in the Marion Scott Gallery *Inspiration* catalogue of 1996 (see references).

If Osuitok's magnificent *Walking Caribou* (Lot 27) can be considered an idealized, stylized depiction rather than a naturalistic one, then his *Muskox* is an even more radical departure from verisimilitude. In terms of its degree of abstraction it compares with the artist's *Female Owl Spirit* from 1982 (First Arts, Dec. 2020, Lot 81) or any number of other bird or bird spirit portrayals by Osuitok. Perhaps *Muskoxness* might be a more apt title, since the sculpture strives to capture the essence of the animal rather than a likeness of it. Osuitok has taken enormous liberties: the animal's massive body has been truncated to almost bust-size proportions when viewed in profile; the horns hug the face rather than jutting outwards; the face and ears look almost hare-like; the hair appears almost leonine. Yet it works beautifully, powerfully as a sculpture. It's bold and brilliant.



64 LUKE IKSIKTAARYUK (1909-1977), QAMANI'TUAQ (BAKER LAKE), *Standing Man*, early 1970s, antler and metal pins, 10.5 x 4.5 x 6 in (26.7 x 11.4 x 15.2 cm), unsigned; given to the artist as "IKSIKATAAUJUE" to the accompanying igloo tag. ESTIMATE: \$4,000 / \$6,000

Although he likely started carving caribou antler birds, Iksiktaaryuk is best known for his depictions of the human figure. Whether with solitary figures or in his remarkable drum dance compositions, Iksiktaaryuk's mastery of the antler medium is truly spectacular. One senses that his subjects already existed within the raw antler, waiting only for Iksiktaaryuk to release them. Somehow, with an almost parsimonious amount of carving and a judicious eye, the artist used a minimum of flourish to create figures that are full of emotion. This *Standing Man* is cool yet expressive and has a real sculptural presence. We love how Iksiktaaryuk, rather than trying to disguise his joinery, favoured the use of nails staying in full view. In many cases, less truly is more!



65 PETER ASSIVAARYUK (1914-d), QAMANI'TUAQ (BAKER LAKE), *Man with Outstretched Hands*, c. early 1970s, antler, 16 x 6.75 x 5.5 in (40.6 x 17.1 x 14 cm), unsigned. ESTIMATE: \$2,000 / \$3,000

Unlike with his older brother Luke Iksiktaaryuk, there is not much documentation on Peter Assivaaryuk. Indeed, because he has long flown under the radar, Assivaaryuk's works are often misattributed to Iksiktaaryuk. It gives us great pleasure therefore to be able to present similar works by the two masters for the viewer to compare and contrast. Whereas Iksiktaaryuk's artistic style is the epitome of restraint, Assivaaryuk's style by comparison seems almost exuberant! His figures feature more curvilinear forms that are overtly expressive; he also gives rather greater attention to finish. Whereas Iksiktaaryuk's subject seems prideful, this figure's gesture gives the impression of being almost plaintive or beseeching. Having said that, perhaps it is no coincidence that these two sculptures still bear a strong family resemblance. We wonder whether the two brothers might have worked side by side, each somehow inspired by the other.

66 JESSIE OONARK, O.C., R.C.A. (1906-1985), QAMANI'TUAQ (BAKER LAKE), *Two Families Fishing*, 1976, coloured pencil on paper, 20 x 26 in (50.8 x 66 cm), signed, "J.O.". ESTIMATE: \$3,500 / \$5,000 Provenance: Private Collection, Toronto.

One of the most defining characteristics of traditional Inuit life was the almost continuous hunt for food, and first generation artists from Qamani'tuaq depicted hunting and fishing scenes regularly. But *Two Families Fishing* is no ordinary fishing scene; rather it seems quite enigmatic, charged with symbolism as much as with action. The male figures certainly seem engaged in hunting fish with kakivak spears, but the role of the kneeling women is unclear. Are the wives directing the men, or cheering them on - or are they instead simply occupying the thoughts of the husbands as they fish? And what of the fish? The double-fish image, with the large fish each consuming a smaller one, shows that Oonark is seemingly more preoccupied with aesthetics and symbolism (and symmetry) than with the depiction of actual fish as prey. While inspired by thoughts of fish and fishing, the image is more an imagining or a visualization than a "scene" per se. Interestingly, the structure of the drawing, and even the way it mixes line-drawn and filled-in figures, reminds us of Oonark's *Challenging Wrestle* from the same period (see First Arts Auctions, July 2020, Lot 44). Overall, *Two Families Fishing* is a unified, balanced, and thoroughly intriguing composition.



67 LUKE ANGUHADLUQ (1895-1982), **PRINTMAKER: THOMAS NAKTURALIK MANNIK** (1948-), QAMANI'TUAQ (BAKER LAKE), *On the Land*, 1970 (1971 #29), stonecut print, 30/50, 25 x 22 in (63.5 x 55.9 cm). ESTIMATE: \$800 / \$1,200

Provenance: Private Collection, California; by descent to the present Private Collection, California. The original drawing for *On the Land* dates from c. 1967. Its animal imagery — geese, fish, and caribou — is the same as would dominate Anguhadluq's works for the rest of his career but the drawing's composition and especially its style differ from those of his later works. Anguhadluq's animals in *On the Land* are drawn with agitated lines done in pen and ink (rather than the more usual graphite), and admirably translated to print by Thomas Mannik. The animals are depicted with minimal detail (interestingly, reminiscent of the style of his Cape Dorset contemporary Parr), but their salient characteristics are present — the bills and elongated necks of the geese, the curving antlers of the large caribou, and the fins of the fish — are unmistakable. We can see how the artist was beginning to invent the "multiple perspective" view of the world that would become a hallmark of his style. As our eyes adjust to Anguhadluq's vision we read its clear landscape setting, a rarity in the artist's early works. The vertical line, representing a river, flourishes into two "u" shapes that connect "land masses" on either side, each of which supports a caribou. On the left side of this waterline are marching geese, feasting on fish, while on the right we see a self-contained scene of more geese swimming on a lake.





68

68 ANNIE TAIPANAK (1931-), QAMANI'TUAQ (BAKER LAKE), *Untitled (People and Animals)*, wool duffle, felt, and embroidery floss, 31.5 x 57.25 in (80 x 145.4 cm), signed: "ᐱᐱᐱ".

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

Provenance: A Montreal Collection.

The art of stitching was passed down to Taipanak from her mother, the renowned wall hanging artist Elizabeth Angmaqquaq (1916–2003). This unusual diptych teems with images of people and animals interacting with each other, common subjects in Taipanak's wall hangings. Figures face toward and away from each other, generating a sense of excited community buzz. Works such as this one celebrate the daily goings-on of community life before the days of social distancing! Land and sea animals without any reference to land or water mix freely with the humans; at top right a seal cosies up to a human figure on the same plane as a bird behind the figure. The two halves of this diptych are unified by the artist's innate sense of colour and her meticulous thread work that covers her wall hangings from border to border. This stitching adds further layers of colour and dynamism to the composition. Her closed feather stitch undulates around embroidered animal and felt figures, adding to the sense of vibrancy already found in the colour variations. Perhaps the image harks back to a time of Taipanak's childhood on the land when the world of humans and animals were as interwoven as they seem in this beautiful, zany wall hanging.

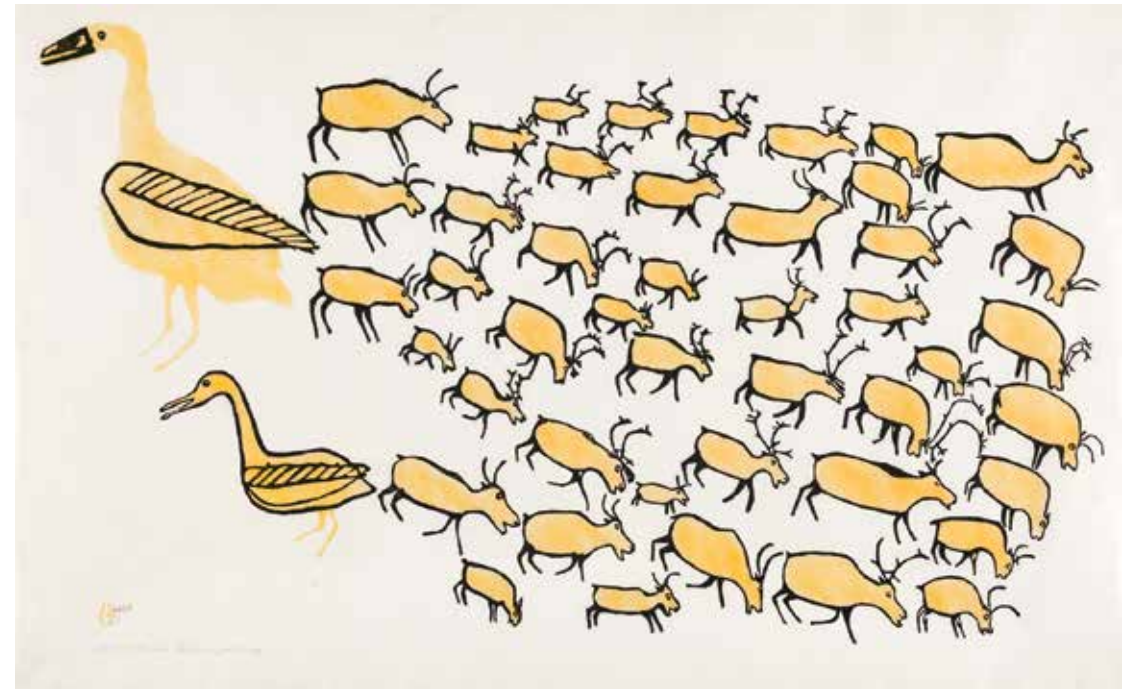
69 RUTH QAULLUARYUK (1932-), QAMANI'TUAQ (BAKER LAKE), *Untitled (Colourful Vegetation)*, c. late 1990s, stroud and embroidery floss, 36 x 18.5 in (91.4 x 47 cm), signed, "ᐱᐱᐱ".

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

Provenance: A Toronto Collection.

Daughter of Luke Anguhadluq (see lot 67), Ruth Qualluaryuk relocated to Qamani'tuaq in her late teens where, in addition to drawing, she monetized her skills as a seamstress by making handicrafts at the newly established craft centre. As she refined her craft, her works turned increasingly toward abstracted depictions of a familiar motif in Inuit art: the land. The present untitled wall hanging, a beautiful jumble of texture and colour, bears witness to the dense and kaleidoscopic variety of a land that many "southerners" think of as barren. The muted grey ground of the work is dramatically embroidered almost in its entirety, in colours that are too variegated to name. Qualluaryuk invented a completely new way of seeing the land around her; her hangings are rhapsodies on the theme of the Arctic landscape.

69



70 LUKE IKSIKTAARYUK (1909-1977), **PRINTMAKER: WILLIAM KANAK** (1937-), QAMANI'TUAQ (BAKER LAKE), *The Herd*, 1973 #1, stonecut and stencil print, 28/40, 24.75 x 39.25 in (62.9 x 99.7 cm).

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

Provenance: An Ottawa Collection.

Like Luke Anguhadluq (see lot 67), Luke Iksiktaaryuk's formative years were spent engaged in hunting and other traditional activities, the memories of which would provide fodder for his subsequent graphic works. Prior to moving to Qamani'tuaq Iksiktaaryuk hailed from the Lower Kazan River area. This inland location meant that caribou and birds were important objects of the hunt. *The Herd* reveals the importance that these animals held for the artist; there are no human figures here. Instead we see dozens of caribou, fluidly drawn in outline, not modelled but brilliantly inked in a flat yellow by William Kanak. While the caribou are all depicted in profile they are not rigid or inert. Some heads are lowered to graze, and in the animals' contours and proportions there is considerable variation. Antlers are carefully delineated, each with a unique configuration and some even foreshortened to suggest the near and far sections. The two enormous geese, although simplified in their form, are drawn with similar precision. We suspect that they were drawn as an afterthought in order to fill up the sheet of paper! This brilliant print was chosen for the cover of the 1973 Baker Lake print catalogue.



71 JANET KIGUSIUQ (1926-2005), QAMANI'TUAQ (BAKER LAKE), *Landscape*, c. early 2000s, coloured pencil on heavy wove paper, 11 x 15 in (27.9 x 38.1 cm), signed: "ᐱᐱᐱ - ᐱᐱᐱ".

ESTIMATE: \$800 / \$1,200

Provenance: A Toronto Collection.

Janet Kigusiuq had a long career as a multimedia artist, variously creating drawings and wall hangings, and even paintings and collages. This drawing is from later in her life, at a time when she had left behind the incredibly detailed drawings of her earlier career in which even eyelashes would be depicted. As Kigusiuq matured, she began to loosen her strokes and gradually added small areas of almost "colour field" patches to still mostly narrative scenes. This drawing shows her late mature style in which large areas of colour actually define the composition. These drawings were never truly abstract; in this drawing it is easy to find a winding river and the varied contours of the land. Landscape is at the same time a joyous celebration of colour which, energized by the rough grain of the paper, threatens to burst through Kigusiuq's carefully drawn margins.



This model illustrates an intermediate step in the evolution of argillite totem poles though the latter decades of the nineteenth century, during which such models ceased to be based on the forms of full size Haida cedar poles and took on proportions and sculptural characteristics of their own. This pole is still slightly hollowed out and about as wide as it is deep, but by 1900 the backs of these models were flat, while their cross-sections changed from being wider than the depth to much deeper than the width. This enabled the figures to fill their own space, unhindered by the volumetric limitations of a cedar half-log.

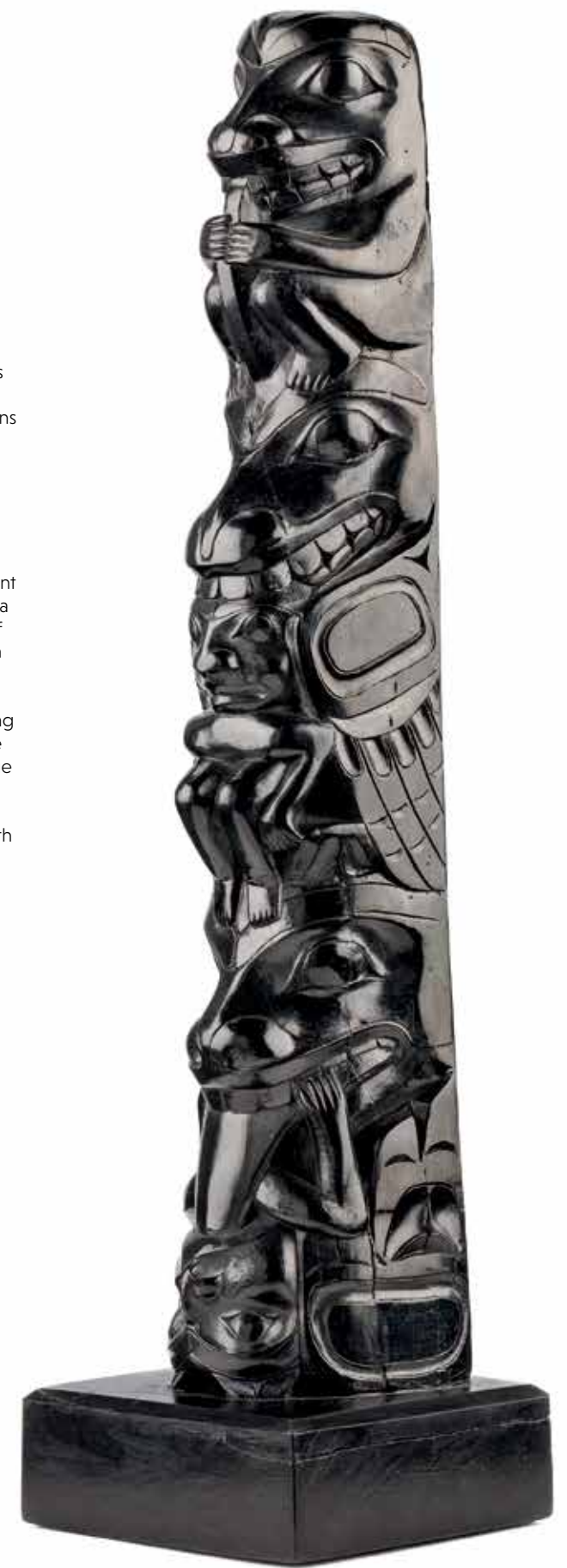
Three primary figures make up the length of his pole, with two smaller subsidiary figures overlapping and incorporated into the forms of the main three. At the top is a humanoid figure with a mammal-like snout, its hands grasping a dorsal fin-looking element extending up between its knees. Its feet rest on the eyebrows of a bear-like head also with a toothy snout. This figure sports a pair of large wings, made up of big ovoids and layered feathers, though the head is not apparently that of a bird. Captive between these wings with its head caught in the snout is a small human figure crouched in what is often called the hocker position, its feet resting on the forehead of the bottom figure. That lower head is very like a bear, with small short ears, long snout and many teeth. Its tongue extends below to the upside-down face of a second subsidiary figure, whose arms reach up with the hands grasping the bear's tongue. On either side of that figure we again see wing forms with classic formline U-shapes flowing upward from a large ovoid that rests on the thick base beneath the pole.

Steven C. Brown

72 UNIDENTIFIED ARTIST, HAIDA, *Model Totem Pole*, c. 1890s, argillite, 13.75 x 3.5 x 3.5 in (34.9 x 8.9 x 8.9 cm), unsigned.

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

Provenance: Sotheby Parke Bernet Auctions, NY, July 1981; A Toronto Collection; Acquired from the above by the present Private Collection, Toronto, 2014.





73 UNIDENTIFIED ARTIST, POSSIBLY TLINGIT OR KWAKWAKA'WAKW, *Rattle in the Form of a Copper*, late 19th century, copper, and stones or seeds (?), 1 x 12.25 x 5.75 in (2.5 x 31.1 x 14.6 cm).
ESTIMATE: \$6,000 / \$9,000
Provenance: Ex Collection of Andy Warhol, New York, NY; Sotheby's, New York, 28 April 1988, Lot 2604; James Economos, Santa Fe, NM; A West Virginia Private Collection; Sotheby's, New York, 18 May 2007, Lot 150 (as Tlingit); A New York Collection.
Published: Donald Ellis Gallery, *2010 Catalogue* (Toronto: Donald Ellis Gallery, 2010), p. 67 (as Kwakwaka'wakw).

Copper shields engraved with crest designs were considered to be objects of wealth and great prestige all along the Northwest Coast. It may be that the Tlingit were the inventors of the idea; certainly they were highly skilled at producing a variety of objects in the material. "Coppers" as they are usually called were often exchanged or distributed at potlatch ceremonies or wedding feasts. Coppers have a very distinctive flared shape; it is thought that their often bulging tops may represent the heads of ancestors, while the T-formation below might symbolize their backbones or skeletons. Miniature Coppers were sometimes sewn onto dance aprons, and the Copper shape was occasionally used for other objects. There are other examples of Northwest Coast rattles made of copper, including fewer than ten in the actual shape of Coppers that we could locate. Most of the examples are attributed to either the Tlingit or the Kwakwaka'wakw (see references). This rattle is thus not only a beautiful object – we can see why it would have appealed to Andy Warhol's sensibilities and eclectic taste – it is also quite a rare one. And it remains a bit of an enigma; we don't know whether it would have been used or given away at a potlatch, or if it might have had some other ceremonial function.



74 UNIDENTIFIED ARTIST, HAIDA, *Raven Platter*, c. 1900, argillite, 9.5 x 5.25 x 1 in (24.1 x 13.3 x 2.5 cm), measurements reflect dimensions without custom made stand.
ESTIMATE: \$2,500 / \$3,500
Provenance: Private Collection, Toronto.
A flat, narrow rim borders the shallow depression in the center of this small oval plate or platter. The head, wings, feet and tail of a raven are composed within the border. The raven's head is shown as if seeing it from the front and profiles at the same time, with a stack of three or more hat rings between its ears, called *skils*, extending to the rim. The wings are shown folded across the middle of the composition, with the bird's taloned feet and simple tail extending from the body to the rim of the plate.
Steven C. Brown
Haida argillite carvers began making fanciful European style tableware in the 1830s, and production continued until about 1880, after which time the Haida revival period re-introduced traditional imagery to platters and plates, human figures, trade pipes, and other objects.



75 UNIDENTIFIED ARTIST, HAIDA, *Late Trade Pipe*, c. early 1880s, argillite, 3 x 13 x 1.25 in (7.6 x 33 x 3.2 cm).
ESTIMATE: \$4,000 / \$6,000
Provenance: A British Columbia Private Collection.
The Haida "trade pipe" tradition began around 1850, lasting until the end of the 19th century. Early examples were based on simple European clay pipes (a bowl with a long, narrow stem), but with added figural embellishments, many of which resembled contemporaneous ship panel pipe imagery. Later trade pipes (beginning around 1880) exhibited Haida imagery almost exclusively, except for the frequent continuation of European faces on the bowls. This pipe is a particularly well-carved example of the late trade pipe style, and is unusual as well. The imagery is fairly typical for the period: a Raven, and a Bear-Human wearing a ringed hat (the Mother Bear myth was a common subject in late 19th century argillite art), licking the dorsal fin of a Killer Whale. The configuration of the pipe is quite rare however. Trade pipe bowls are almost always found at the far end of the pipe (usually carved as heads or animal figures) or sometimes in second-last position along the length of the pipe. Here the pipe is essentially a stand-alone element.



76 ROBERT DAVIDSON SR. (1880-1969), HAIDA, MASSET, *Model Totem Pole*, 1960, argillite, 9 x 3 x 2.75 in (22.9 x 7.6 x 7 cm), signed, inscribed, and dated: "ROBERT / DAVIDSON / HAIDA / 1960". ESTIMATE: \$4,000 / \$6,000
Provenance: A Vancouver Collection.
Robert Davidson Sr. was a commercial fisherman by trade but also a skilled carpenter. He built his own houses, and was commissioned to build two Haida canoes with his brother. Davidson took up argillite carving relatively late in life, but acted as a mentor and advisor to his grandson Robert before his death in 1969. This excellent pole depicts an Eagle with a Frog emerging from its chest, seated atop a Raven, which in turn sits above a seated Bear with a Frog looking upwards.



77 CLAUDE DAVIDSON (1924-1991), HAIDA, MASSET, *Model Totem Pole*, 1980, argillite, 14.25 x 3.5 x 3.5 in (36.2 x 8.9 x 8.9 cm), signed and inscribed: "CLAUDE DAVIDSON / HAIDA BC". ESTIMATE: \$4,000 / \$6,000
Provenance: A Vancouver Collection.
Claude Davidson, the grandson of the renowned Haida artist Charles Edenshaw and the son of Robert Davidson Sr., was Chief of the village of Dadens on Langara Island, Haida Gwaii. He began as a fisherman and took up argillite carving in the mid 1950s, encouraging his sons Robert and Reg to do the same. He was instrumental in organizing and supervising the raising of Robert's pole in 1969, the first to be erected in the village of Masset in living memory. This fine pole depicts an Eagle seated upon a Bear holding the "skil" hat of a Raven, who has a Frog in its beak and sits atop a Beaver holding a stick in its paws.



78 ROBERT DAVIDSON (GUUD SANS GLANS), C.M., O.B.C., (1946-) HAIDA, MASSET / WHITE ROCK, *Frog Bracelet*, 1971, finely carved and engraved silver, 1 x 2.5 x 2 in (2.5 x 6.3 x 5.1 cm); total length: 7 in (17.8 cm), approximately 27 g, signed and dated: "Davidson / 71". ESTIMATE: \$15,000 / \$25,000
Provenance: A Vancouver Collection.



The great-grandson of the famous Haida artist Charles Edenshaw, Robert Davidson studied wood and argillite carving with his father Claude Davidson and his grandfather Robert Davidson Sr. Davidson went on to apprentice with Bill Reid for about a year and a half in the late 1960s, working mostly with silver; simultaneously he studied at the Vancouver School of Art. Davidson recalls the pivotal point in his efforts working in silver under Bill Reid this way: *He gave me a lot of guidance. I copied his style until he said it was time for me to create my own bracelet design. He stuck me in a room and took everything away, all the photographs, all the books, and told me to create my old bracelet design. I did several. He said they weren't good enough. I was at the drawing board for four days before he finally approved a design and allowed me to engrave it on a bracelet.* [1]
Davidson's early jewellery indicates that he was absorbing traditional Haida design principles, but already in 1969 he began making "non-Haida" pieces. This finely executed bracelet, carved from heavy silver, is an important example of Davidson's early style. It is clear that here the artist was taking his cues from the more traditional designs of Reid and, directly or indirectly, from Edenshaw.
1. Ulli Steltzer and Robert Davidson, *Eagle Transforming: The Art of Robert Davidson*, Vancouver: Douglas & McIntyre (1994:46).



TERRY STARR

Terry Starr began carving in 1978. He had no formal training but received important guidance from artists Richard Hunt (Kwakwaka'wakw) and Tim Paul (Nuu-Chah-Nulth). Having absorbed their teachings and influences, Starr is now chiefly inspired by historical Tsimshian art. Aside from carving and painting masks, bowls, and rattles, Starr has worked on bighouses in his home village and for the Canadian Museum of Civilization, painted large screens, and created jewellery, glasswork, and prints.

One of Starr's largest and most impressive masks, *Bear Ancestor Mask* is especially notable for its heavily lined face, suggesting the subject's status as a revered elder. The artist's use of alder for such a large mask is also unusual.

79 TERRY STARR (THLA-ENAK) (1951-), TSIMSHIAN, LAX KW'ALAAMS (PORT SIMPSON) / VANCOUVER, *Bear Ancestor Mask*, 1993, carved and polychrome alder wood, cedar bark, 29 x 12 x 5 in (73.7 x 30.5 x 12.7 cm), measurements reflect dimensions with cedar bark hair; titled, signed, inscribed and dated: "Tsimshian Style Bear / By Terry Starr / Alder Wood / Dimensions: 13" x 12" x 5" / FEB. 1993". (Subsequently titled *Bear Ancestor Mask* by the artist.)

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

Provenance: A Montreal Collection.

GLEN RABENA

Born in Wapato, Washington, Glen Rabena began carving in the Northwest Coast style in 1970 and was allowed to enrol in the Gitanmaax School of Northwest Coast Native Art and Design at K'san in 1975, where he studied for two years. For many years Rabena worked with Robert Davidson as an assistant, helping him create a large canoe and Davidson's poles for the sculpture garden at PepsiCo World Headquarters sculpture garden. Claude Davidson, Robert's father, adopted Rabena as his son at a potlatch in 1986. Rabena carves masks, boxes, and bowls but is also known for his jewellery, paintings, and prints. Rabena's *Raven Frontlet* is carved and ornamented in the classic Haida style.



80 GLEN RABENA (1953-), HAIDA, HORNBY ISLAND, *Raven Frontlet*, c. mid 1980s, carved and polychrome cedar, abalone, 7 x 5.75 x 1.5 in (17.8 x 14.6 x 3.8 cm), signed: "RABENA".

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

Provenance: Potlatch Arts, Vancouver; A Montreal Collection.

JESSIE OONARK



81 JESSIE OONARK, O.C., R.C.A. (1906-1985), QAMANI'TUAQ (BAKER LAKE), *Untitled*, c. 1966-68, stroud, felt, and embroidery thread, 29 x 44 in (73.7 x 111.8 cm), signed: "D.O.". A linen strip (with an added velcro attachment system) has been sewn to the back of this hanging by a textile conservator to museum standards.

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

Provenance: Collection of Vivian Julien, a schoolteacher who worked in the Canadian Arctic from the late 1950s until the mid 1970s; by descent to a Private Collection, Ontario.



This stunning hanging by Oonark marks an important transition from her earliest textile works (c. 1963-65, see Lot 15), which were primarily loosely organized narrative hunting and camping scenes, to a rather more organized composition that anticipates her classic "designed," more symbolic, and often larger hangings from 1969-70 and beyond. The hanging is full of rich detail, revealing Oonark's love of clothing designs, her playful use of colour pattern, and her sensitive and quite charming depiction of animals.

Compositionally the hanging is divided in half vertically. Oonark had occasionally tried this before but only with light stitching; this is the first example we know of where Oonark introduced a repetitive (and possibly symbolic) appliqué design other than for a border. The left-hand side mixes a hunting and fishing scene with figures of people and animals, while the right appears more stratified with three full figures at the top and three tattooed female faces below.

Stylistically this hanging corresponds with contemporaneous drawings by Oonark. We know that in the years 1967-68 she was increasingly encouraged to draw by the local crafts officer Boris Kotelewetz and also by the Reverend and Mrs. Whitton, the local Anglican missionaries. A photo of Oonark and Elizabeth Whitton shows two very similarly styled drawings by Oonark on the wall of the Baker Lake craft shop. [1] Oonark's drawings from the mid 1960s tend to look more sophisticated than her hangings, but this hanging proves that Oonark was quickly learning to create elegant figures with the appliqué technique. Here the human figures are quite refined, the tethered dog is absolutely charming, and two caribou are extraordinarily graceful, as lovely as any figures we have seen by the artist in any medium. Technique and style are closely bound together in this work; Oonark's mixing of two and even three colours of felt for most of the human figures reveals her passion for clothing design but also indicates her growing skill as a seamstress. Likewise the stitchery here is as lovely as any we have seen in Oonark's hangings from any period.

From this beautiful hanging it would be only a short step to Oonark's larger and increasingly complex textile works from 1969-70 and beyond.

1. See Jean Blodgett and Marie Bouchard, *Jessie Oonark: A Retrospective* (Winnipeg: Winnipeg Art Gallery, 1986) fig. 2.

LUCY TASSEOR

Tasseor had carved mostly small and medium-sized works throughout the 1980s and early 1990s, but to avoid purchasing carving stone she and her husband Richard Tutsweetok began travelling on the land to gather suitable stones. They collected both large and small fieldstones, including the “bowling ball” stones that Tasseor became known for in the early 2000s, as well as rocks with more angular shapes. These stones were too hard for hand tools so Tasseor began working with electric grinders.

In its size and overall composition this monumental sculpture is truly reminiscent of Tasseor's early masterpiece *Faces with Igloos* from 1971 in the Winnipeg Art Gallery collection. We actually wonder whether she might have been leafing through old catalogues and thought, “Hmm, I wonder if I could do something similar here...” (!) *Mother and Children* confirms for us that Tasseor's genius was her intuitive understanding of each stone that she found, even when she worked on a more “industrial” scale. This is one of the finest sculptures we know of from Tasseor's late career.

82 LUCY TASSEOR TUTSWEETOK (1934-2012), ARVIAT (ESKIMO POINT), *Mother with Children*, stone, 19.75 x 12 x 4.5 in (50.2 x 30.5 x 11.4 cm), signed: “ᐅᐅ”.
ESTIMATE: \$4,000 / \$6,000
Provenance: Private Collection, USA.



83 MARC ALIKASWA (1928-2008), ARVIAT (ESKIMO POINT), *Mother and Child, Holding a Seal*, c. late 1980s, stone, 12.25 x 14.25 x 6.75 in (31.1 x 36.2 x 17.1 cm), unsigned.
ESTIMATE: \$3,000 / \$5,000

Provenance: An American Private Collection.

Before his move to communities on the Hudson Bay coast Marc Alikaswa lived inland near the famous Ennadai Lake camp led by Aulatjut and his wife Nutaraaluk. Although his father was a famous shaman, Alikaswa's work never depicted shamanism or the spirit world. He was, however, a spirited drum dancer and even travelled south to perform on occasion. Like most of his Arviat peers he preferred carving single figures or mothers with children. The great majority of Alikaswa's sculptures are quite small and the figures he created, with their simple drilled facial features, often have an air of hesitancy and even melancholy. This more monumental work captures those same feelings. We wonder whether the sculpture actually represents a hungry mother dreaming of being able to find a seal to feed her child.



84 GEORGE ARLUK (1949-), ARVIAT (ESKIMO POINT), *Composition*, late 1970s, stone, 13.25 x 9 x 4 in (33.7 x 22.9 x 10.2 cm), signed: “ᐅᐅ”.

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

Provenance: An American Private Collection.

George Arluk began carving at the tender age of nine during his childhood years in Rankin Inlet. He copied the works of older artists, particularly Tiktak; after his move to Arviat he absorbed the influences of Pangnark and Tasseor, but had developed a personal style by the early 1970s. Arluk's mature works are characterized by their dynamic sense of movement in which abstracted forms weave in and out in dance-like rhythms. While all of his works contain at least one face, some sculptures look less like human figures than others do. *Composition* is a good case in point: its playful, sinuous shapes likely conjure up ideas about musical rhythm or dreams or spirits rather than the human figure.

OVILOO TUNNILLIE

Next to portraits of women (including self-portraits), depictions of Sedna the Inuit sea goddess are Oviloo's favourite subjects. This low-slung version shows Sedna in a beautifully hydrodynamic pose. We imagine her skimming along the sea floor, almost like a manta ray. Oviloo sweeps the goddess's tail forward with elegant compositional flair born of necessity, given the shape of the stone. The sculpture is a brilliant invention, one of the most elegant portrayals of Sedna that we have seen. As with a number of Oviloo's portraits of women, Sedna's hair constitutes an important and spectacular visual statement. A quite similar work is illustrated in the 1996 solo exhibition catalogue published by Marion Scott Gallery.



85 OVILOO TUNNILLIE, R.C.A. (1949-2014) f., KINNGAIT (CAPE DORSET), *Swimming Sedna*, 1998, stone, 5 x 25 x 20.5 in (12.7 x 63.5 x 52.1 cm), signed and dated: "ᐅᐱᐱ ᐅᐱᐱ / 98". ESTIMATE: \$8,000 / \$12,000
Provenance: Marion Scott Gallery, Vancouver; Acquired from the above by a Private Collection, USA.



In its dynamic pose, its style, and some of its physical attributes (notably caribou hoof-like hands and feet), this impressive sculpture resembles Kiugak's *Bird Creature* of 1990 in the National Gallery of Canada collection, as well as numerous other depictions of a legendary creature identified by the artist as *Natturalik*. An important difference in this work is the human head in place of an eagle's – so this figure probably represents something else entirely, likely a transforming shaman or possibly a shape-shifting *ijiraaq* caribou spirit. *Caribou Shaman* is a bold, muscular work by an artist who helped shape the Cape Dorset sculptural aesthetic. Kiugak was the most famous of Pitseolak Ashoona's artist-children, and some would argue that he was the most talented sculptor in Cape Dorset after Osuitok Ipeelee. Kiugak considered Osuitok to be a mentor, and we imagine he considered the older artist to be a rival as well. In an interview in Darlene Wight's 2010 catalogue on Kiugak, the artist spoke freely of the shamans in his own family history, and recalled hearing many stories of shamanic exploits as a child (pp. 12-13). Kiugak's sculptures and even his less well-known drawings are replete with images of spirit beings and shamans.

KIUGAK ASHOONA



86 KIUGAK (KIAWAK) ASHOONA, O.C., R.C.A. (1933-2014) m., KINNGAIT (CAPE DORSET), *Caribou Shaman*, early-mid 1990s, stone, 18.5 x 13.5 x 16 in (47 x 34.3 x 40.6 cm), signed: "ᐅᐱᐱ / ᐅᐱᐱ". ESTIMATE: \$10,000 / \$15,000
Provenance: Spirit Wrestler Gallery, Vancouver; Acquired from the above by a Private Collection, USA.

JOHN TIKTAK



Tiktak probably carved his first true cluster of heads and faces around 1967, very soon creating one of his enduring masterpieces, the monumental *Heads Emerging from Stone* from 1967 or 1968, in the Canadian Museum of History collection; the imagery quickly became one of his favourite subjects. Our research suggests that our version of this theme is a very early example likely predating the CMH work. The highly distinctive facial features of this *Heads Emerging from Stone* are remarkably similar to those found in *Standing Stone Figure*, sold by Tiktak to James Houston in 1967 (see reference). The unusual treatment of the close-set, mask-like eyes leads us to believe that Tiktak was experimenting not only with subject matter but also with the stylistic treatment of the human face. Notably, there is considerable stylistic variation amongst the five faces. *Heads Emerging from Stone* is a fascinating and quite riveting work of art.

- 87 JOHN TIKTAK, R.C.A.** (1916-1981), KANGIQLINIQ (RANKIN INLET), *Heads Emerging from Stone*, c. 1967, 9.5 x 6.25 x 4 in, (24.1 x 15.9 x 10.2 cm), signed: "ŊC".
ESTIMATE: \$5,000 / \$8,000
Provenance: Private Collection, Ontario.



- 88 JOHN KAVIK** (1897-1993), KANGIQLINIQ (RANKIN INLET), *Pot with Five Figures*, early 1970s, unglazed ceramic, 6 x 4.75 x 4.75 in, (15.2 x 12.1 x 12.1 cm), unsigned.
ESTIMATE: \$2,000 / \$3,000
Provenance: Albrecht Collection, Scottsdale, AZ; A Montreal Collection.
Kavik formed his large and small ceramic pots using the coil method. Here he most likely fashioned each of the small human figures separately, then applied his little "sculptures" to the sides of the pot. Both the charming Gumby-like individual figures and the finished pot have a wonderfully primal feeling that relates very closely to the artist's small stone carvings and his drawings. Like many of Kavik's small pots, this one is bisque fired only; only glazed pots would have undergone a second firing.



- 89 JOHN TIKTAK, R.C.A.** (1916-1981), KANGIQLINIQ (RANKIN INLET), *Janus-Faced Composition*, c. 1967-68, caribou bone, 4 x 2.25 x 1.5 in (10.2 x 5.7 x 3.8 cm), signed: "ŊC".
ESTIMATE: \$3,500 / \$5,000
Provenance: Marion Scott Gallery, Vancouver; Acquired from the above by Fred & Mary Widding, Ithaca, NY.
Exhibited and Published: Handwerker Gallery, Gannett Center, Ithaca College, *Of the People; Inuit Sculpture from the Collection of Mary and Fred Widding*, 26 February - 6 April 2008.
Catalogue: Cheryl Kramer & Lillian R. Shafer ed. Illustrated: cat. 21.
Tiktak carved almost exclusively in stone; only a few examples of works carved in organic materials are known. They include a walrus tusk carved with faces, at least two ivory figures, and a small figure in antler. This remarkable *Janus-Faced Composition* is carved from the leg bone of a caribou; it is the only work we know of by Tiktak made from this material, and is possibly unique in his oeuvre. Judging from the facial features it was probably carved c. 1967-68, a period of intense experimentation for the artist. Interestingly Tiktak carved his signature below one of the faces, something he occasionally did in his sculptures as well. The Janus-face motif is not unheard of in his repertoire either, and naturally it relates to his multiple-head imagery as well.

JUDAS ULLULAQ



Judas Ullulaq gained fame for his dynamic depictions of people (mostly hunters) whose lively faces could express a wide range of emotions and feelings: delight, fear, angst, surprise, horror, joy, or confusion. Many of his hunters appear hapless – seemingly trapped in situations out of their control. Ullulaq the man was known for his almost boundless sense of enthusiasm and good humour; Ullulaq the artist passed those gifts along to us. So when looking at his hapless heroes, we should remember that their plights might look desperate but are not necessarily serious.

Hunter with Captured Spirit is a perfect example. Our interpretation is that the hunter has captured what he thought was a fox or similar animal, but has turned out to actually be a powerful spirit. We can only hope that the spirit is a helping spirit and not an evil one (but we must say that even if it is evil, it is awfully cute). The sculpture's brilliance is the fact that the hunter's expression is directed at the viewers as if to ask, "What am I supposed to do with this? What do I do now?" The spirit stares at us as well, and we can only guess at what it is thinking! We love the marvelously expressive piece of bone the artist has chosen to carve the animal spirit. We also love the careful attention to detail that Ullulaq has devoted to the sculpture as a whole, a hallmark of his work from the early 1980s.

Judas Ullulaq began making small carvings in the early 1960s, even before his move into the community of Taloyoak (Spence Bay) around 1966 or 1967. Ullulaq was among the first artists to experiment with larger-scale whale bone carving but his work, like that of so many other local talents, was overshadowed by the revolutionary art of his nephew Karoo Ashevak in the early 1970s. Ullulaq began carving more seriously in the late 1970s, and mostly in stone, but very few works of his from that decade are documented. Ullulaq's career finally took off after 1980; he moved his family to Gjoa Haven in 1982, and was given his first solo exhibition at the Innuvit Gallery in Toronto in 1983. From that time until his death in 1999 it was Ullulaq who dominated the art of the entire Kitikmeot Region.

90 JUDAS ULLULAQ (1937-1999), UQSUQTUUG (GJOA HAVEN), *Hunter with Captured Spirit*, c. 1984-85, stone, bone, antler, muskox horn, and waxed string, 18.25 x 12.5 x 6 in (46.4 x 31.8 x 15.2 cm), signed: "ᐅᐅᐅ".
ESTIMATE: \$12,000 / \$18,000
Provenance: Private Collection, Toronto.



OSUITOK IPEELEE

This lovely *Resting Caribou* is from the same collection as the magnificent *Walking Caribou* (Lot 27) and attests to both the consummate skill of the artist and the discerning eye of the collectors. Indeed this caribou by Osuitok exhibits much the same elegance and grace found in the best of the artist's upright caribou. The animal's pose is lifelike and delicate; its proportions are harmonious; and its bearing is regal. As Osuitok got older and more frail he encountered great difficulty with the fragile legs on his standing or walking caribou. After about 1990 he solved this problem in one of two ways: he either portrayed his caribou in a resting pose thereby obviating the need for negative space; or he enlarged the size of his caribou subjects and slightly thickened their proportions, effectively increasing the diameter of the legs. He also enlisted the help of family members more and more. These various solutions did not always yield the best results aesthetically.



91 OSUITOK IPEELEE, R.C.A. (1923-2005) m., KINNGAIT (CAPE DORSET), *Resting Caribou*, c. 1988-89, stone and antler, 8.25 x 10.75 x 2 in (21 x 27.3 x 5.1 cm), measurements reflect dimensions with inset antlers; inscribed and signed: "PŁΔ (Kinngait) / ▶ꞑΔΔ / ΔΛΔ".
ESTIMATE: \$8,000 / \$12,000
Provenance: Private Collection, USA.

NUNA PARR

The adopted son of the famous graphic artists Parr and Eleeshushe, Nuna Parr is among the most popular and successful Inuit wildlife artists of the past forty years. While many of Nuna's early works featured depictions of falcons and owls, in the last couple of decades the sculptor has limited himself almost exclusively to walrus or polar bears. Whether in lifelike poses such as this scenting bear or in gravity defying dance contortions, Nuna's works are instantly identifiable and approachable. *Walking Bear* is a particularly fine example of his style. Stripped down to essential curves and angles and slightly foreshortened, the sculpture has a bold modernist look about it.



92 NUNA PARR (1949-) m., KINNGAIT (CAPE DORSET), *Walking Bear*, c. 1995, stone, 14 x 22 x 7.25 in (35.6 x 55.9 x 18.4 cm), signed: "NUNA / PARR".
ESTIMATE: \$4,000 / \$6,000
Provenance: Galerie Vincent, Ottawa; Acquired from the above by a Private Collection, Ottawa.

CHARLIE UGYUK



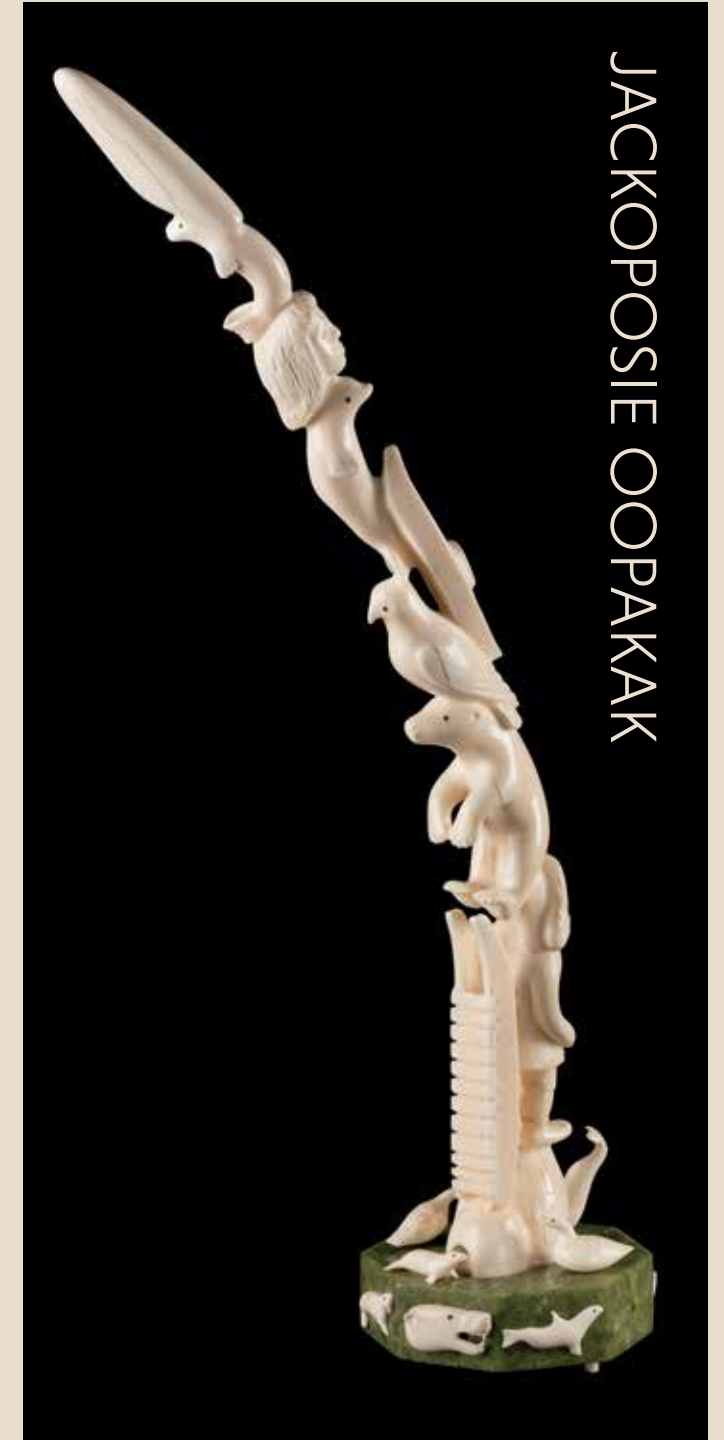
93 CHARLIE UGYUK (1931-1998), TALOYOAK (SPENCE BAY), *Polar Bear Shaman Drum Dancing*, whalebone, stone, and antler, 14.75 x 14.5 x 7.5 in (37.5 x 36.8 x 19.1 cm), signed: "ㄣㄣ".
ESTIMATE: \$5,000 / \$8,000
Provenance: A Toronto Estate.

When viewing sculptures depicting dancing bears, we sometimes wonder whether it was the artist's intention to merely depict a polar bear in a dynamic pose as a display of skill, or whether there is a spiritual component at play. In this wonderful dancing bear transformation Charlie Ugyuk leaves no doubt that the subject is a shaman communing with his polar bear spirit helper by way of a drum dance séance. This sculpture is perhaps more subtle than Ugyuk's *Wrestling Demons* (Lot #44) but it is no less spectacular.



94 JACKOPOSIE OOPAKAK (1948-2015) m., IQALUIT (FROBISHER BAY), *Walrus Tusk Composition*, 1984, ivory, stone, and black ink, 18.25 x 10.5 x 4 in (46.4 x 26.7 x 10.2 cm) signed, inscribed, and dated: "JACKOPOSIE / FROBISHER BAY N.W.T / JUNE / 1 / 1984".
ESTIMATE: \$8,000 / \$12,000
Provenance: A European Private Collection.

While perhaps most famous for his astonishing caribou antler compositions such as his masterpiece *Nunali* in the National Gallery of Canada collection, Jackoposie was first and foremost an ivory sculptor. Unlike his larger works on full caribou antler racks where Jacoposie's figures are firmly rooted to an antler "landscape," in this spectacular *Walrus Tusk Composition* the artist has created a totemic tour de force: an Inuit hunter surrounded by the animals of air, sea, and land. The quality of detail and execution in this sculpture is truly sublime!



JACKOPOSIE OOPAKAK



95 ELIJASSIPIK (1912-1972) m., INUKJUAQ (PORT HARRISON), *Reclining Polar Bear*, c. 1955, stone, ivory, and black ink, 6.25 x 10.25 x 7 in (15.9 x 26 x 17.8 cm), unsigned. ESTIMATE: \$12,000 / \$18,000
Provenance: Ex Collection of Mr. Gerry Moses; bequeathed to Ms. Barbara Mercer, Toronto; Estate of the above.

ELIJASSIPIK



This rare 1950s sculpture is both imposing and incredibly charming. In style if not in pose, *Reclining Polar Bear* closely resembles a bear by Elijassipik from c. 1954 illustrated in Darlene Wight's *Early Masters* catalogue (p. 88), including the highly distinctive treatment of the animal's nose. (Note that the resemblance would be even more obvious if the seated bear's teeth and black nose inlay were not missing.) Elijassipik's *Polar Bear* in that catalogue rivals the very similarly posed bear carved by the artist's good friend Johnny Inukpuk in the same publication (p. 85); he in fact lived at Inukpuk's camp in the early 1950s. Wight could find only five documented works by Elijassipik in public collections, but considered him important enough to include two of his sculptures in the WAG's *Early Masters* exhibition.

Our feeling is that our *Reclining Bear* by Elijassipik was probably carved a good year later than his seated bear in the *Early Masters* catalogue. It's a more fully realized sculpture, with a more defined sense of bear anatomy, beautiful ivory detailing, a pose that has a noticeable sense of movement, and real personality. We can't help but feel that this bear is relaxing. It's a truly delightful work of art.

96 CHARLIE JAMES (YAKUGLAS) (1867-1937 or 1938), KWAKWAKA'WAKW, *Model Totem Pole*, polychrome wood, 13.5 x 7.25 x 2.75 in (34.3 x 18.4 x 7 cm), signed: "CHARLIE / JAMES".

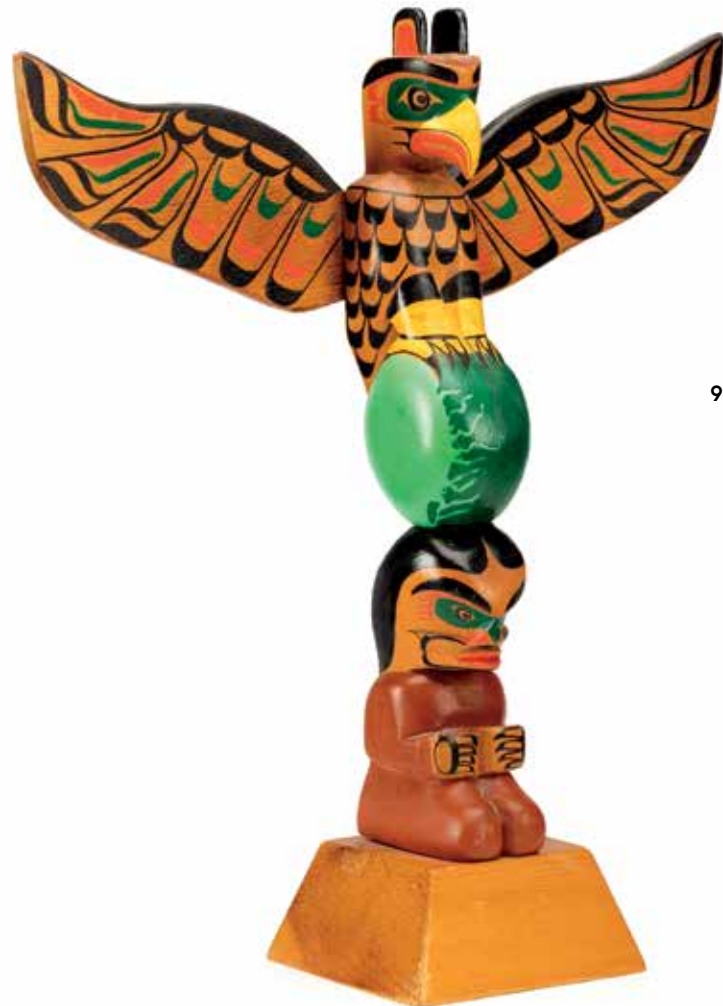
ESTIMATE: \$3,500 / \$5,000

Provenance: A British Columbia Collection; Private Collection, Toronto.

Charlie James is one of the most prolific artists of the late 19th and early 20th centuries. Best known for his model totem poles, he also carved a great number of masks, boxes and chests, full-sized totem poles, and grave figures for traditional ceremonial leaders. Whether or not he invented the placement of a bird 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. His addition of wood to extend the dimensions of his totems with fins, wings, or other added features also became entrenched in Kwakwaka'wakw style as it expanded among the artists that came after him.

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 had done and few of his contemporaries chose to emulate.

Steven C. Brown



97 ELLEN NEEL (1916-1966) KWAKWAKA'WAKW, *Totemland Model Pole*, 1959, polychrome wood, 11.5 x 10.5 x 3.25 in (29.2 x 26.7 x 8.3 cm), measurements include the affixed plinth, signed and dated: "Ellen Neel / 1959".

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

Provenance: Private Collection, Toronto.

Ellen Neel, the granddaughter of Charlie James and the daughter of Mungo Martin, was a pioneer female Northwest Coast artist – the first woman to become a professional totem pole carver and a true entrepreneur. Neel began carving in her home community of Alert Bay and moved to Vancouver with her family, establishing Totem Art Studios in Stanley Park where she worked with her children (her husband having been incapacitated by a stroke). The family business turned out to be a great success. In 1950 Neel was commissioned by Vancouver's Totemland Society to design a model pole that would help promote tourism in British Columbia. The original model pole was two feet high and depicted a thunderbird atop an egg-shaped globe delineating the southern B.C. coastline, atop a human figure. Copies by the artist were given to visiting dignitaries, and Neel produced numerous additional copies for sale to tourists as well. As this fine version from 1959 shows, Neel retained the format of the original but freely experimented with colours and details over the years. (See references for an illustration of Neel's original *Totemland Pole*.)



David Neel is part of a dynasty of Kwakwaka'wakw artists; he is the son of the painter David Neel Sr., the grandson of Ellen Neel (see Lot 97), the great-grandson of Mungo Martin, and the great-great-grandson of Charlie James (see Lot 96). Neel was trained as a photographer in the United States but has since become a carver, jeweller, painter, printmaker and writer as well. His 2019 book *The Way Home* describes his struggle to reconnect with his heritage and his voyage of discovery as a multimedia artist.

Since the late 1980s Neel has used mask-making as a way to comment upon issues in contemporary society, with titles such as *Overpopulation Mask*, *Nuclear Disaster Mask*, and *Oil Spill Mask*, in which he mashes up traditional mask forms with imagery and ideas inspired by or reacting to current events and issues. *Millennium Bug Mask*, with its computer monitor eyes, keyboard grin and floppy disk earrings, was commissioned from the artist in 1998 and completed in 1999. (The "Y2K Bug" was a coding problem that it was feared would play havoc in computers and networks in the year 2000.) Later in 1999 Neel reworked the idea into another mask titled *Digital Trickster Mask* (see reference).

98 DAVID NEEL (1960-), KWAKWAKA'WAKW, *Millennium Bug Mask*, 1999, carved and painted cedar, cedar bark, plastic and metal (computer floppy disks), 25 x 12 x 4.5 in (63.5 x 30.5 x 11.4 cm), titled, signed, and dated, "Millennium [sic] Bug Mask / D Neel 99".

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

Provenance: Commissioned from the Artist by a Montreal Collection.

Published: Layne Christensen, "Carving his way to City of Masks" in *North Shore News* (North Vancouver: Friday June 4, 1999: 24).



DAVID NEEL



99 UNIDENTIFIED MAKER, PROBABLY KODIAK ALUTIIQ, SOUTHWEST ALASKA, *Pair of Paddles*, c. 1880, each wood and paint, the first: 58.25 x 4 x 1.25 in (148 x 10.2 x 3.2 cm) / second: 57.5 x 4 x 1.25 in (146.1 x 10.2 x 3.2 cm).

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

Provenance: A Private Collection, California; A New York Collection.

Canoe paddle design and decoration is quite varied along the Northwest Coast. We think that this lovely old pair of paddles was made further north however, in southwest Alaska. The overall shape of the paddles as well as their simple but striking abstract painted designs suggests a Kodiak Alutiiq origin. Similar designs can be found on examples of 19th century paddles and model canoes from the region (see references).

100 UNIDENTIFIED ARTIST, HAIDA, *Model Canoe*, c. 1880, wood and paint, 6 x 23.5 x 7.5 in (15.2 x 59.7 x 19.1 cm), unsigned.

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

Provenance: A British Columbia Private Collection.

Carved and steamed canoes are the marine icons of the NW Coast, far exceeding in their refined forms many examples of similar technology from numerous other parts of the world. Haida canoe carvers had some of the best red cedar resources on the coast, and made a reputation by trading canoes to other groups like the Tlingit and Tsimshian. The same design of canoe was made down along the coast as far as northern Vancouver Island, among the Kwakwaka'wakw. Historical traders and explorers often commented on their admiration for the canoes they saw in the region and how the people handled them.

This model is an excellent representative of the better models and full-sized canoes of this type from the nineteenth century. It has been deduced from historical drawings and paintings of the region that this canoe design came into being in the early 19th or very late 18th century. The refinement seen in the broad groove parallel to the gunwales' interior, and the sweeping curves of the bottom and sides from beneath indicate an experienced canoe hand in making this model.

The painted exterior designs on the sides are symmetrical and applied in the traditional areas; composed within defined portions of the bow and stern, flanking an undecorated midsection (which would be much longer in a full-sized canoe), and employing the traditional colors in traditional ways. The designs illustrate a late historic period formline style, c. 1890, with little to no variation in the width of the lines and the unusual use of design elements. With only sketchy representations of creature imagery it's difficult to positively identify the intended crest designs on the hull, but one possible trio of attributions might include (L to R): a wolf, a bear, and a whale at the stern.

Steven C. Brown



101

101 UNIDENTIFIED ARTISTS, PROBABLY TLINGIT, *Feast Spoon or Ladle*, c. 1850-80 / c. 1890s, mountain sheep horn, 10.5 x 4.75 x 3 in (26.7 x 12.1 x 7.6 cm).

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

Provenance: Private Collection, Montreal.

A comparatively small sheep horn was used to create this large flowing spoon or ladle. The refined lines and sculptural form of the ladle itself illustrate the work of a skilled horn carver. To create a graceful, symmetrical vessel like this from the gnarled, spiral-curved horn of a wild sheep is not an easy task, though the basic principles are simple. Soak and then carve the horn to a symmetrical shape of even thickness (that's the hard part), then boil this pre-form to make it supple and bend the sides outward till the bowl is much wider than the original horn. Bind this to a wooden form until cooled and there's your vessel. Dozens if not hundreds of these were made in this tradition-alized form, with the short, bent-back round handle as a top finial. Many other traditional forms for such personal ladles were created by different makers as well.

The surface decorations on this ladle are incised in a late historic-period style typical of SE Alaska artists, both Tlingit and Haida, c. 1890-1910, when the region's curio stores obtained many such objects from their indigenous owners for sale to travelers through the area. Horn work in that period had declined from earlier decades, suggesting that the ladle itself was most likely made originally between about 1850 and 1880. The later style of the incised work suggests that it may have been applied later to increase the market value of an unembellished, utilitarian vessel.

Steven C. Brown

102 UNIDENTIFIED ARTIST, PROBABLY TLINGIT, *Feast Spoon*, c. 1900, goat horn and metal rivets, 8.75 x 2.5 x 3.25 in (22.2 x 6.3 x 8.3 cm), measurements reflect dimensions without custom made stand.

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

Provenance: Donald Ellis Gallery; Acquired from the above in 1991 by the present Private Collection, Toronto.

This spoon was made from a pair of mountain goat horns; the first was shaped, boiled, and opened out to create the bowl, then fastened with horn rivets into the base of the second horn, which is carved with a sculptural image in the unmodified shape of the horn. The carved figure most likely represents a bear/human image sitting on its haunches. Some historical artists appear to have specialized in the technology of horn spoon and vessel production, creating dozens in singles and sets that were owned and used by all the higher status families in the villages. All but a very few have ended up in museums and private collections all across the globe.

Steven C. Brown



102



103 UNIDENTIFIED ARTIST, NUU-CHAH-NULTH OR MAKAH, *Lidded Pictorial Trinket Basket*, c. 1890, split cedar bark, natural and dyed bear grass, 2.5 x 4.5 x 3 in (6.3 x 11.4 x 7.6 cm).
ESTIMATE: \$2,000 / \$3,000
Provenance: A Vancouver Collection.
Nuu-chah-nulth and Makah pictorial trinket baskets are finely woven with a double warp wrapping so that the design is visible on both the outside and inside of the basket. Lidded round or square trinket baskets were a nineteenth century innovation to take advantage of the non-native market. This lovely oval example depicts whaling scenes on both the walls and lid of the basket; each canoe has a crew of eight, and each crew has successfully harpooned a large whale. The basket's colours are beautifully preserved, and the stitch count is about thirty per inch.

104 PROBABLY SAM WILLIAMS (c. 1884-1979), NUU-CHAH-NULTH, *Model Totem Pole*, c. 1920s, wood and paint, 26.75 x 4.5 x 3.25 in (67.9 x 11.4 x 8.3 cm), unsigned.
ESTIMATE: \$1,800 / \$2,800
Provenance: A British Columbia Private Collection.

The sculptural style and paint color choices illustrated here are those of an early twentieth-century family of carvers from the Nitinaht area of southwestern Vancouver Island. Known as Sam Williams (c. 1884-1979) and his son Wilson Williams (c. 1908-1965), the two men carved souvenir totem poles for sale to local curio shops and to dealers in Seattle between about 1910 and 1950, and their descendants have continued the tradition to the present. Like many other southern-coast artists of their day, their culture rarely carved tall totem poles in the historic period, and they were likely disinclined to replicate poles from their own area that had been raised ceremonially. Instead they turned to working loosely with photographs of totem poles from the northern part of the NW Coast, where totem poles were ubiquitous. Totem poles of SE Alaska were common subjects for photographic post cards sold in that period, particularly two well-known poles from Wrangell village, of which this is a carving of the one commonly called the Raven Pole, erected by a descendant of Chief Shakes in that village. A full-size forty-foot reproduction of that pole carved in 1986 stands today in Kiks'adi Park, a thumbnail totem park in downtown Wrangell with replicas of three more historical poles present.

The same figures, in vastly different carving styles, appear on the original Raven pole and this model of the same monument. From the top, they are Raven as Clan Leader/Shaman, standing on the box or chest that once held the Light; the sun, moon, and stars. Below that, illustrating another of the Raven cycle stories, is Raven's grandfather, who kept the box with the Light in his house. Between his wings is the old Raven's daughter, who gave birth to Raven the young boy who stole the Light and released it to the World.

The image below them was originally a composite figure made up of two entities: an older Raven and a younger one, facing each other and joined at the tongue, exchanging cultural information. The smaller figure was most likely eliminated here due to the small scale of the carving. The bottom figure represents an important historical traveler, one who led the people in stories of survival against hardships. The rod in his hands is a kind of magic directional stick, which could predict the best route to go to solve a given situation. The original Raven pole was erected in the winter of 1896, and photographed by Winter and Pond of Juneau shortly after. They produced postal cards with pictures of this and other nineteenth-century SE Alaska poles that became very popular.

Steven C. Brown



105 ANANASIE ALIKATUKTUK (1944-2007) m., **PRINTMAKER: THOMASIE ALIKATUKTUK** (1953-2009) m., PANNIRTUQ (PANGNIRTUNG), *Taleelayu and Family* (Talulayu and Family), 1976 #13, stencil print, IV/V, 24.5 x 16.75 in (62.2 x 42.5 cm).
ESTIMATE: \$2,000 / \$3,000

Undoubtedly for its strength of design, *Taleelayu and Family* was chosen to grace the cover of the international touring exhibition catalogue *The Inuit Print*. Organized by the National Museum of Man, this 1977 exhibition was a master-works retrospective of Inuit prints of the previous two decades. This lyrical and truly charming image presents a variation on one of the most recognizable figures from traditional Inuit stories, Taleelayu, or Sedna as she is usually called in the south. In *Taleelayu and Family*, Ananaisie Alikatuktuk gives the sea goddess a family of seven children. The eight swimming figures show a strong family resemblance save for the lower four which do not sport the dots along their backs. Ananaisie explained that like their mother, only the female children are depicted with scales. A true triumph of the stencil printing technique, this school of creatures floats amidst veils of blue ink, the scattered arrangement and varying tones of which give a sense of movement as though we are seeing the ripples of water surrounding this mother and her brood.



106 MALAYA AKULUKJUK (1915-1995) f., **WEAVER: IGAH ETOANGAT** (1943-) f., PANNIRTUQ (PANGNIRTUNG), *Lazy Days*, 1985 #334, wool tapestry, 6/10, 37 x 57 in (94 x 144.8 cm).
ESTIMATE: \$2,000 / \$3,000

Provenance: A Montreal Collection.
Weaving was introduced to Pannirtuq as an economic initiative in the early 1970s. The Canadian government contracted Karen Bulow Ltd., a Montreal-based weaving firm to initiate the program. The firm hired Donald Stuart as the first manager of the studio. The first products woven were scarves and sashes but as the artists became familiar with the looms, production expanded to include tapestries that featured distinctly Arctic imagery. Like print production in other parts of the Arctic, the creation of wool Aubusson-style weavings in Pannirtuq is a collaborative process that involves a graphic artist and a weaver to create each tapestry (often one weaver will take over from another to finish an edition). Malaya Akulukjuk is considered to be the grande dame of Pangnirtung graphic and textile art. *Lazy Days* is reminiscent of one of her most famous tapestries, *Children at Summer Camp* from 1980, and like that tapestry, was probably based on a detailed line drawing by the artist.



107 **LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *Owl*, 1959 SR #23, stone rubbing, 8/10, 13.25 x 17.5 in (33.7 x 44.5 cm). ESTIMATE: \$3,500 / \$5,000

Provenance: Acquired by Mr. Douglas S. Richardson, April 1960, at Art Gallery of Ontario, during the exhibition, *Eskimo graphic art*, orchestrated by the Women's Committee, 8-24 April 1960.

The prints of the inaugural print collection from Kinngait (Cape Dorset) are amongst the most coveted by collectors. The stonecuts and stencils of this 1959 suite were printed in editions of 30 and their appearance on the secondary market is relatively infrequent. Much rarer still are the stone rubbings from this collection, done in the very small edition size of only 10. Moreover, only two stonecut rubbings were ever attempted in Cape Dorset; the printmakers were less happy with the frottage-like results produced by the rubbing technique than they were with the stonecut method. To our eyes, however, the variety of the lines produced in the rubbing technique in Lukta's *Owl* endows the work with a delightful flickering sense of gentle animation; there is a real sensation of motion in the image. Note: the rubbing is a "positive" image transfer from the stone block (i.e. identical to the original drawing), not the reverse image achieved through the stonecut process.



108 **PAUTA SAILA, R.C.A.** (1916-2009) m., **PRINTMAKER: IYOLA KINGWATSIK** (1933-2000) m., KINNGAIT (CAPE DORSET), *Untitled (Owl and Chicks)*, c. 1966-67, stonecut print, an unsigned, unnumbered, and uninscribed proof [?], 24 x 26 in (61 x 66 cm), framed, sight. ESTIMATE: \$1,500 / \$2,500

Provenance: An Ottawa Collection.

This charming print by Pauta Saila is an extremely rare proof, dating from c. 1966-67. So far as we know it has never been documented, and may in fact be the only surviving copy in existence. Stylistically, it belongs to a phase of Pauta's graphic art that is exceptionally energetic and focused on the presentation of single, large animals. These subjects are composed with strong attention to form and line, and little interest in interior modelling or establishing a sense of context. The image focuses on the emotional bond between the fiercely protective mother and the three fledglings at her feet. Pauta does not opt for sentimentality, but we must admit that it's hard not to smile at this little owl family. The feeling of whimsy is reinforced by the energetic and slightly wacky plumage, which we read as an essentially ornamental design.



109 **PUDLO PUDLAT** (1916-1992) m., **PRINTMAKER: QABAVOAK QATSIYA** (1942-) m., KINNGAIT (CAPE DORSET), *Aeroplane*, 1976 #13, stonecut and stencil print, 29/50, 25 x 34 in (63.5 x 86.4 cm). ESTIMATE: \$2,000 / \$3,000

Provenance: Private Collection, California; By descent to the present Private Collection, California.

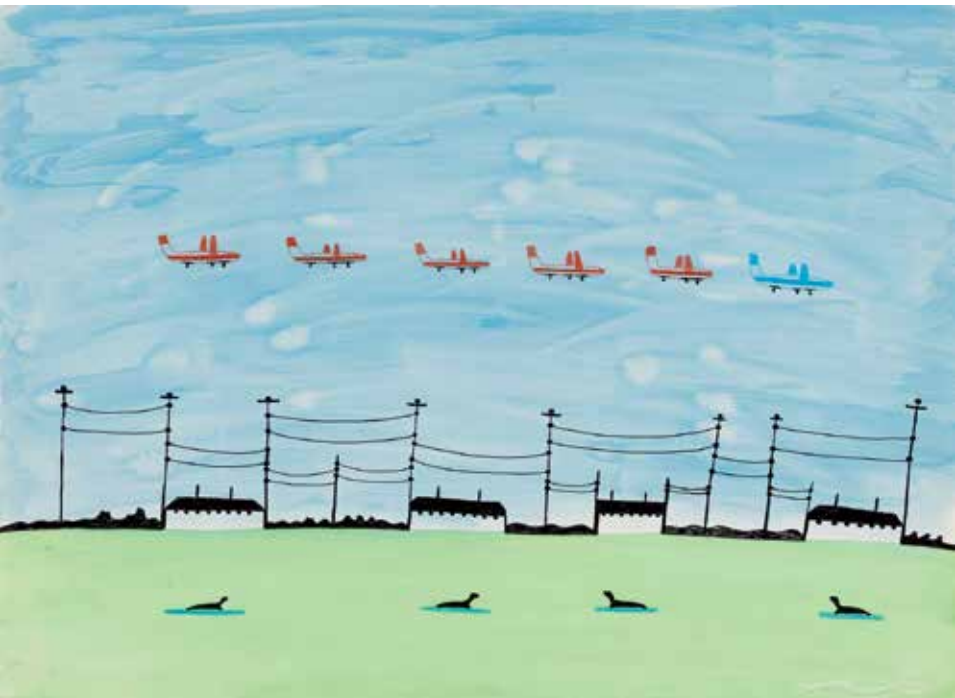
In contrast with many of his contemporaries, Pudlo's later works included imagery of the southern technologies that were bringing profound changes to the North. *Aeroplane* illustrates the palpable and sometimes strange encounter between two cultures. Here, a diffusing light from the belly of the plane, printed by Qabavoak Qatsiya in a soft swath of white and blue inks, interacts with the ice covered hills, seals that lounge on ice floes, and traditionally dressed Inuit inhabitants of the Arctic landscape. Although by many accounts *Aeroplane* was considered a shock at release, Jean Blodgett, in her seminal text, *Grasp Tight the Old Ways*, issues readers a challenge to reconsider our preconceived notions of what Inuit art should look like. When discussing Pudlo's inclusion of modern technology Blodgett writes, "These things may have been imported at one time, but they are now - and have been for some years - an integral part of the north.... Far from exotic, Pudlo's airplanes, helicopters, angels, and churches are now part of northern reality" (p. 136).



110 **PUDLO PUDLAT** (1916-1992) m., KINNGAIT (CAPE DORSET), *Seals on Ice-floes, Airplanes Above*, mid 1970s, acrylic wash, coloured pencil, and black ink on heavy wove BFK Rives water-marked paper, 22 x 30 in (55.9 x 76.2 cm), signed: "<3". ESTIMATE: \$1,000 / \$1,500

Provenance: Private Collection, Australia.

In the mid 1970s, a period of experimentation with acrylic paints took place in Kinngait, sparked by visiting artist K.M. Graham. Pudlo Pudlat greeted this new medium with enthusiasm and quickly mastered it, often incorporating coloured pencil and ink into his acrylic paintings. Many of the artist's favourite subjects are found here: airplanes, telephone poles, wires, houses, and seals. All appear where they should, in the sea, on the land and in the sky, drawn in pen and coloured pencil. It is however the superb use of acrylic paint, particularly in the energetic sky, that enlivens and brightens this scene, resulting in a rich, dynamic landscape.



MIRIAM QIYUK

- 111 MIRIAM NANURLUQ QIYUK** (1933-2016), QAMANI'TUAQ (BAKER LAKE), *Family Group*, 1979, stone, 6 x 11.75 x 2.5 in (15.2 x 29.8 x 6.3 cm), signed and dated: "ᑭᑭᑭᑭ QIYUK / JUNE 79".
ESTIMATE: \$12,000 / \$18,000
Provenance: Private Collection, Toronto.



Depiction of families is a frequent subject in the work of Miriam Qiyuk, but it is not always easy to distinguish individual members, especially in some of the larger gatherings (see for instance First Arts Auctions, December 2020, Lot 30). In this sculpture the scale of the figures indicates that the three children are flanked by the tall figure of the father on their left, and their kneeling mother in her *amautiq* with her arms around the smallest child. Each face is individual but all seem to happily share this moment together. The repeated circular motif of the arms and clasped hands across the front of the figures is truly charming. It unifies the figures visually, thus enhancing the sculptural quality of the scene as well as underlining the close family bond. Instead of a "family reunion" scene, here we have an intimate and endearing portrait of a nuclear family.



- 112 BARNABUS ARNASUNGAAQ** (1924-2017), QAMANI'TUAQ (BAKER LAKE), *Running Muskox*, mid 1970s, stone, 6.5 x 10 x 5.5 in (16.5 x 25.4 x 14 cm), signed: "ᑭᑭᑭᑭ".
ESTIMATE: \$4,000 / \$6,000
Provenance: A Toronto Estate.
Likely carved only a few short years after the artist's spectacular *Muskox* (First Arts Auction, July 2020, Lot 37 and front cover), this lively fellow shows a more dynamic and windswept approach to Arnasungaaq's iconic subject. Whereas the former example was massive and stoic, here we see a muskox seemingly charging at full tilt. Stylistically this sculpture is very much on the "primal" end of the spectrum, with a powerful sense of raw energy in both the form and the finish. We sense that Arnasungaaq very much "attacked" the stone with great vigour; this is conveyed beautifully in the treatment of the muskox's shaggy coat.

- 113 THOMAS OOVAYUK** (1938-), QAMANI'TUAQ (BAKER LAKE), *Muskox*, c. 1975, stone, 4.75 x 7.25 x 3 in (12.1 x 18.4 x 7.6 cm), signed: "ᑭᑭᑭᑭ".
ESTIMATE: \$1,000 / \$1,500
Provenance: A Montreal Collection.
Oovayuk was never prolific, but the few examples we have seen are all quite exceptional. This fine sculpture evokes many of the best qualities of Baker Lake sculpture from the early to mid 1970s. Carved from the hard black stone common to the period, this muskox makes an interesting comparison with the example by Barnabus Arnasungaaq (see Lot 112). While Arnasungaaq's beast is all about dynamic movement, Oovayuk's is more about stillness and stylized form. Interesting then that his impressions of muskoxen are the same as everyone else's:

Musk-ox fur is really thick so when that animal moves, every part of its body seems to move with it. It is a wonderful sight to see. I was really happy carving. In the springtime, when the daylight is long, my friends and I would stay up until the wee hours of the morning, carving together outside my house. [1]

1. The artist quoted in Marie Bouchard, *An Inuit Perspective: Baker Lake Sculpture* (2000:76).





- 114 LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *Watchful Owl*, c. mid 1970s, stone, 11 x 9.5 x 10 in (27.9 x 24.1 x 25.4 cm), signed: "ᐱᐱᐱ ᐱᐱᐱ".
ESTIMATE: \$2,500 / \$3,500
Provenance: An American Private Collection; A Montreal Collection.
Son of the famous graphic artist and sculptor Kiakshuk (1886-1966), Lukta was also a gifted sculptor and printmaker. Although his skill at carving rivalled those of his contemporaries Osuitok and Sheokjuk, Lukta devoted most of his time and energy to working in the Cape Dorset printmaking studio where his talents were used not only produce almost 20 of his own images but, perhaps more significantly, almost 300 different images for other Cape Dorset artists from the 1950s through to the 1990s! *Watchful Owl* is a fine example of Lukta's sculptural style from the mid 1970s. The Markham Bay stone used at this time was problematic for many sculptors; many works carved in the stone are interesting but not exactly elegant. Lukta's sculpture, on the other hand, is magnificent. Its broad, simplified forms are flawlessly executed and harmonious, and the figure exudes nobility and strength. We are glad that Lukta took the time out from his printmaking pursuits to create such an impressive work.



- 116 ATTRIBUTED TO OSUITOK IPEELEE, R.C.A.** (1923-2005) m., KINNGAIT (CAPE DORSET), *Pod of Walruses*, c. 1970, stone and ivory, 9.5 x 19.5 x 11 in (24.1 x 49.5 x 27.9 cm), seemingly unsigned.
ESTIMATE: \$3,000 / \$5,000
Provenance: A Toronto Estate.
Although unsigned, we think it quite likely that this endearing walrus composition is the work of Osuitok Ipeelee. Walruses, either alone or in groups, were a common subject for the artist in the 1960s and '70s. Carved from a beautiful example of 1960s Cape Dorset serpentinite stone, this lovely composition zooms in on four walruses packed cheek by jowl. Walruses are very social animals and in the late summer and fall they congregate in huge numbers on rocky outcrops and beaches, in separate male and female herds.



- 115 LATCHOLASSIE AKESUK** (1919-2000) m., KINNGAIT (CAPE DORSET), *Transforming Owl*, 1992, stone, 8 x 3.75 x 8 in (20.3 x 9.5 x 20.3 cm), signed: "ᐱᐱᐱ ᐱᐱᐱ"; dated "1992" to the accompanying igloo tag.
ESTIMATE: \$2,500 / \$3,500
Provenance: A Toronto Collection.
The son of the famous sculptor and graphic artist Tudlik, Latcholassie shared his father's love of birds and became one of Cape Dorset's most beloved sculptors. He is renowned in particular for his quirky, often comical depictions of owls and hybrid "owl-people." Latcholassie clearly enjoyed playing with the idea of animal-human transformation, but it is our sense that his sculptures were not shamanic in inspiration. Unlike that of most of his Cape Dorset peers Latcholassie's overall style was rather abstract, with simple realistic flourishes added to his often minimalist and exaggerated forms. With *Transforming Owl* Latcholassie presents a quite enigmatic hybrid creature, with the upper body of an owl chick with tiny, charming wings grafted onto the legs of a kneeling human with strange oversize feet.

- 117 DAVIDIALUK ALASUA AMITTU** (1910-1976) m., PUVIRNITUQ (POVUNGNITUK), *Loon Eating a Fish*, c. 1970, stone, 1.75 x 8 x 4.5 in (4.4 x 20.3 x 11.4 cm), unsigned.
ESTIMATE: \$1,500 / \$2,500
Provenance: A Toronto Collection.
Davidialuk, both in sculptures and in prints, was the consummate Inuit storyteller. While perhaps best known for his interpretations of Inuit legends, Davidialuk was also a keen observer of arctic flora and fauna. The loon seems to have been of particular interest to Davidialuk perhaps because it also figures prominently in numerous Inuit legends. Davidialuk produced roughly a dozen graphics featuring the loon as a central subject and this wonderful sculpture bears an uncanny resemblance to Davidialuk's 1977 stonecut titled *Loon Eating a Fish Under the Water*.



118 KANANGINAK POOTOOGOOK, R.C.A. (1935-2010) m., KINNIGAIT (CAPE DORSET), *Bull Caribou*, 2007, black ink on wove Curtis Rag watermarked paper, 26 x 20 in (66 x 50.8 cm), inscribed, "ᑕᐱᓃᔭᓂ ᐅᓄᓂᓇᓴᓁᓂ ᐅᓄᓂᓇᓴᓁᓂ ᐅᓄᓂᓇᓴᓁᓂ (Big Caribou Bull who has some ambitions, and antlers are shedding, and he's very curious what's around him) ᐅᓄᓂᓇᓴᓁᓂ (Kinngait) ᓄᓇᓶᓂ (Nunavut), dated and signed: "2007 ᐅᓄᓂᓇᓴᓁᓂ".

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

Provenance: Private Collection, Australia.

Bull Caribou represents the graphic qualities for which the artist is both admired and collected: strong, competent draughtsmanship, interplayed with masterful and well-balanced proportions. An accomplished hunter, Kanaginak possessed a knowledge and experience of Arctic wildlife that comes across with clarity in his works. This intriguing ink drawing is clearly done by an artist who intimately knew the animal, its behaviour, and its character.

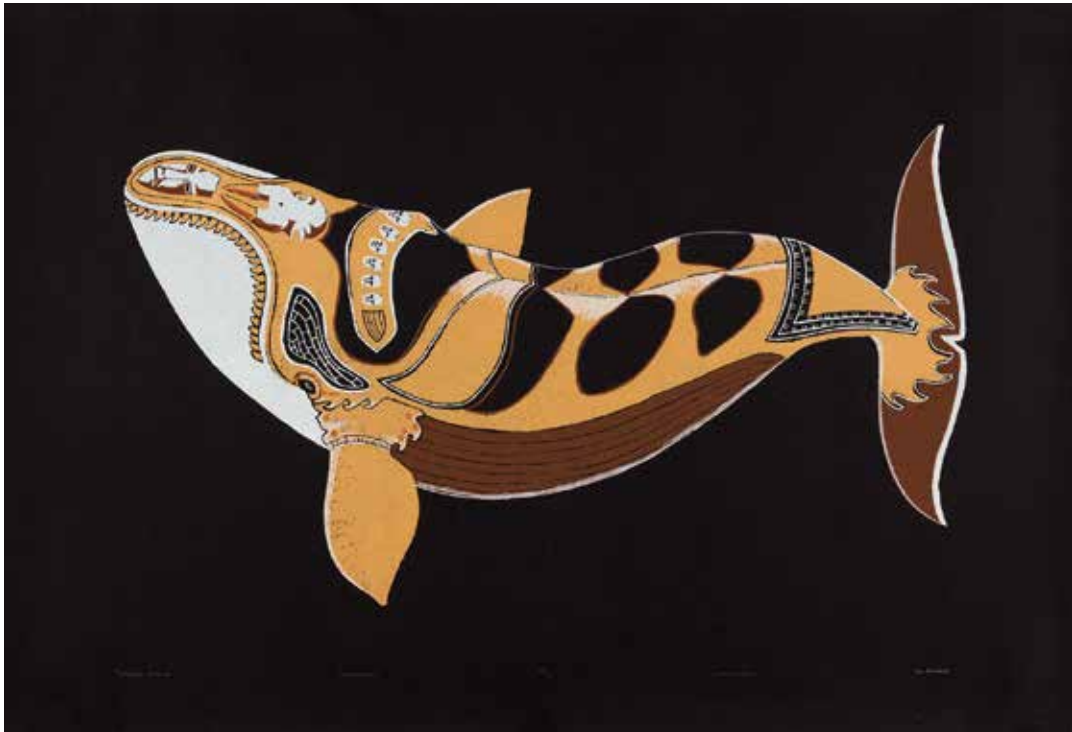
I used to watch caribou when they were close by early in the morning. I like to draw caribou; they hear things easily, and they turn their heads. I like the movement of caribou. I draw the things that I remember. If I didn't observe caribou I would not know how to draw one. I know how they look and I know their movements. (2004 artist interview with Ingo Hessel)

Kananginak's viewpoints of his beloved caribou subjects were often unusual, including several depictions of the animal seen from the rear. But what makes *Bull Caribou* truly astonishing is the addition of two extra sets of antlers in the image – or rather, Kananginak shows this animal's antlers in three different positions, illustrating the caribou's head movements in a kind of "stop-motion" sequence. Brilliant!

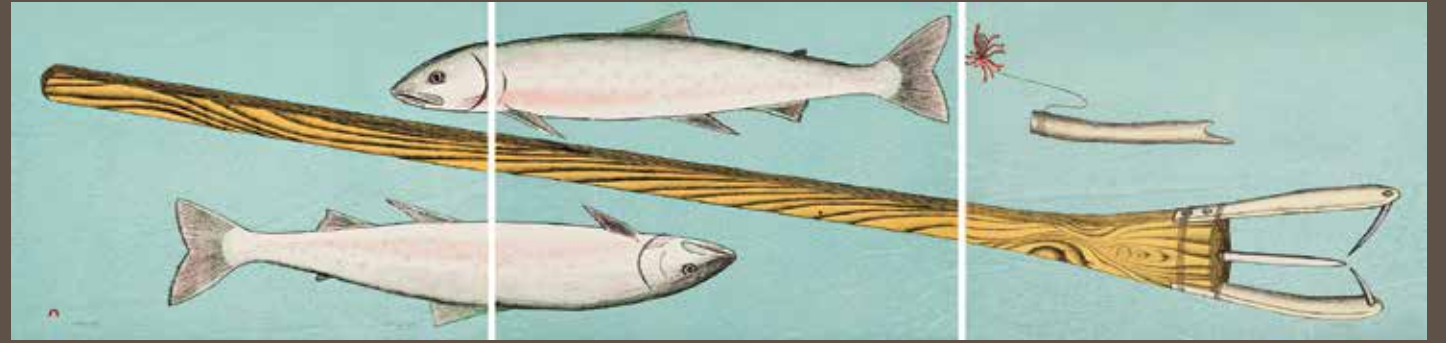


119 TIM PITSIULAK (1967-2016),
KINNGAIT (CAPE DORSET).
Tattooed Whale, 2016
(2017 #1 [Special Release]),
Printmaker: Open Studio,
Toronto, silkscreen on black
paper, 34/50, 30 x 44.5 in
(76.2 x 113 cm), framed.
ESTIMATE: \$4,000 / \$6,000
Provenance: An Ottawa
Collection.

Tattooed Whale is an exceptional print; it is beautiful, but it is also unusual as Tim Pitsiulak doubled as the printmaker. In Kinngait only a few artists are also printmakers. Here, Pitsiulak has not only created this expressive image of a bowhead whale, but he also mastered the technique of silkscreen printing. As part of an artist residency at the renowned Open Studio in Toronto, Pitsiulak learned this difficult process and successfully created this stunning print.



Pitsiulak was both an artist and a hunter. Like Kananginak (see lot 118), his knowledge of the animals and the land around his native southern Baffin Island was encyclopaedic and he was able to bring it to life in his drawings. Portraits of the bowhead whale appeared frequently in his drawings, often adorned with images of his ancestors who hunted these massive creatures with only skin boats and harpoons. The ancient masks and tattooed images, together with the repeating complementary pattern of colours, make this large whale both lyrical and elegant.

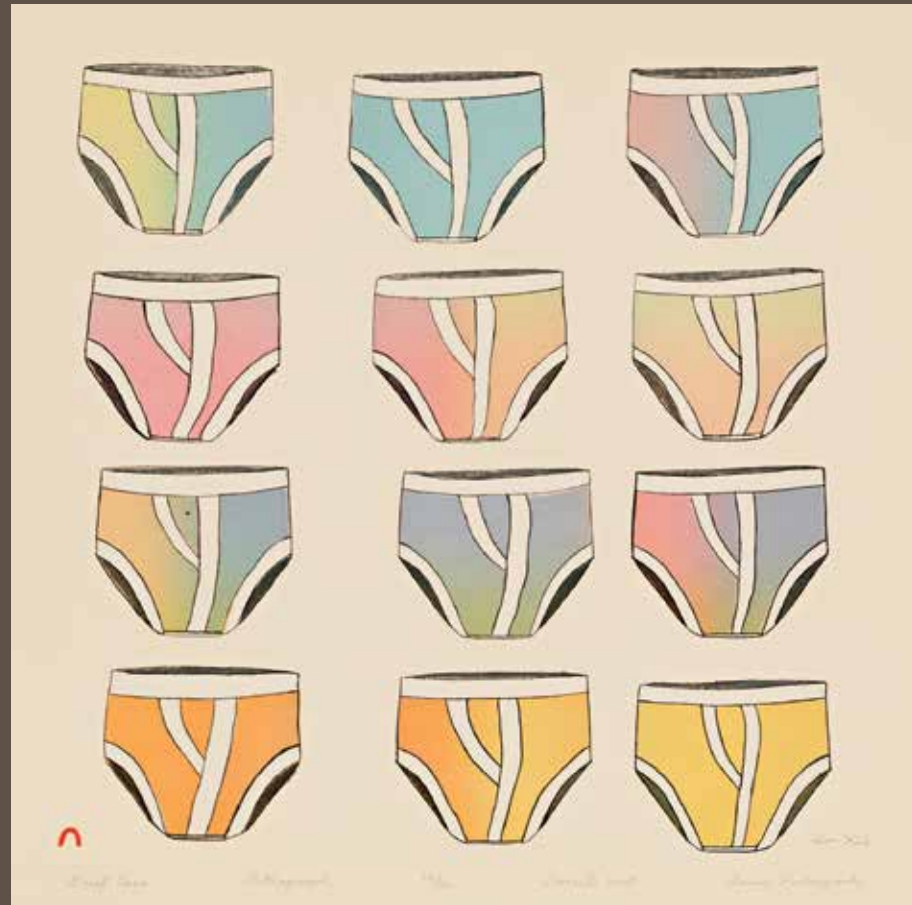


120 ARNAQU ASHEVAK (1956-2009) m., **PRINTMAKER: PITSEOLAK NIVIAQSI R.C.A.** (1947-2015) m., KINNGAIT (CAPE DORSET), *Kakivak (Fish Spear)* (a triptych), 2001 #1 lithograph, printed on 3 separate sheets, each 15 x 20.5 in (38.1 x 52.1 cm) / overall: 15 x 61.5 in (38.1 x 156.2 cm).

ESTIMATE: \$800 / \$1,200

Provenance: Private Collection, Australia.

Arnaqu Ashevak was as close to a Renaissance man as any of the artists in Kinngait. He was a superb multi-media sculptor, a trained lithographer, a renowned graphic artist, and a ceramicist who studied at the Banff Centre for the Arts. Selecting subject matter that was often eclectic, he would sometimes focus on a single object such as this kakivak (traditional Inuit fishing spear). Used either with a jig to attract fish or in a shallow fishing weir, the kakivak had bone prongs that would allow the hunter to spear the fish and hold onto it. Arnaqu daringly chose to depict this kakivak across three sheets of paper, creating a triptych. Thus, it is basically life size. The long visual element of the shaft is balanced by the char on either side which in turn offsets the all-important third panel containing a colourful jigger and the complex head of the spear. The five components, made of antler or bone, take on an almost sculptural feel. Being a lithographer himself, Arnaqu knew the potential of this medium to capture texture and a nuanced background. The dark grain of the wood, complemented by the softer lines and colours of the char, is shown against a mottled light blue background, which lends a greater sense of depth than a flat ground would. This is an epic and beautiful image that makes this everyday fishing spear appear monumental.



121 ANNIE POOTOOGOOK (1969-2016), **PRINTMAKER: NIVIAKSIE QUVIANAGTULIAQ M., (1970-) M., KINNGAIT** (CAPE DORSET), *Brief Case*, 2005 #1, lithograph print, 12/50, 17 x 17 in (43.2 x 43.2 cm).

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

Provenance: Private Collection, Australia.

While it is accurate to state that Annie Pootoogook took the art world by storm with her frank and sometimes sombre depictions of contemporary life in the Arctic, a number of her works are infused with humour. The choice of an everyday object such as a pair of men's briefs as a subject worthy of a "case" study is, in and of itself, playful and a bit risqué, but with a title like *Brief Case* the artist sets up viewers for additional hilarity once we consider that a "briefcase" is usually thought of as a sophisticated and traditionally masculine carrying container. The pun is, of course, intended. But there's more. One could even argue that by colouring the underpants in a palette of pastel shades usually associated with femininity, Pootoogook has turned *Brief Case* into a light-hearted subversion of gender expectations. One of four prints from her inaugural inclusion in the 2005 Kinngait print collection, *Brief Case* signalled the satirical, dare we say *cheeky*, tone of many of Pootoogook's future works.



- 122 UNIDENTIFIED ARTIST**, HAIDA, MASSET OR SKIDEGATE, HAIDA G'WAI, *Model Totem Pole*, 1919, argillite, 10.25 x 1.75 x 2 in (26 x 4.4 x 5.1 cm), with affixed paper label, inscribed in blue ink in an unknown hand, "Masset, Q.C. Isl. / B.C. / 1919 / C.L. PATCH".
ESTIMATE: \$2,000 / \$3,000
Provenance: Purchased at Massett in 1919 by the Ottawa Private Collector Clyde Patch; A New York Collection.
Published: Marius Barbeau, *Haida Myths Illustrated in Argillite Carvings* (Ottawa: National Museum of Canada, Bulletin No. 127, Anthropological Series No. 32, 1953), fig. 181.
This excellent pole of classic form is illustrated in Marius Barbeau's 1953 groundbreaking book on Haida myths as illustrated through argillite totem poles and other carvings, in the chapter discussing various Thunderbird myths. The figures illustrated are a Thunderbird (or possibly a Raven) with down turned beak and status rings, the Mother Dogfish, and a crouching Bear with shamanic Frog. Although the pole is documented as having been purchased in Massett, Barbeau seems to suggest that it may have been carved by either Thomas Moody or Tom Price in Skidegate.



- 123 UNIDENTIFIED ARTIST**, HAIDA, MASSET OR SKIDEGATE, HAIDA G'WAI, *Model Totem Pole*, 1919, argillite, 6.25 x 2.25 x 2.5 in (15.9 x 5.7 x 6.3 cm), with affixed paper label, inscribed in blue ink in an unknown hand, "Masset, Q.C. Isl. / B.C. / 1919 / C.L. PATCH".
ESTIMATE: \$2,000 / \$3,000
Provenance: Purchased at Massett in 1919 by the Ottawa Private Collector Clyde Patch; A New York Collection.
Published: Marius Barbeau, *Haida Myths Illustrated in Argillite Carvings* (Ottawa: National Museum of Canada, Bulletin No. 127, Anthropological Series No. 32, 1953), fig. 179.
This finely carved pole is illustrated in Marius Barbeau's 1953 groundbreaking book on Haida myths as illustrated through argillite totem poles and other carvings, in the chapter discussing various Thunderbird myths. The figures illustrated are a baleen Whale (possibly a humpback), and a humanoid Thunderbird grasping a Whale. Although the pole is documented as having been purchased in Massett, Barbeau seems to suggest that it may have been carved by either Thomas Moody or Tom Price in Skidegate.



- 124 RUFUS MOODY, C.M.** (1923-1998), HAIDA, SKIDEGATE, *Model Totem Pole*, 1961, argillite, 10.5 x 3.75 x 3.5 in (26.7 x 9.5 x 8.9 cm), inscribed, signed, and further inscribed, "Carved By / Rufus Moody / Skidegate / Mission / Q.C.I., B.C."; inscribed in an unknown hand, "[4?]70-07-5261"; inscribed in an unknown hand, W.J. CROZE JR. / 11_61."
ESTIMATE: \$3,000 / \$5,000
Provenance: A Vancouver Collection.
Born in Skidegate, Rufus Moody was the son of Arthur Moody (1885-1967) and the grandson of Thomas Moody (d. 1947). Both of these men were famous argillite carvers. Rufus Moody was a prolific carver but is also renowned for having created the tallest argillite totem pole in the world; it is approximately six feet tall and is displayed in the UBC Museum of Anthropology in Vancouver. Rufus Moody received the Order of Canada in 1976 for his achievements as an artist and his efforts to train young people to carve. This fine pole depicts an Eagle atop a Raven holding a plaque in its mouth engraved with a Fish, seated atop a Beaver holding a chew stick. The totemic figures sit atop a base carved with Rufus Moody's trademark notched corners.

124



125



126 UNIDENTIFIED ARTIST(S), DENE (ATHAPASKAN), *Dagger and Sheath*, c. early-mid 19th century, dagger: copper and caribou hide, 14.5 x 3.25 x .5 in (36.8 x 8.3 x 1.3 cm); sheath: elk hide, cloth, metal, glass beads, and rope strap, dimensions variable, 28 x 4 x .5 in (71.1 x 10.2 x 1.3 cm) with strap.
ESTIMATE: \$2,000 / \$3,000
Provenance: Skinner Inc, January 2009; Acquired from the above by the present Private Collection, Toronto.
“Long knives with flaring, voluted handles were used for both hunting and fighting. They were originally made from copper obtained through the native trade system; later examples like this one collected in the 1860s were made of trade steel. Lashed to wooden poles, they were used by especially daring hunters to kill bears.” [1] The quote describes an Athapaskan steel dagger. Our fine dagger is made of copper and therefore probably dates from the first half of the 19th century; expertly made, it is of classic form with a fluted blade and ram’s horn double volutes. The beautifully beaded sheath, although exhibiting considerable age, may be of slightly more recent vintage. It is likely that such finely made daggers and sheaths were not merely utilitarian but were also prestige goods among the Athapaskan peoples. Some daggers were probably traded to neighbouring Inuvialuit, so a few examples may have been incorrectly attributed.
1. William Fitzhugh and Aron Crowell, *Crossroads of Continents* (Smithsonian, 1988), p. 229.



127 UNIDENTIFIED MAKER, DENE (ATHABASKAN), *Beaded Leggings*, c. 1890, each: hide, cloth, glass beads, cotton string, ribbon, and yarn; each: dimensions variable, 13.75 x 5.5 x 7 in (34.9 x 14 x 17.8 cm).
ESTIMATE: \$2,000 / \$3,000
Provenance: Heritage Auction Galleries, 10 November 2007, Lot 77349; Acquired from the above by the present Private Collection, Toronto.
The Dene (Athabaskan or Athapaskan) traditionally invested great artistic effort into decorating clothing, jewellery, and even weapons (see lot 126). Glass beads were introduced to the region either by Russian fur traders or by a Indigenous person from Siberia in the 1700s or earlier. Floral designs, first introduced to northeastern North America from Europe, were brought west to the Indigenous peoples of the regions through contact with missionaries and trading posts. Undoubtedly representing weeks of work for the maker, the total effect of these leggings is one in which artistry and practicality are wonderfully united. The appeal is one of contrasting surfaces: glossy beads against the matte cloth and hide; complementary coloured beads emerging from a deep black ground, contrasting with the soft tan of the fringes.



128 UNIDENTIFIED MAKER, GREENLAND, *Model Umiak*, c. 1900, wood, polychrome wood, hide and skin, 5.75 x 27 x 5 in (14.6 x 68.6 x 12.7 cm).
ESTIMATE: \$1,200 / \$1,800
Provenance: A British Columbia Private Collection.
This style of model has been made in Greenland since at least the mid nineteenth century. The umiak or “women's boat” as is sometimes called, was used across the North American Arctic for over 1,000 years, and ranged in size from five to ten metres in length. The largest umiaks could hold up to thirty people and their possessions, and were used to move camps but also for the hunting of large sea mammals. While some models included figures dressed in miniature sets of fabric or skin clothing, in this example the figures are painted. The male wears a cap, while the four female figures are shown with the distinctive Greenlandic style of topknot.



129 UNIDENTIFIED ARTIST, GREENLAND, *Tupilak*, ivory and black inlay, 4.75 x 2 x 1.25 in (12.1 x 5.1 x 3.2 cm), unsigned.
ESTIMATE: \$500 / \$800
Provenance: A British Columbia Private Collection; Acquired from the above by the present Toronto Collection.
Originally, Greenlandic *tupilaks* were extremely dangerous magical objects, sometimes made from the bones of dead animals wrapped in skins, and were considered to have the power to kill. The carving of small *tupilak* “evil spirit” figures began in East Greenland in the early 20th century, spreading to West Greenland around 1930.



130 UNIDENTIFIED ARTIST, GREENLAND, *Tupilak*, ivory and black inlay, 5 x 2 x 3 in (12.7 x 5.1 x 7.6 cm), unsigned.
ESTIMATE: \$500 / \$800
Provenance: Private Collection, British Columbia; Acquired from the above by the present Toronto Collection.
The first *tupilak* figurines were made of wood; stone, ivory, antler, and even imported cow horn were eventually utilized for commercial sale. The most well-known and popular examples are carved from sperm whale teeth; this is what gives them their distinctive curved, conical shape.

THE FIRST ARTS TEAM

First Arts is committed to offering the highest level of professionalism and scholarship in the resale market for Inuit, First Nations, and Métis art through an ambitious program of catalogued live auctions, online auctions, and gallery and online exhibitions. The four partners of First Arts collectively bring over a century of experience working with Indigenous art and artists, art collectors, and museums.



Ingo Hessel began working at the federal government's Canadian Inuit Art Information Centre in 1983. He has authored several books and museum exhibition catalogues including the landmark *Inuit Art: An Introduction*, has lectured and taught university courses, has held curatorial appointments in Toronto and Phoenix, co-curated the AGO exhibition *Inuit Modern*, and has conducted numerous research trips to the Arctic. Ingo curated catalogued auctions of Inuit & First Nations art at Walker's Auctions from 2011 to 2018.
613-818-2100 ingo@FirstArts.ca



Nadine Di Monte, a graduate in Art History from Queen's University, is a specialist in Inuit & First Nations art as well as Canadian art. She worked for five years at Waddington's Auctioneers and Appraisers, then three years for the Alan Klinkhoff Gallery in Toronto, before assuming her position as Director of First Arts in 2019.
647-286-5012 info@FirstArts.ca



Patricia Feheley, daughter of the early Inuit art champion and pioneer dealer M.F. "Budd" Feheley, has worked with Inuit art for over four decades. Feheley Fine Arts is one of Canada's premier Inuit art galleries, specializing in nurturing and promoting contemporary artists. Patricia has travelled north continuously for forty years, consults extensively and as held board positions at the Inuit Art Foundation and the Canadian Cultural Property Export Review Board.
647-286-5012 pat@FirstArts.ca



Mark London, also a second-generation art dealer, grew up working at Montreal's Galerie Elca London when it specialized in Canadian and international art with a sideline in Inuit art. Assuming the helm of the gallery in the late 1980s, Mark transformed it into one of the preeminent Inuit galleries in the country, specializing in older, classic works. Mark has extensive appraisal and consulting experience and serves on the board of the Art Dealers Association of Canada.
647-286-5012 mark@FirstArts.ca

SEEKING CONSIGNMENTS

Our chief goals at First Arts are to raise the level of professionalism in the resale of Canadian Indigenous art, treating the art and artists with the respect they so richly deserve, and broadening the market. Proof that our approach has been appreciated by discerning collectors worldwide is evident in the tremendous success of both our auctions and retail sales. Our two live auctions in 2020 together achieved more than twenty world price records.

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

SOME HIGHLIGHTS FROM OUR 2020 LIVE AUCTIONS:



JESSIE OONARK, *Untitled*
WORLD RECORD: \$156,000



JOE TALIRUNILI, *Migration Boat*
PRICE REALIZED: \$360,000



HEILTSUK, *Monumental Pole*
PRICE REALIZED: \$45,600



JOHN PANGNARK, *Figure*
WORLD RECORD: \$108,000



KENOJUAK ASHEVAK, *Complex of Birds*
PRICE REALIZED: \$31,200



FREDA DIESING, *Old Woman with Labret*
WORLD RECORD: \$36,000

GIVING BACK

We at First Arts feel it is important to support programs that seek to encourage Indigenous arts and artists and work to empower Indigenous voices. We are therefore proud to donate funds to a range of philanthropic initiatives.

The continued success of First Arts, made possible by our collectors and consignors, has allowed us to maintain our commitment to supporting Inuit, First Nations, and Métis arts communities by raising critical funds for important initiatives. At the end of 2020 our commitment to match donations raised \$38,600 for the **Inuit Art Quarterly**, the only magazine devoted exclusively to Inuit art. In addition to the funds pledged to the Inuit Art Foundation, in the Winter of 2020 First Arts made a \$10,000 donation to **Indspire**, a national Indigenous charity that invests in the education of First Nations, Inuit, and Métis students by providing scholarships and bursaries to Indigenous post-secondary students across Canada.

Amidst the myriad of challenges that the pandemic presented for us all, we extended our efforts to make several additional donations to organizations that work to promote Indigenous culture and provide aid directly to communities. These include **Ignite the Spirit of Education Foundation**, a non-profit foundation whose dedication is twofold: to increase appreciation of Indigenous literature, culture, language, art, and history across the nation; and to grow the number or improve the current settings of libraries in First Nations, Inuit, and Métis communities. Funds have also been provided to **Tungasuvvingat Inuit**, a centre that since 1987 has provided a wide range of social support, cultural activities, counselling, and crisis intervention services to the rapidly growing Urban Inuit population in Ontario (estimated at close to 7,000, primarily in the Ottawa area).

First Arts has donated to the **First Peoples' Cultural Foundation**, whose mission is to empower the First Nations of British Columbia to revitalize and enhance their languages, arts, and cultures. This includes the *FirstVoices* and *FirstVoicesKids* websites that offer online Indigenous language documentation and instruction. Funds have also been pledged to the **Art Canada Institute**, a not-for-profit educational organization that offers fantastic, richly researched publications for free on their website, including e-publications on Pitseolak and Shuvinai Ashoona, Norval Morrisseau, Annie Pootoogook, Robert Houle, Oviloo Tunnillie and other Canadian Indigenous artists.

We are proud to play our part in raising critical funds for these initiatives and encourage you to give what you can to any or all of the above-named groups, or similar ones of your choosing.



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



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