INUIT & FIRST NATIONS ART June 14, 2022, Toronto



FirstArts



FirstArts

INUIT & FIRST NATIONS ART AUCTION TUESDAY, JUNE 14TH, 2022 at 7pm EDT

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

PREVIEWS

Friday, June 10	10am – 5pm
Saturday, June 11	10am – 5pm
Sunday, June 12	10am – 5pm
Monday, June 13	10am – 5pm
Tuesday, June 14	10am – 3pm

First Arts continues to follow the recommendations of provincial health guidelines. As such, our previews and in-person auction attendance may be subject to change. We encourage you to visit our website or call us at 647.286.5012 for up-to-date details.

All lots may be viewed online on our website: 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. Phone: 647.286.5012 416.360.8900 Fax: info@FirstArts.ca

BUYER'S PREMIUM: 20%

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

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

INTRODUCTION

his season's sale features art from a wide range of North American Indigenous peoples, and includes an impressive selection of both historical and contemporary works. The beginning of each consignment period is a new adventure for us, as we travel across Canada and the U.S. to collect treasures for the next season's offering. We relish the opportunities to meet art lovers and view the collections their passions have built.

The works assembled from "An Important Private Collection, Canada" were brought together by a passionate couple whose enthusiasm for art saw their collection grow over a period of more than five decades. With much consideration, their collection of Inuit and First Nations art grew to include treasures such as the fine Isa Smiler Standing Mother and Child, Qagag's Bust of a Hunter with Knife, and the monumental Rufus Moody Model Mortuary Pole, to name only a selection.

Similarly, we are honoured to present thirteen Inuit masterpieces from The Collection and John and Joyce Price. This selection includes five outstanding graphics, several dating from 1959, and eight superb sculptures including masterpieces by John Tiktak, Osuitok Ipeelee, Josiah Nuilaalik, Oviloo Tunnillie, and Ennutsiak. This small sampling is testament to the aesthetic rigour this couple has exhibited on their collecting journey. Their instincts and enthusiasm have resulted in a collection that can only be described with superlatives.

From an important private collection in Santa Fe, we are pleased to once again offer an outstanding grouping of Inuit prints and sculptures including masterpieces by Pauta Saila, John Kavik, Parr, Sheouak, Latcholassie and other fine artists.

From the Collection of Jean and the late Stanley Zazelenchuk comes Crowd of People, a monumental work on cloth by Marion Tuu'lug exhibited at landmark shows at the National Gallery of Canada and the Winnipeg Art Gallery, as well as other fine works. The Tuu'lug is complimented by an exquisite and early work on cloth by Jessie Oonark, collected by a Baker Lake schoolteacher in the 1960s.

First Nations works found across North America include four exquisite examples of Haida jewellery, once held in the collection of Mr. Morton and Mrs. Estelle Sosland of Kansas City; and superb historical Northwest Coast works including an impressive Haida Chief's Chest, a fabulous early Haida Bent Corner Bowl, and an elegant Tlingit Feast Tray. We are pleased to present an exceptional group of works in argillite, including a fine mid-19th century Panel Pipe, several outstanding Model Poles, and examples by contemporary masters; and a fine group of paintings by Norval Morrisseau that illustrate the development and breadth of the artist's style.

Other Inuit highlights from this sale include a monumental Muskox by Barnabus Arnasungaaq; a beautiful Mother and Child by Joe Talirunili; a stunning Owl and Ermine by Osuitok; a handsome Dancing Bear by Davie Atchealak; as well as fine works by Pitseolak Niviagsi, Johnny Inukpuk, and other important artists.

We encourage our clients to look for additional information, including references and extra photos, in the online catalogue on our website: www.FirstArts.ca.

We hope to meet many of you at our preview exhibitions. Please let us know if you have any questions.

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works in this catalogue.

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ACKNOWLEDGEMENTS

n enormous debt of gratitude is owed to Colleen Clancey and Dieter Hessel of Heliographics Studio for their innumerable hours of photography and graphic design work; their vision does justice to this outstanding collection of artworks. We are grateful to Andrea Zeifman and Andrew Wilkens of A.H. Wilkens Auctions & Appraisals, as well as their team, for their generous assistance and support. We extend our sincere appreciation to Steven Clay Brown for his insightful commentaries on Northwest Coast

Above all else, we are indebted to our collectors and consignors. To our collectors, we are deeply thankful for your continued encouragement and patronage of First Arts. To our consignors, who have parted with their treasures so that First Arts might find these works admiring new homes, we are inspired and profoundly appreciative of your trust.

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1 LUKE IKSIKTAARYUK (1909-1977), QAMANI'TUAQ (BAKER LAKE), *Bird Spirit*, c. 1965-67, antler and stone, *4.5 x 5 x 1.5 in* (*11.4 x 12.7 x 3.8 cm*), signed: "Δr'Cd". ESTIMATE: \$1,000 / \$1,500

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.

Several Baker Lake artists carved antler depictions of birds for about ten years beginning in the early 1960s, but to our recollection none has been definitively attributed to Luke Iksiktaaryuk. This fabulous *Bird Spirit* (importantly one of Iksiktaaryuk's earliest documented works), is nothing like contemporaneous examples by his artist peers. With simplicity and grace, it eloquently reveals this artist's early and abiding interest in spirituality and shamanism. While birds appear only rarely in Iksiktaaryuk's sculpture, some of his most impressive depictions of shamans are winged and thus engaged in spirit journeys; interestingly birds are illustrated in several of his drawings and prints (see the 1970 Baker Lake print catalogue for lovely examples).



2 ELIZABETH NUTARAALUK AULATJUT (1914-1998), ARVIAT (ESKIMO POINT), *Head*, late 1980s, stone and antler, *4.75 x 3 x 1 in* (*12.1 x 7.6 x 2.5 cm*), unsigned. ESTIMATE: \$1,500 / \$2,500

Provenance: Private Collection, Santa Fe, NM.

Late career works by the renowned Arviat sculptor Elizabeth Nutaraaluk are notable for their rawness and expressionism. Especially astonishing are a series of mostly large, stark mask-like heads whose minimalist facial features consist of inlaid caribou antler. [1] This *Head* is perhaps the smallest of the series and fits nicely in one's hand. And despite the rawness of the image, its small scale lends this remarkable work a sense of intimacy and, dare we say it, an austere beauty.

1. See First Arts Auction, July 2020, Lot 41, and Ingo Hessel, *Arctic Spirit*, cat. 132.







3 UNIDENTIFIED ARTIST, POSSIBLY KIMMIRUT (LAKE HARBOUR), *Needle Case with Head of a Polar Bear*, c. 1951-52, ivory, stone, black and red pigments, *4 x 1.5 x 1.5 in (10.2 x 3.8 x 3.8 cm)*, apparently unsigned.

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

Provenance: An Important Private Collection, Canada.

James Houston included a drawing of a bear-headed ivory needle case on page 7 of his 1951 booklet *Sanajasak: Eskimo Handicrafts*, which was written to give ideas and tips to Inuit carvers and craftspeople. The booklet was distributed throughout Nunavik (Arctic Quebec) and elsewhere then withdrawn, but not before numerous works inspired by Houston's drawings had been carved. The artist who created this exquisite *Needle Case* followed the overall form of Houston's drawing but not its engraved design, choosing rather the curious "bush" design seen in other of Houston's drawings. Furthermore, the artist invented a stone base that allows the object to function as a "sculpture."

4 SIMON POV (1917-1964), INUKJUAK (PORT HARRISON), Portrait of a Young Woman, c. 1959, stone, 3 x 2.75 x 2.5 in (7.6 x 7 x 6.3 cm), signed and inscribed with disc number: "SIMON E9 1704". ESTIMATE: \$1,800 / \$2,800

Provenance: Private Collection, Montreal; Walker's Auctions, Nov. 2014, Lot 7; Private Collection, Montreal.

Simon POV was not a prolific artist, but his works are carved with obvious care and true sensitivity. In our opinion his female portrait heads are his most compelling and beautiful works. We know of two larger examples: one from c. 1957 originally in the Robertson Collection; and a second from 1959 (see references). This smaller version, sensitively carved from a luscious dark green stone and lovingly polished, is strikingly beautiful and close in style to the 1959 example. The three sculptures are surely portraits of the same young woman with plaited hair, presumably the artist's wife.

JOHNNY INUKPUK

5 ATTRIBUTED TO JOHNNY INUKPUK, R.C.A. (1911-2007), INUKJUAK (PORT HARRISON), Crawling Hunter with Knife and Spear, c. 1952, stone, ivory, and soap inlay, 4 x 12.25 x 6 in (10.2 x 31.1 x 15.2 cm), measurements reflect dimensions without implements, unsigned.

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

Provenance: An Important Private Collection, Canada.

This fabulous early figure of a hunter must have been carved by one of the great "early masters" of Inukjuak art. A good case could be made that the work is by the hand of Akeeaktashuk (1998-1954), whose figures of hunters are deservedly famous. The sculptural form and details of the body and parka do make sense, but we have not seen a sculpture by the artist with this type of highly distinctive and expressive face. Another possibility is Isa Smiler, whose tremendous Standing Mother and Child (Lot 21) graces the cover of this catalogue, but once again the face puts this attribution into question for us.

We suggest an attribution to Johnny Inukpuk, based primarily on the sculpture's facial features. We note the distinctive shape and size of the inlaid eyes and their large pupils; the delicately incised eyebrows; the careful shaping of the prominent nose; and the expressive mouth with inlaid teeth. With virtually no precisely contemporaneous works by Inukpuk (save a fabulous Mother and Child dated 1952 in the Power Collection at the University of Michigan, seen online), we had to extrapolate backwards from the important Johnny Inukpuk sculptures dating from 1954-55 to see the strong similarities – but of course by then Inukpuk's overall style had evolved, and he was carving different stone. See our online references for comparable works by Inukpuk and others.

Regardless of the attribution, this Crawling Hunter with Knife and Spear is one of the finest very early 1950s hunters we have seen, certainly comparable to the greatest examples by Akeeaktashuk. Its confident sculptural form, finish, details, and energy are simply superb. The hunter's pose is rare as well for this early period; see Lot 74 for a fine late 1950s Puvirnitug Crawling Hunter.





sealskin, and sinew, 4 x 13.75 x 2.5 in (10.2 x 34.9 x 6.3 cm), unsigned. ESTIMATE: \$4,000 / \$6,000

Provenance: An Important Private Collection, Canada. In its workmanship and finesse, this gorgeous dog sled model by an Inukjuak carver rivals contemporaneous works by the great Cape Dorset artist Sheokjuk Oqutaq. Both the stone and ivory elements are meticulously crafted; the sensitively carved figure of the hunter shows him momentarily resting rather than pressing on his team of dogs.

6 UNIDENTIFIED ARTIST, PROBABLY SANIKILUAQ (BELCHER ISLANDS), Fisherwoman, early 1950s, stone, ivory, string, and black inlay, 7 x 4.25 x 2 in (17.8 x 10.8 x 5.1 cm), unsigned.

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

Provenance: An Important Private Collection, Canada.

Carved from the distinctive talc-serpentine stone (sometimes called argillite) quarried on the Belcher Islands in southern Hudson Bay and used by carvers from the neighbouring community of Kuujjuaraapik (Great Whale River) on the Nunavik mainland as well, this fine early sculpture was probably carved by a Belcher Islands artist. In its overall look, including the addition of ivory elements, it resembles a similarly lovely work offered by First Arts in July 2021 (Lot 5), and other carvings attributed usually to the Belcher Islands and sometimes Inukjuak. The workmanship and proportions of the stone figure are charmingly naïve, while the ivory is noticeably more finely worked. The woman's face is particularly beautiful, delicate in both its carving and the incised facial features and tattoos; it is not at all mask-like like other examples we have seen.

7 UNIDENTIFIED ARTIST, INUKJUAK (PORT HARRISON), Hunter Seated on a Qamutig (Dog Sled), early-mid 1950s, stone, ivory,

ENNUTSIAK



8 ENNUTSIAK (1893-1967) m., IQALUIT (FROBISHER BAY), *Gathering for a Meal*, 1963, stone, ivory, and glue or shellac [?], 3.5 x 5.75 x 6 in (8.9 x 14.6 x 15.2 cm), signed: "マヘー ム・イベ".

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

Provenance: A farewell gift to an RCMP Superintendent and his wife in 1963, who were stationed in Iqaluit for three years; Waddington's, May 2016, Lot 74; Acquired from the above by John and Joyce Price, Seattle, WA.

Ennutsiak grew up in the Nunavik region (Arctic Quebec) and migrated by umiaq to southern Baffin Island; he lived most of his life on the land before settling in Iqaluit (then Frobisher Bay). Ennutsiak carved steadily already in the 1950s, selling many of his works to servicemen working on the DEW Line. Ennutsiak's work is charmingly descriptive, typically depicting several figures arranged on a stone base in a tableau style and engaged in a variety of communal activities such as travelling on the land, hunting, flensing catch, and even bible reading. He is probably most famous for his birthing scenes, and only occasionally carved single figures (see Lot 44).

Gathering for a Meal is a classic example of the artist's style, beautifully illustrating Ennutsiak's strong attachment to family and community. Gathered in a circle around a traditional stone cooking pot, this family or group of friends shares a meal of meat and tea (or possibly broth). As is usually the case in Ennutsiak's art, the base and figures are carved from a single piece of stone. This captivating sculpture also has a feature that we have never seen before: the artist poured a thin layer of glue or shellac into each cup to represent the liquid contents. It's a brilliant folk art-type touch that reminds us of Joe Talirunili's work.



9 JOE TALIRUNILI (1893-1976), PUVIRNITUQ (POVU) signed: "JOE".

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

Provenance: Alaska Shop Gallery of Eskimo Art, New York; Acquired from the above by Bill Johnstone, UK, in 1998; His sale, Waddington's, 20 November 2018, Lot 70; Acquired from the above by the present Private Collection.

As a sculptor Joe Talirunili is best known for his migration boats and other marine subjects, and his depictions of single human and owl figures (see Lots 73, 75, 89, 90). And while narrative hunting and camping scenes abound in this artist's drawings and prints, they are relatively rare in his sculptural oeuvre. This marvelous image puts us in mind of a seal hunting scene in Marybelle Myers's 1977 book on the artist. [1] In both sculptures the hunter is face to face with his prey; Talirunili has deliberately collapsed the likely distance between hunter and prey. In this example the fact that the hunter wields a harpoon makes it feel almost as if hunter and walrus are engaged in hand-to-hand combat. This is very much in keeping with the mythologizing aspect of Talirunili's migration scenes and gives this image a heightened sense of immediacy. The elderly, disabled artist expresses nostalgia for the hunt in his poignant recollection "About the Old Inuit Men" in Myers's book (p. 14). We are certain that Talirunili is not speaking in general terms:

When they were able, of course, they would go hunting for old men always hope to kill a big animal. As a man gets older and older, he thinks of the animals he used to hunt, their names and the different tastes of their flesh. It is hard for him to stay at home making hunting equipment for other men who will be more able than he to use it.

1. Marybelle Myers, Joe Talirunili: "a grace beyond the reach of art" (FCNQ, 1977), p. 24.

JOE TALIRUNILI

9 JOE TALIRUNILI (1893-1976), PUVIRNITUQ (POVUNGNITUK), Walrus Hunting Scene, c. 1962, stone, 5 x 7.5 x 2.75 in (12.7 x 19.1 x 7 cm),

OSUITOK IPEELEE



10 ATTRIBUTED TO OSUITOK IPEELEE, R.C.A. (1922 or 1923-2005) m., KINNGAIT (CAPE DORSET), Sea Goddess, c. 1960, ivory, 2.5 x 8.75 x 2 in (6.3 x 22.2 x 5.1 cm), unsigned. ESTIMATE: \$6,000 / \$9,000

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

Osuitok began to carve ivory as a pastime already as a boy. He had learned by watching his father carve; sadly, his father was killed by a shaman in 1935. Osuitok continued to carve and was selling ivory works by the early 1940s, but virtually no ivory works have been definitively attributed to the artist. This stunning ivory Sea Goddess was labelled as having been carved by "Oshaweetok B" – the name once used to distinguish Osuitok from another Cape Dorset artist of the same name, Peesee Osuitok ("Oshaweetok A"). With so few comparable works in ivory available it is difficult to be certain that the work is by Osuitok Ipeelee, but if we judge by the carving's artistry and workmanship the case is very strong. Sea Goddess is undoubtedly one of the most beautiful depictions of Sedna we have had the pleasure to enjoy in any medium. Flawlessly executed, graceful, and winsome, this ivory rendition achieves a "classic" elegance.

Osuitok's depictions of the Inuit sea goddess are relatively few, which is surprising given that the artist was an unashamed admirer of the female form. However, there are two later and larger stone examples by Osuitok that are quite similar: a version in light green stone that graced the cover of Alma Houston's 1988 book Inuit Art: An Anthology, and a dark green version offered in the First Arts November 2021 catalogue (Lot 37). Both works date from c. 1983, and could be considered reprises of this sensational ivory beauty.



11 TUDLIK (1890-1966) m., KINNGAIT (CAPE DORSET), *Owl*, c. 1958-59, stone, *4.5 x 4 x 3.25 in* (11.4 x 10.2 x 8.3 cm), unsigned. ESTIMATE: \$2,500 / \$3,500

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

Originally from the Kimmirut (Lake Harbour) area, Tudlik moved to Cape Dorset in the early 1950s and immediately became one of the first Inuit in the area to carve at the invitation of James Houston; his work was soon included in several important early exhibitions in the South. At first Tudlik carved a variety of animal subjects, but he gradually specialized in depicting birds, especially owls. This solidly compact *Owl* is to our eyes one of the most appealing examples we have seen; carved in a beautiful stone with a lovely matte finish, it possesses a charming quirkiness coupled with a real sculptural presence. Tudlik also went on to become an important graphic artist, authoring several of the most famous early Cape Dorset print images (see Lot 42). Tudlik's son Latcholassie Akesuk (1919-2000) followed in his father's footsteps as a carver, also specializing in birds, and became one of Cape Dorset's most famous sculptors (see Lots 35, 83).



(11.4 x 27.9 x 6.3 cm), unsigned. ESTIMATE: \$2,000 / \$3,000

> 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. The possible attribution to Joe Jaw is based on an intriguingly similar work, Fantasy Dog from c. 1961, formerly in the Robertson Collection. [1] Jaw began carving c. 1950 and was active in the very early 1960s but never prolific. Relatively few works are definitively attributed to the artist, yet Fantasy Dog alone marks him as a great talent. Snarling Polar Bear shares with that work a wonderfully attenuated body and a similarly expressive snarling visage. We suggest that our example dates perhaps a year or so before the Robertson work. It's a prime example of the early sixties Cape Dorset carving style that we have always admired. 1.See Jean Blodgett, The Robertson Collection, cat. 19; and Susan Gustavison, Northern Rock, cat. 5.



12 POSSIBLY JOE JAW (1930-1987), KINNGAIT (CAPE DORSET), Snarling Polar Bear, c. 1960, stone, 4.5 x 11 x 2.5 in



 OSUITOK IPEELEE, R.C.A. (1923-2005) m., KINNGAIT (CAPE DORSET), *Eskimo Legend: Owl, Fox and Hare*, 1958 (1959 #21), sealskin stencil print, 7/30, 24 x 18 in (61 x 45.7 cm).
ESTIMATE: \$15,000 / \$25,000
Provenance: Collection of John and Joyce Price,

Seattle, WA

As both draughtsman and printmaker for this famous print, Osuitok focused on inking the images to display subtle differences in colour and texture. Brilliant passages of the untouched sheet, which represent the contour and white fur and feathers of the animals, interweave with the fragmentary swaths of opalescent blues and purples. The earliest attempts to blend inks using the stencil technique are reported to have been achieved using James Houston's shaving brush. Stencilling had not been employed in the earlier experimental years of printmaking in Kinngait and, as such, the concept of using registration marks to line up the stencils was seemingly not utilized. As a result, in the 30 numbered prints of this edition, we can see slight variations in the placement of stencils.

Although the figures and their silhouetted surroundings are dramatically layered atop one another in an effect that suggests perspectival depth, there is no confusion of forms and each element overflows with vitality.

Despite the almost mythical importance of Osuitok's contributions to the first printmaking experiments in Kinngait, after the 1959 inaugural print collection none featured him as an artist. Osuitok would, of course, go on to become Cape Dorset's greatest sculptor.

14 KIAKSHUK (1886-1966) m., PRINTMAKER: LUKTA QIATSUK (1928-2004) m., KINNGAIT (CAPE DORSET), *Kikgavik and the Hunter*, 1960 #69, stonecut, 49/50, *22.5 x 26.75 in (57.1 x 67.9 cm)*, framed, sight.

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

Provenance: Private Collection, Santa Fe, NM. *Kikgavik* (or *kiggavik*) translates as "falcon" in English. Although this remarkable print is titled Kikgavik and the Hunter, surely the meaning of the image is more complicated and enigmatic than that. James Houston suggests that the falcon (top right) is attacking a raven [1], but even this leaves us wondering. The "raven" has human legs, and the fierce creature at bottom left is a malevolent hybrid creature. The figures, printed in deep black by Kiakshuk's son Lukta Qiatsuk, are reminiscent of the traditional hand shadow games played inside a tent or igloo, but with their sharp features and menacing sizes they are anything but playful. This fantastic image is a fascinating contrast to Kenojuak's dreamy images in the same 1960 collection (see for instance Dogs See the Spirits in First Arts, May 2019, Lot 30). 1. James A. Houston, Eskimo Prints, (Toronto: Longman Canada, 1967), p. 44-45.







15 NIVIAQSI (NIVIAKSIAK) (1908-1959) m., PRINTMAKER: IYOLA KINGWATSIAK (1933-2000) m., KINNGAIT (CAPE DORSET), *The Archer*, 1960 #45, sealskin stencil print, 39/50, *23 x 12.5 in (58.4 x 31.8 cm)*. ESTIMATE: \$7,000 / \$10,000

Provenance: Collection of John and Joyce Price, Seattle, WA. One of Niviaqsi's most iconic images, *The Archer* was created using two overlaid stencils to define the form of the figure. To delineate the trim of the archer's coat and kamiks, as well as to indicate his right arm readying his arrow, master printmaker lyola Kingwatsiak first applied a pale, icy blue. On top of this, the bulk of the hunter is described in segments of carefully applied deep blue. The careful registration required makes *The Archer* considerably more complicated than Niviaqsi's equally famous *Man Hunting At A Seal Hole In The Ice* from 1959.

The beauty of *The Archer* is in the elegant restraint of the image. Set against a blank background and devoid of any contextualizing details, there is a clear sense of an upward thrust. Niviaqsi's drawing utilizes a variety of triangular shapes, which can be seen in the overall form of the archer and repeated in the shape of the arrow head, the flaps of the man's parka that gently lean into one another to form a point, as well as in his wide splayed stance. This sequence of pyramid shapes draws our eye upwards, towards the small flock of four ptarmigans at the top of the page.

> 16 SHEOUAK PETAULASSIE (1918-1961) f., PRINTMAKER: IYOLA KINGWATSIAK (1933-2000) m., KINNGAIT (CAPE DORSET), *Reflections in My Mind*, 1960 #59, stonecut, 43/50, 19.75 x 26.75 in (50.2 x 67.9 cm), framed, sight. ESTIMATE: \$2,000 / \$3,000

Provenance: Private Collection, Santa Fe, NM.

In this beautiful, dreamy image the two sides are not literally reflected, as the title infers. Rather, the forms of each are echoed in the other, as if to suggest dual representations of similar realities, or even alternate realities. In his 1967 publication *Eskimo Prints*, James Houston writes, "Reflected images are sometimes believed to be *innua*, or the spirit of man, the animal, or the land. The many changes in the position of the foxes suggests that these are not ordinary reflections, but a rare view into the world beneath the earth." Sheouak created some lovely print images and an extraordinary body of imaginative drawings before her untimely death in 1961. She also designed the West Baffin Eskimo Co-operative logo that is still used today.



18 THOMASIE QAMUGAALUK (1917-D), SALLUIT (SUGLUK), *Hunter with Spear and Knife*, c. 1954-55, stone, ivory, and graphite, 8 x 4.75 x 5 in (20.3 x 12.1 x 12.7 cm), unsigned.
ESTIMATE: \$3,000 / \$5,000

Provenance: Important Private Collection, Canada.

While at first glance we might simply see the familiar form of a hunter patiently poised at a seal hole, upon closer inspection we notice that this charming fellow is a sterling example of the experimentation with inlay and pigmentation common in Nunavik art in the first half of the 1950s. Sculptors employed various contrasting materials including walrus ivory, caribou antler, or as is the case with this piece, limestone. While inset ivory faces sometimes featured scrimshawed facial characteristics (generally tattoos), the much rarer limestone faces were often richly decorated with penciled hairlines, eyebrows, and mustaches. In this delightful work, while Qamugaaluk has carved the stone sculpture in a highly stylized manner, we sense that the face is sufficiently detailed as to be considered portraiture. For a very similar work in the National Gallery of Canada see Christine Lalonde, *Sanaugavut* (2010), cat. 9.

17 UNIDENTIFIED ARTIST, POSSIBLY INUKJUAK (PORT HARRISON), Hunter with Heavy Pack, c. 1960, stone, skin, waxed string, and antler, 11 x 8 x 7.5 in (27.9 x 20.3 x 19.1 cm), unsigned. ESTIMATE: \$4,000 / \$6,000

Provenance: A Montreal Collection.

While the identity of the sculptor may forever remain a mystery, we are struck by the technical mastery of this sculpture. The stone would suggest that the piece hails from Inukjuak, but Puvirnituq is certainly a possibility. The high realism and careful attention to detail are remarkable. This stoic, weary-looking Inuk leans forward to offset the obvious weight of his pack as he trudges home. The pack likely contains the fruits of a successful hunt. While this piece is visually striking, it also serves to document a way of living off the land that was experiencing rapid change.



 SIMA TUKAI (1911-1967) m., INUKJUAK (PORT HARRISON), Man's Head, c. 1960, stone, 9.5 x 7.5 x 8.25 in (24.1 x 19.1 x 21 cm), inscribed with disc number and signed: "E9927 / \ΔL / Ͻ۹Δ".
ESTIMATE: \$4,000 / \$6,000

Provenance: Ex John and Mary Robertson Collection, Ottawa; Private Collection, British Columbia. Exhibited and Published: Jean Blodgett, *Selections from The John and Mary Robertson Collection of Inuit Sculpture* (Kingston: Agnes Etherington Art Centre, 1986), cat. 38.

Although many artists probably thought of themselves and their families when they carved hunting and domestic scenes, actual portraiture was uncommon in Inuit art in the late 1950s and early '60s. Of the several quite engaging portrait heads created in Inukjuak in this period, this example is among the largest and finest that we have encountered. Rather than trying to smooth out the effects of time, Tukai has chosen to emphasize and even exaggerate the furrowed brow, wrinkles, and crow's feet on this handsome fellow's face. We cannot help but wonder which member of the artist's family inspired this fascinating sculpture. Perhaps it is even a self-portrait.





20 SAMWILLIE AMIDLAK (1902-1984) m., INUKJUAK (PORT HARRISON), *Mother and Child*, c. 1958-60, stone, 10.5 x 8 x 5 in (26.7 x 20.3 x 12.7 cm), signed and inscribed with disc number: "SAMWILLIE / E9-1546". ESTIMATE: \$3,000 / \$5,000

Provenance: A Montreal Collection.

Samwillie Amidlak was one of the earliest sculptors in Inukjuak but does not seem to have been very prolific. He was not related to the famous camp leader and artist Amidlak; unfortunately, over the years numerous early works carved by Amidlak have been misattributed to Samwillie. This confusion does not alter the fact that this *Mother and Child* known to be by Samwillie is a stunning work of art, and solid proof that the superlative quality of Inukjuak sculpture extended well into the late 1950s. Apart from its wonderful sense of volume and detail, this sculpture is of particular interest in that this woman seems to be fitted out with a hair net or close-fitting cap, a detail which is seen in photographs of the period and also in sculptures from Salluit but only rarely in works from Inukjuak.



 \propto ш ESTIMATE: \$35,000 / \$50,000 SMILI Provenance: An Important Private Collection, Canada. AQIATTUSUK period. Wow. \triangleleft \sim

plished and confident as a sculptor.



21 ISA AQIATTUSUK SMILER (1921-1986) m., INUKJUAK (PORT HARRISON), Standing Mother and Child, c. 1953, stone, ivory, and soap inlay, 11.25 x 7.25 x 6 in (28.6 x 18.4 x 15.2 cm), unsigned.

As one of the preeminent Inukjuak carvers of the early 1950s, Isa Smiler has a prominent place in Darlene Coward Wight's 2006 Early Masters catalogue (pp. 92-97). In that catalogue Wight notes that Isa Smiler's work did not gain much attention in the early years; as did other fine sculptors of the period, he presumably worked in the shadow of Akeeaktashuk and Johnny Inukpuk who were much promoted by James Houston.

This magnificent sculpture does not stand in the shadow of any Inukjuak work of the period. Standing Mother and Child is one of the finest examples of the Inukjuak School that we have ever seen. The work of a confident master, it combines uncommon beauty and delicacy with a commanding presence. Smiler lavished careful attention to the lovely heads and faces of both the mother and her young child; often the faces of children are treated in a rather perfunctory manner, but here the face of the slightly grumpy little boy is a delight. Moreover, the treatment of the woman's clothed figure is nothing short of superlative. Truly every sculptural volume and curve forms part of a harmonious whole. Rarely have we seen such a beautifully proportioned and well executed sculpture from this

One of the extraordinary aspects of this work is the very fact that it depicts a standing woman and child. Almost all the large "mother and child" works from this era are seated, whereas this woman stands tall and proud and serene. Her figure is remarkably well balanced on its sturdy legs; we love the view in profile, where we can appreciate how the mother leans forward slightly to counterbalance the weight of her child.

Three important early mother and child sculptures attributed to Smiler are illustrated in Early Masters; a fourth is illustrated in the Waddington's Nov. 2008 catalogue, and another in Walker's Nov. 2016 auction catalogue (Lot 39). Assuming all attributions are correct, and using Wight's dating, we suggest a date of 1953 for Standing Mother and *Child*, around the middle of the chronology and slightly later than the Walker's example. While the two sculptures are related in style, Standing Mother and Child shows clear evidence that the artist had become more accom-





his is a medium large (20") argillite pole with a large girth for its height. The girth accommodates an exceptional level of detail with numerous subsidiary figures. Four primary figures run from top to bottom: an eagle with folded wings; a whale with pectoral fins on the sides and an upturned tail; a large bear or perhaps more likely the sea monster Gonakadeit, known in Haida as Konankada; and an image of Bear Mother at the bottom. The whale beneath the eagle has a human figure with head, arms and legs protruding from its mouth, and the head and forelegs of a frog appear beneath the human's head with its legs spanned across the wide tail of the whale.

A human head with tucked arms protrudes beneath the whale's tail, its chin resting on Konankada's forehead. Konankada is depicted devouring a whale with only its pectoral fins, body and tail visible; Konankada's forefeet slip under the pectoral fins to grasp the whale just above its wide tail. The Bear Mother, seated in classic hocker pose, simultaneously embraces two bear cubs, their forelegs draped across hers. A frog is perched between the bear cubs head down, supported on its forelegs, its hind legs folded up above itself.

The sculpted figures and the formline design embellishments are all rendered in classic Haida style. The pole sits on a rectangular base with chamfered edges, and the back of the pole is flat.

Steven C. Brown

Jim Mackay, one of the leading argillite carvers of his generation, was the brother of the carvers Louis Collison (Collinson) (1881-1970), and Amos Watson. Mackay worked for years as the captain of a salmon fishing schooner out of Prince Rupert. Sadly, he eventually gave up carving, but not before he had created some exceptionally fine works. A very similar and equally impressive pole by Mackay, in the collection of the Museum of Northern British Columbia in Prince Rupert (purchased from Gordon H. Jolliffe in 1930), is illustrated and discussed in Leslie Drew and Douglas Wilson's book Argillite: Art of the Haida (1980), p. 276. Marius Barbeau discusses Jim Mackay's life and work in some detail in his book Haida Carvers in Argillite (NMM, 1957/74), pp. 141-146.



Toronto.

JIM MACKAY

22 JIM MACKAY (DOWEKYE-

KYIHLAS) (c. 1890 - c. 1945), HAIDA, SKIDEGATE / PRINCE RUPERT, Model Totem Pole, c. 1930, argillite, 20 x 4.5 x 4 in (50.8 x 11.4 x 10.2 cm), unsigned. ESTIMATE: \$18,000 / \$28,000 Provenance: Private Collection,





23 AUGUSTUS BEAN (1850-1926) and RUDOLPH WALTON (1867-1951), TLINGIT, SITKA, ALASKA, *Seal Form Grease Bowl*, c. 1910-1915, wood, opercula, abalone and glass trade beads, *4.25 x 12.25 x 6.75 in (11 x 30.5 x 17.3 cm*), unsigned. ESTIMATE: \$4,000 / \$6,000

Provenance: Private Collection, Calgary.

This superb *Seal Form Grease Bowl* is a classic example of one of the bowl designs created by the Tlingit artistic duo, and marketed through their shop in Sitka, Alaska. Walton and Bean were both superb craftsmen; they excelled at carving bold sculptural forms and carefully incised details, and inlaid and inset contrasting materials with great care. Although their sculptures were commercially successful, both Bean and Walton were inspired by a rich Tlingit art tradition. For an example of a considerably older traditional Tlingit or Haida seal effigy bowl c. 1750, see Stephen C. Brown, *Native Visions* (Seattle Art Museum, 1998), p. 27.

24 UNIDENTIFIED ARTIST, POSSIBLY HAIDA OR TLINGIT, *Feast Spoon*, c. 1870s or 1880s, mountain goat horn and metal rivets, 8 x 6 x 3 in (20.3 x 15.2 x 7.6 cm).

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

Provenance: An Important Private Collection, Canada.

Mountain goat horns were adaptable to both roles in creating spoons like this one: one horn for the sculpted handle and another (not necessarily in pairs) for the bowl of the spoon. A slim horn with an even taper was appropriate for handle carving, but would not make as wide a bowl as a larger diameter horn, even if it had a more extreme taper. To make the bowl involved cutting a horn open, trimming the squared-off bottom to a rounded end, boiling the horn to soften and make it bendable, and spreading out the sides into a wide, shallow bowl as the tip raised up. Final trimming made the bowl horn ready to be fitted inside the handle horn and fastened with horn rivets or pegs.

When soaked in water, the horn material responded well to carving, like smooth dense wood. This spoon handle is carved with two primary figures. The slim tip has been left much as it was, with only a series of tightly packed rings carved around the circumference. The upper creature appears to be a slim-headed bear, seated with its head turned down and its tongue extended. Its forelegs are bent at the elbow and the front feet are resting on its unseen knees. The hind feet protrude from the ears of the bear below, much larger due to the increasing taper of the horn. A kind of crown made up of formline U-shapes rises between its ears. This bear has large spiral nostrils and its tongue extended, its forefeet drawn up to its shoulders. Holding onto its tongue is a small bear cub, its body cut away from the rest of the horn at the open end. The back of the horn extends on down and is riveted to the bowl horn in that area. Numerous examples of ingenious horn work like this were made on the northern coast and traded between First Nations. Raw horns were also traded widely, as mountain goats are not native to the islands of Haida Gwaii, the only source being from mainland groups like the Tlingit and Tsimshian.

Steven C. Brown



25 UNIDENTIFIED NUU-CHAH-NULTH ARTIST, *Speaker's Staff*, c. 1880s, wood and pigment, *43.75 x 3.25 x 2.5 in* (*111.1 x 8.3 x 6.3 cm*), inscribed in ink in an unknown hand: "Nootka / W.ckaninnish".

ESTIMATE: \$2,500 / \$3,500 Provenance: An Important Private Collection, Canada.

An unusual staff with an oval handgrip at the top, carved in a smooth-surfaced, highly personal style. It features four primary figures and one subsidiary image. At the top, an eagle or thunderbird with partly opened wings and its head turned off to one side, an unusual posture in totem style compositions. The bird stands on the back of a whale or dolphin, which is arched over as if breaching across the cylindrical core of the staff. The next figure is another bird, possibly an eagle, with a sharply downturned beak and folded wings with incised lines to represent feathers. The bird is perched upon the back of a subsidiary figure that may be a young wolf, its head and forelegs captured between the tall ears of the bottom figure. Standing on a small box at the base of the sculpture is a tall humanoid image with its hands drawn up bear-like in front of its chest. The little wolf's forelegs are protruding through the humanoid's very tall ears. The cylindrical core of the staff continues through the bottom figure to its termination.

26 UNIDENTIFIED ARTIST, TLINGIT, SITKA, ALASKA, M pigment, canoe: 4 x 17.5 x 4 in (10.2 x 44.5 x 10.2 cr stand; paddles, each approx. 7.5 in (19.1 cm) long. ESTIMATE: \$3,000 / \$5,000
Provenance: Equinox Gallery, Vancouver; Acquired 16 August 2008.

This model of a northern style cance has paintings that relate directly to other works known to have been created in Sitka, Alaska in the decades prior to and following the turn of the twentieth century. The paintings appear to represent the head of a toothed wolf on the bow and a raven's head on the stern. The bow end includes the short vertical cutwater with the overhanging bow in front of it. The outward flare under the gunwales is more developed at the ends, where it turns away the peaks of the waves and lifts the cance up and over the swells. These are very seaworthy craft, and were admired as such by the first explorers and traders that encountered them.

Northwest Coast canoe models are not carved to scale, but are foreshortened for a given width, which makes the ends more prominent, a characteristic desired by the carvers who made them. A model made accurately to scale looks too small on the ends, which appear diminished in comparison to a full-sized canoe. Inside and just below the gunwales, a shallow rounded groove runs from end to end. On one hand, as an aesthetic, it lends a sense of grace and delicacy to the canoe, a characteristic echoed in carved bowls and wood or horn spoons and ladles. In practical terms, it eliminates unnecessary thickness behind the outward flare of the gunwale, thereby facilitating the outward bending of the sides after the process of steaming the hull is complete. Steaming the hull and spreading the sides alters a full-sized canoe from the parallel-sided form of the log of which it is carved, to a seaworthy boat that is wider and taller on the ends than was the log from which it was made. Model canoes don't require steaming and spreading, and instead are carved to their final shape. *Steven C. Brown*



26 UNIDENTIFIED ARTIST, TLINGIT, SITKA, ALASKA, *Model Canoe and Paddles*, c. 1890-1910, alder wood and pigment, canoe: *4 x 17.5 x 4 in (10.2 x 44.5 x 10.2 cm)*, measurements reflect dimension without custom metal stand; paddles, each approx. *7.5 in (19.1 cm)* long.

Provenance: Equinox Gallery, Vancouver; Acquired from the above by the present Private Collection, Canada,

CHIEF'S CHEST



27 UNIDENTIFIED ARTIST, PROBABLY HAIDA, *Chief's Chest*, c. 1870, wood, paint, leather, and opercula, 18.5 x 32.75 x 18.5 in (47 x 83.2 x 47 cm), inscribed in red ink in an unknown hand with a registration number [?] to the lid: "48.3.499 b".
ESTIMATE: \$40,000 / \$60,000
Provenance: Ex Collection of Morton and Estelle Sosland, Kansas City, MO; A New York Collection.

Perhaps the most spectacular of Northwest Coast bent-corner containers are the large lidded chests. Even a medium-sized example like this would have required well over eight feet of cedar plank, eighteen and a half inches in width, to create this impressive storage chest. The lid and bottom began with large planks on their own as well.

Once the corners are steamed and bent at right angles and the fourth corner sewn or pegged, the bottom is fitted on and pegged in place. The top, being thicker, is hollowed out to lighten it and prevent deep cracking. Once the top is fitted, like the bottom it has a shallow step, or rabbet, part of which fits within the sides of the chest to secure it in place, then the painting can begin.

Northwest Coast formline artists are known to have used templates to assist in laying out designs. But these were not templates of the entire pattern, as one could do on paper in modern times, but only patterns of the larger individual ovoid shapes, cut from rawhide or cedar bark. The perimeter of these were marked with a paint stick, and that line became the inside edge of an ovoid formline. The ovoid templates were placed in position for the eye sockets and marked on each side of a centerline. From these the formlines that represent the perimeter of the main head down to the jawline are painted in place. In a similar way, the positions for the rest of the primary ovoids are placed and marked. From these, the formlines that connect the central head to the outer edges of the chest are painted in. Then, primary U-shapes are added in place to complete the initial primary (black in this case) pattern. Next, the inside edges of secondary (red) formline ovoids are marked, and from those lines the rest of the secondary design formline complexes are painted in place.

The designs on this chest are impossible to recognize as a crest animal due to the lack of identifiable characteristics. This is typical of box and chest designs, which may have been designed to be non-crest images that allowed them to be traded about without respect to clan ownership affiliations. Very few historical box or chest designs bear characteristics that enable them to be identified as a crest animal. One interpretation of these ambiguous kinds of designs that comes from the late Bill McLennan of the UBC Museum is that they represent the 'spirit of the box', a being that watches over the contents to keep them protected from intrusion.





SPEAKER'S STAFF

28 UNIDENTIFIED TLINGIT OR TSIMSHIAN ARTIST, Speaker's Staff, c. 1880, wood and pigment, 35 x 4.75 x 1 in (88.9 x 12.1 x 2.5 cm).

ESTIMATE: \$10,000 / \$15,000 Provenance: The Ralph and Patricia Altman Collection.

Southern California; A New York Collection.

Rather shorter than a typical speaker's staff, at just under three feet tall, this may have functioned as a walking stick for an elderly ritualist. It was made from a remarkable piece of wood, grown with a right angle that was trimmed down to become a handgrip. The thin shaft is embellished with slender totemic figures only a little larger than the staff itself. The two figures, a wolf and a human, are snugly entwined on the staff. The sculpture of the wolf's head reflects a Tsimshian sensibility in the formation of the eye socket, snout, and nostrils. The human figure exhibits a face style that could be either Tsimshian or Tlingit, suggesting that the staff's origin might have been among the southern Tlingit of Tongass village, where Tsimshian sculptural influences can be seen among the totem poles and other carvings from that region.

Steven C. Brown





ES Pro Co Pu Ar fo or ex na th th im

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29 UNIDENTIFIED TLINGIT ARTIST, Amulet, ca. 1840-60, probably sperm whale tooth, 1.25 x 3 x 0.5 in (3.2 x 7.6 x 1.3 cm), measurements reflect dimensions without custom metal stand.

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

Provenance: The Allen and Sally Wardwell Collection, New York, NY; A New York Collection.

Published: Donald Ellis Gallery catalogue, Toronto, 2012, pg. 139, pl. 59.

Shaman's amulets were receptacles of their spiritual power, often illustrating the kinds of journeys the shaman traveled in their quest for such power. Amulets were sometimes sewn to a shaman's kilt, or strung as part of a necklace of bone and ivory pendants. On some occasions amulets were warmed by a fire and held against a patient's body to focus their healing energy. Some were left with the patient to continue their treatment in the shaman's absence.

This small amulet packs a lot of visual punch for its size. The larger image may represent a fish, with its back arching high from its head to the tail end. Beneath the fish and appended to it is a humanoid figure in a contorted state. The body is in a seated position, its feet below the lower jaw of the fish. The man's elbow and hand rest along his lap, while the head is entirely inverted, perhaps a reference to the man traveling on a spiritual journey with the spirit fish, in a disembodied state.

Steven C. Brown

30 UNIDENTIFIED TLINGIT ARTIST, Amulet, 1840-1860, antler and abalone, 3 x 1.75 x 0.5 in (7.6 x 4.4 x 1.3 cm).

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

Provenance: The Allen and Sally Wardwell Collection, New York, NY; A New York Collection.

Published: Allen Wardwell, Tangible Visions: Northwest Coast Indian Shamanism and its Art (New York: The Monacelli Press, 1996), no. 82, p. 105.

Amulets were made in a wide variety of shapes and sizes on the Northwest Coast, some for the use of shamans, who saw them as receptacles of spirit power that could be placed on a patient to neutralize the source of their problems. Others were made by or for ordinary people as talismans for good luck and the materialization of dreams. This small example appears to have been made from antler, the carver taking advantage of the natural curves and points of the material. Abalone shell inlays catch the light and enhance the appearance of the pendant. It has been suggested (in Wardwell, *Tangible Visions*) that the face at the top is the abbreviated head of a bear, a frequently seen shamanic image.

Steven C. Brown



31 ATTRIBUTED TO QAQAQ (KAKA) ASHOONA (1928-1996) m., KINNGAIT (CAPE DORSET), *Bust of a Hunter with Knife*, c. 1954, stone, *8.25 x 10.5 x 4.5 in (21 x 26.7 x 11.4 cm)*, unsigned. ESTIMATE: \$6,000 / \$9,000

Provenance: An Important Private Collection, Canada.

Published: George Swinton, *Sculpture of the Inuit* (Toronto: McClelland & Stewart, 1972/92), fig. 271 (as unidentified artist, Inukjuak).

George Swinton attributed this remarkable sculpture to an unknown artist from Inukjuak in his book *Sculpture* of the Inuit, but we feel there is strong reason to believe that it was carved by the important Cape Dorset sculptor Qaqaq (Kaka) Ashoona. We see a strong "family resemblance" to a famous work by the artist from 1956, *Bust of a Woman* in the Canadian Museum of History collection (see Hessel, *Inuit Art*, fig. 47; George Swinton, *Sculpture of the Inuit*, fig. 501; *Sculpture/Inuit*, fig. 402). The intense, expressionistic look of the resolutely carved faces strikes us as very similar (as do the hands); many of Qaqaq's sculptures over the years were notable for their expressive faces. *Bust of a Hunter with Knife* is a fiercely powerful image, unsettling and utterly riveting.



AMIDLAK

32 AMIDLAK (1897-1961) m., INUKJUAK (PORT HARRISON), *Totemic Composition*, c. 1952-53, stone and ivory, *8.75 x 2.75 x 2.5 in (22.2 x 7 x 6.3 cm)*, unsigned. ESTIMATE: \$7.000 / \$10.000

Provenance: An Ottawa Collection.

Amidlak was an important camp leader in the Inukjuak area, and one of the first artists singled out for special mention by James Houston in the early 1950s. Amidlak's son Jacob Oweetaluktuk believed that his father Amidlak was the first man to make a carving for Houston. [1] Several members of Amidlak's camp would become respected artists, including his son Levi Amidlak, Isa Oomayoualook, and Timothy Kutchaka. Amidlak died in a drowning accident in 1961.

James Houston's 1951 instructional publication Sanajasak: Eskimo Handicrafts, which included a fanciful drawing of a "totem pole" by Houston that mashed up Inuit and Northwest Coast imagery, spawned numerous examples by various Inukjuak area artists including the elder Amidlak, Levi, and Oomayoualook. Of the ones attributed to Amidlak himself, this is arguably the most beautiful and impressive example, probably dating a year or so later than the artist's earlier efforts. Eschewing Northwest Coast "thunderbird" imagery (seen in so many early versions of the theme), Amidlak created a carefully crafted and finely proportioned sculpture. A vertical "architectural" element at the back, which we have never seen before, unifies the composition.

1. See Darlene Wight's *Early Masters catalogue* (WAG, 2006), p. 45.



his marvelous sculpture reveals Tiktak at his most human, and surprisingly, at his most charming. At first glance this sturdy portrayal of a man looks like a typically robust work of the period by the famous Rankin Inlet artist, whose sculptures are famous for their almost Henry Moore-like purity of form and their usually sober countenances. We admit that we were drawn to the sculpture from the very start; it's an imposing work of generous, pleasing proportions. And when we studied the man's face it seemed that he was smiling. It was when we moved around to see it in profile that the sculpture suddenly came alive.

Tiktak's *Standing Man* is whistling. In profile his face appears almost brutish looking, but he is whistling. Tiktak's trademark stylistic device – namely arms (with no hands) separated from a figure's torso by means of simple voids – here appears to imply that the man is standing jauntily with his hands in his pockets. We may never see Tiktak's work in quite the same light again. According to George Swinton and the artist's close friend and neighbour Robert Williamson, Tiktak was a man of keen sensitivity, quick to both laughter and tears. [1] Outstanding.

Standing Man is comparable to some of Tiktak's greatest standing figures. For quick reference see Norman Zepp, Pure Vision, fig. 49; George Swinton, Tiktak, cat. 18; Lalonde and Ribkoff, *ItuKiagâtta!*, pl. 13 (TD Bank). See online references for more.

1. George Swinton, (Winnipeg: University of Manitoba, Gallery One-One, 1970), unpaginated.





33 JOHN TIKTAK, R.C.A. (1916-1981) KANGIQLINIQ (RANKIN INLET), *Standing Man*, 1968, stone, 12.5 x 6.5 x 5.75 in (31.8 x 16.5 x 14.6 cm), apparently unsigned; dated to an affixed label, in blue ink, in an unknown hand, 'Tiktak / Man July 1968". ESTIMATE: \$30,000 / \$50,000
Provonanco: Collection of John and Joyco Price

Provenance: Collection of John and Joyce Price, Seattle, WA.



OVILOO TUNNILLIE

34 OVILOO TUNNILLIE, R.C.A. (1949-2014) f., KINNGAIT (CAPE DORSET), *Thinking Woman*, 2001, stone, 30.75 x 9 x 5.5 in (78.1 x 22.9 x 14 cm), signed and dated: "▷▲__ / つって / 01.2" ESTIMATE: \$12,000 / \$18,000

Provenance: The Collection of John and Joyce Price, Seattle, WA. Exhibited and Published: Reproduced in Darlene Coward Wight's solo exhibition catalogue, *Oviloo Tunnillie: A Woman's Story in Stone* (Winnipeg: Winnipeg Art Gallery, 2016), fig 32, p. 63, as "2002" [sic]. In his 1994 article in the *Inuit Art Quarterly*, Peter Millard succinctly observes that what made Oviloo's art so unique was her decision to depict female subjects not only as they related to their important roles in the community, but also as they existed with a sense of dignity that was individualized and independent.

The inspiration for these works that defied Inuit art conventions was rooted in an imagery that was often personal, and which focused very much on the artist's state of mind. When discussing a sculpture very similar to *Thinking Woman* in the catalogue for the 2016 WAG exhibition *Oviloo Tunnillie: A Woman's Story in Stone*, the artist intimated that the image referred to the thought processes of her artmaking. Oviloo explained, "I have come to a place where I don't know what to make. It has taken me at least three days, on a few occasions, to figure out what I'm going to make." Oviloo additionally stated, "It can be very difficult to sculpt the idea that you have in your mind [...] Sometimes thinking about the carving takes longer than the carving itself" (p. 47).

This explanation quite likely applies to *Thinking Woman* as well. It is certainly possible that this contemplative figure could be ruminating



what to purchase from the co-op! But probably we are witnessing Oviloo during a moment of self-reflection. While the precise meaning of her subjects' thoughts might remain enigmatic, sculpturally Oviloo's women are wonderfully direct. Thinking *Woman's* elegantly carved, sinuous form shows a commanding understanding of pose and gesture. The woman's shoulders shrug slightly forward while her chin rests in her hand, a traditional posture of introspection or contemplation. The serpentine line of her floor length dress suggests that the figure has shifted her weight to one foot, alluding to the total effort of mind and body to resolve the problem at hand. Absorbed in a mood of calm thoughtfulness, Thinking Woman is a provocative yet restrained figure, statuesque yet true-to-life, and yes, slightly enigmatic.

on a simple decision, such as





LATCHOLASSIE AKESUK

35 LATCHOLASSIE AKESUK (1919-2000) m., KINNGAIT (CAPE DORSET), *Owl Couple*, c. 1970-72, marble, *13.5 x 7 x 5.25 in* (*34.3 x 17.8 x 13.3 cm*), unsigned. ESTIMATE: \$6,000 / \$9,000

Provenance: Private Collection, Santa Fe, NM. Influenced by his father Tudlik (1890-1966) who was a carver of small birds, Latcholassie began carving in the early 1950s. Latcholassie stood somewhat outside the Cape Dorset mainstream, but he is now admired as one of the community's greatest talents, partly for his distinctive style but especially because he created owls and other birds and bird-people with distinct personalities. Many Latcholassie sculptures are comically anthropomorphic, while others have a more solemn aspect.

Of all the Cape Dorset artists who worked with the white marble found at Andrew Gordon Bay, Latcholassie arguably made the best use of it. Most artists found the stone too hard but it suited Latcholassie's chunky style very well. While many of his marble sculptures are large and quite impressive, even the small ones are quite appealing. *Owl Couple* is absolutely one of the most charming we have seen. The two birds gaze in opposite directions as if they hardly notice each other or are having a spat, yet their bodies are fused together into a single monolith; this cute couple is quite literally inseparable. Furthermore, one of them holds its wing/arm protectively or affectionately behind its partner's back in a surreptitious embrace.

MARION TUU'LUQ

rowd of People was exhibited in the 2002 National Gallery of Canada solo exhibition Marion Tuu'luq. It stood out then and stands out now as an exquisite jewel, a rich, sensuous masterpiece of Inuit textile art. It's a remarkable composition, consisting of six tightly packed tiers of figures (one hundred forty-seven to be precise) ranged above a more loosely organized row of humans and spirits. At the time of making the artist described the scene as a drum dance; for the NGC exhibition she called it a church congregation. Perhaps in Tuu'luq's mind both explanations could be equally true. Likewise, we can see the work as being both ornamental and symbolic, and narrative yet verging on the abstract. Except for the bottom row of figures – which is a delightful jumble of figures as many of Tuu'luq's textiles are – the arrangement of its shapes and patterns is dense, almost obsessively so, yet richly varied and joyful. Marie Bouchard's observation that "Tuu'luq's [style] drew from a fascination with the texturally rich sculptural surfaces, organic patterns, and earth colours found in nature" [1] is very perceptive, and accurate even when the artist chose to illustrate a "crowd of people."

Compared to works by Oonark, Tuu'luq's style here is decidedly painterly. Once again, we feel that Marie Bouchard has hit the nail on the head: "In constructing her designs, she would engage in a wordless dialogue with her materials, playing with shape and colour, literally using the fabric pieces likes swaths of pigment and covering their surfaces with thick embroidery stitching as visually fine and dense as Georges Seurat's pointillist brushstrokes." [2]

One of the most brilliant and delightful aspects of this magnificent work by Tuu'lug is a feature that we have often observed in the textiles of Oonark, namely the element of surprise. For despite the seeming repetition of imagery in this great work, what really captivates and entertains us – and keeps us wanting to come back for another look – is the variety of stitchery, the playful changes of colour, and the charming facial expressions that make us feel as if we are looking at one hundred forty-seven different people, not to mention the amusing array of figures below that have captured their attention.

Marion Tuu'luq, one of Canada's greatest textile artists, was her cousin Jessie Oonark's only serious rival, but it was a friendly rivalry as the two were also best friends. Tuu'luq was born on the land in the early 1900s and lived a traditional Inuit life for five decades before she and her second husband Luke Anguhadlug finally moved into the community of Baker Lake in 1961. Tuu'luq began experimenting with textiles in 1966, shortly after Oonark had done so. Over the next two decades Tuu'luq created more than one hundred works on cloth, as well as delightful drawings and print images (see Lot 67).

1. Marie Bouchard, "Negotiating a Third Space: The Works on Cloth of Marion Tuu'lug" in National Gallery of Canada, Marion Tuu'lug (Ottawa: NGC, 2002:17-45), p. 32.

2. Ibid., p. 28.





embroidery floss, 52 x 70.5 in (132.1 x 179.1 cm), unsigned. ESTIMATE: \$50.000 / \$80.000

Provenance: Collection of Mr. Stanley and Mrs. Jean Zazelenchuk, New Brunswick. Exhibited and Published: Jean Blodgett, Tuu'luq / Anguhadluq, Winnipeg Art Gallery, September 10 to November 7, 1976, catalogue no. 44; Marie Routledge and Marie Bouchard, Marion Tuu'lug, National Gallery of Canada, Ottawa, October 11, 2002 to January 12, 2003, cat. 10, p. 59 (touring exhibition 2003-2004).

36 MARION TUU'LUQ, R.C.A. (1910-2002) QAMANI'TUAQ (BAKER LAKE), Crowd of People, 1974, wool stroud, felt and





37 JOHN KAVIK (1897-1993) KANGIQLINIQ (RANKIN INLET), *Mother and Children*, early 1970s, stone, *8.5 x 14 x 4.5 in* (21.6 x 35.6 x 11.4 cm), unsigned.
ESTIMATE: \$7,000 / \$10,000

Provenance: Private Collection, Santa Fe, NM.

Although John Kavik is best known for his rugged and often quite radically simplified single standing human figures (see Lots 68 and 104), he did occasionally carve depictions of standing or seated mothers and children. Only seldom did Kavik carve more complex subject matter. *Mother and Children* is one such work, and the finest and most engaging we have seen. Not only is it almost unique for its display of interaction between the two main figures; it also exhibits a touching intimacy and tenderness that is quite remarkable in Kavik's oeuvre. Kavik also surprises us with the degree of detail he gives to the figures' clothing. True, the sculpture is still stark by most standards, but in its composition and detail the work is positively naturalistic for Kavik. The facial expressions, too, seem particularly expressive.

Apparently both large figures are female. Judging by their relative scale it is likely that the scene depicts a mother (with an infant in her amaut) playing with or greeting an older daughter. Or she may be saying goodbye to an older daughter who is leaving home. If so, it is no wonder that the scene feels so poignant. The mood is perhaps lightened a bit by the tiny, charming face of the infant that seems to be coming up for air inside its mother's hood. Wonderful.





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

Provenance: An Ottawa Collection.

Family Group reflects both Tasseor's classic semi-abstract style and her love of family in truly equal measure, but with extra helpings of each! In formal terms the sculpture is supremely elegant: the workmanship and finish are lovely, and the interplay of the figures/faces and the stone matrix is subtle and sensuous. The figure of the mother and the faces of her children are relatively large in proportion to the stone itself; this and the fact that the young ones seem so rambunctious conveys the sense that they are not mere outcroppings but rather constitute the bulk of the stone. In other words, it almost seems as if Tasseor would not have to remove much material to reveal the figures in their entirety. Seen from behind, the outline of the mother's figure is almost fully formed. Delightful and gorgeous.

39 JOHN PANGNARK (1920-1980) ARVIAT (ESKIMO POINT), *Figure*, early 1970s, stone, *4.5 x 4.75 x 1.25 in (11.4 x 12.1 x 3.2 cm)*, unsigned.

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

Provenance: Private Collection, Santa Fe, NM. Pangnark's gift was the ability to animate a shard of stone using the most extreme economy of means available: minimalist abstraction. The artist's works from the late 1960s were still relatively "naturalistic" but by the early 1970s Pangnark took abstraction as far as he knew how, while still conforming to the idea of representing the human figure. "Suggesting" or "hinting at" the human figure might be more accurate terms to describe the results. This Figure is a particularly elegant small example of the artist's classic abstract style. We love the way Pangnark exaggerates the shape of the nose to form a delicate, sensuous ridge, quite lovely for its own sake. It's a brilliant touch that recalls Paul Klee's observation that drawing was "taking a line for a walk."



40 PARR (1893-1969) KINNGAIT (CAPE DORSET), People and Geese, July 1961, graphite drawing on laid paper, *23.5 x 18 in (59.7 x 45.7 cm)*, unsigned; inscribed and dated in graphite by Terry Ryan: "Parr 7/61"; with blind embossed WBEC stamp.

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

Provenance: Collection of John and Joyce Price, Seattle, WA.

Parr's *People and Geese*, with its bold and frenetic graphite pencil lines, epitomizes the elderly artist's very early drawing style. Stonecut prints based on this style of drawing established Parr as one of the most interesting artists working in Kinngait in the early 1960s. Parr's memories of a traditional lifestyle focused mostly on hunting and animals, and had a lasting and profound influence on his subject matter. This utterly charming drawing likely depicts the people chasing geese on foot during molting season, but Parr creates an almost gridlike arrangement of human figures and geese rather than a narrative "chase scene." Both birds and humans are drawn in Parr's early style, which presented subjects from their prime viewing angle: the geese in profile, their forms reduced to simplified shapes. Each of the nine people is shown frontally, with oversized heads and tent-shaped clothing, short arms outstretched, and diminutive legs and feet. They exhibit the abbreviated "dot and dash" facial features that Parr would employ throughout his career. While the human figures are all quite similar, their facial features do vary and serve to individualize them. Also, we wonder if the addition of what appears to be hair on some of the heads is meant to distinguish men from women - or boys from girls. There is a childlike charm to Parr's earliest drawings, where the figures seem to float on the page. Nonetheless, the cast of this brilliant composition, drawn by Parr with his spirited style of mark making, gives the figures a real sense of corporeality and presence. Fantastic.



41 MUNGITOK KELLYPALIK (1940-2014) m., KINNGAIT (CAPE DORSET), Arctic Gull, 1959 #13, sealskin stencil print, 21/30, 14.25 x 10.75 in (36.2 x 27.3 cm), framed, sight. ESTIMATE: \$2,500 / \$3,500

Provenance: Private Collection, Santa Fe, NM.

Created when this precocious artist was still in his late teens, Arctic Gull is one of the earliest images produced by Mungitok. The gull is depicted not in repose, but rather with wings aflutter, which suggest that the bird is alighting or about to take off. Shaped with graceful and complementary curving lines, this beautiful print was apparently stenciled by Mungitok himself with extremely subtle variations of grey. The image has a sense of warmth and stillness, even contemplation, that is captivatingly at odds with the dynamism of flight.



43 PARR (1893-1969) m., PRINTMAKER: LUKTA QIATSUK (1928-2004) m., KINNGAIT (CAPE DORSET), My People, 1961 #82, stonecut print, 18/50, 29.5 x 19.5 in (74.9 x 49.5 cm), framed, sight. ESTIMATE: \$4,000 / \$6,000

Provenance: Private Collection, Santa Fe, NM.

One of his most famous print images, My People shows that Parr, even early in his career, was channeling his artistic talent into images that spoke directly to his own personal experiences. He did not necessarily intend to capture specific memories, however. As the art historian Marion Jackson writes, "Hunting themes are not depicted as specific instances in time but, rather, are removed from historic time and attain an emblematic quality suggesting timelessness and permanence" [1]. Here, despite the lack of any landscape to which we can orient ourselves, narrative certainly plays a role in this scene. Four men (and perhaps a young boy) stand proudly amidst the spoils of their various hunting endeavours: three caribou, a seal, and walrus. The raw intensity of the energetic strokes and marks of Parr's graphite pencil are interpreted into print by Lukta Qiatsuk with enormous sensitivity for Parr's powerful style. The entire composition is so brilliantly executed that even today, almost forty years after its creation, My People offers visible evidence to the message that Parr no doubt wished to communicate with those who interacted with his work: "This is who we are and this is how we used to do things." Little wonder that My People is one of the great iconic Inuit prints of all time.

1. Marion E. Jackson, "Parr's Drawings: The Marks of a Hunter" in Parr: His Drawings (Halifax: The Art Gallery, Mount Saint Vincent University, 1988) p. 5.

42 TUDLIK (1890-1966) m., PRINTMAKER: LUKTA QIATSUK (1928-2004) m., KINNGAIT (CAPE DORSET), Division of Meat, 1959 #24, stonecut print, 46/50, 12 x 9 in (30.5 x 22.9 cm), irregular.

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

Provenance: Collection of John and Joyce Price, Seattle, WA. One of the most unusual prints of the famous 1959 Kinngait inaugural print collection, Tudlik's Division of Meat was the only work from this suite that seemed essentially abstract in its style and representation; in the catalogue, the image was accidentally reproduced upside down! Its subject, however, is one that has remained enigmatic. A note in the original 1959 catalogue explains the image as a schematic drawing indicating the traditional division of a seal carcass to different members of the hunting party. In 2011, Kananginak Pootoogook suggested that *Division of Meat* displays how Inuit once used a wooden rack to store meat off the ground and away from the hungry mouths of the sled dogs [1]. Despite its resistance to easy identification, the image is carefully and beautifully composed, with heavy black lines intersecting at jaunty angles to create dashes and triangles that feel remarkably animated. Truth be told, if we had

never heard of the image's title we would have assumed it was a depiction of a shamanic performance! Regardless of the image Tudlik intended us to see, this bold composition demands our attention and stands as an outstanding example of geometric abstraction.

1. Norman Vorano, Inuit Prints: Japanese Inspiration (Gatineau: CMC, 2011) p. 73.







44 ENNUTSIAK (1893-1976) m., IQALUIT (FROBISHER BAY), Kakivak *Fisherman with Catch*, early 1960s, stone and antler, 5 x 2.5 x 4 in (12.7 x 6.3 x 10.2 cm), measurements reflect dimensions with inset implement, signed and inscribed with disc number: " $\Delta - \sqrt{4}$ / E7 603".

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

Provenance: An Ottawa Collection.

Most famous for his little "tableaux" featuring traditional daily life (see Lot 8 for a superb example), Ennutsiak occasionally carved single human figures and even the odd animal. The First Arts November 2021 live auction catalogue features the captivating Grandmother with Child (Lot 22), which bridges these two thematic choices. Ennutsiak always devoted careful attention to his small figures, carving as much detail as he could muster with his simple tools. This tired *Fisherman*, shown returning home from his time fishing at a weir, is carved with Ennutsiak's trademark rustic finesse. We can't help wondering whether this sensitive and poignant work is a self-portrait of the elderly artist.

45 ATTRIBUTED TO QAQAQ (KAKA) ASHOONA (1928-1996) m., KINNGAIT (CAPE DORSET), Standing Woman with *Kakivak*, c. 1955, stone, 6.75 x 3.75 x 2 in (17.1 x 9.5 x 5.1 cm), unsigned.

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

Provenance: Private Collection, USA.

The realistic, confident pose of the figure, her facial features, the sensitive treatment of the woman's garments including the parka trim and even the charming flip of the parka hood tip all point to an attribution to the sculptor Qagag (Kaka) Ashoona, who along with his younger brother Kiugak (Kiawak) was one of the most talented Kinngait area carvers. For another fine work by the artist see November 2021 First Arts catalogue, Lot 82. Like that work, this Standing Woman is a beautifully carved and well-balanced little sculpture. One feature that often stands out to us about Qagag's style is the way that the parka hood really acts as a framing device for the subject's face; rather than simply being a hood it is truly part of the composition.



(8.3 x 41.3 x 12.1 cm), signed: "JACKOPOSIE". ESTIMATE: \$4,000 / \$6,000

Provenance: Private Collection, Ottawa, purchased from the artist. While the term "best" is highly subjective, one would have a very hard time trying to find someone who carved ivory miniatures better than Jackoposie Oopakak. While his spectacular caribou antler compositions such as the masterpiece in the National Gallery of Canada collection are initially more impressive due to their size and artistry, even those works do not exhibit the exquisite perfection of his works in ivory. Ivory by its very nature has a far less porous surface than either antler or jawbone (another of Jackoposie's preferred raw materials); thus the finest works in ivory have a jewel-like quality that is difficult to match. In his caribou antler works, Jackoposie's compositional choices were dictated by a need to preserve a contiguous structural integrity of the raw material. By contrast, his works in ivory allowed him greater compositional freedom and often featured myriad individual elements meticulously placed atop a stone landscape, as with this lovely Camp Scene.



46 JACKOPOSIE OOPAKAK (1948-2015), IQALUIT (FROBISHER BAY), Camp Scene, early 1990s, stone and ivory, 3.25 x 16.25 x 4.75 in

47 KIASIHA (?), POSSIBLY IKPIARJUK (ARCTIC BAY), Arctic Hares and Owl on Base, c. mid-late 1960s, whale bone and stone, 2.5 x 4.5 x 2.75 in (6.3 x 11.4 x 7 cm), signed indistinctly: "KIASIHA (?)". ESTIMATE: \$600 / \$900

Provenance: Private Collection, British Columbia.

Although heavily incised in Roman orthography, the signature on this piece is, sadly, indecipherable. Although almost certainly from north Baffin Island, there is some debate as to whether this charming sculpture hails from Ikpiarjuk (Arctic Bay) or possibly Mittimakalik (Pond Inlet). The whimsical composition of a chance encounter between a pair of arctic hares and a bemused owl is an endearing study in contrasts of both colour and texture. The two rich and smooth black stone elements play off wonderfully against their porous, cream-coloured whale bone counterparts. Despite the enigmatic attribution, this piece stands on its own merits. Lovely!

PANEL PIPE





48 UNIDENTIFIED HAIDA ARTIST, Panel Pipe, c. 1850s, argillite, 3.25 x 14.25 x 0.75 (8.3 x 36.2 x 1.9 cm). ESTIMATE: \$20,000 / \$30,000 Provenance: Private Collection, Montreal; by descent to the Present Private Collection, Montreal.

etween about 1830 and 1850, a new convention in argillite tobacco-pipe forms appeared and evolved into this type of narrow, tapered, highly pierced sculpture Rown today as a panel pipe. The word pipe is a bit of a misnower, because in many examples, including this one, the bowl of said pipe is quite small and a relatively long way from the small end of the panel and the exit of the smoke channel. No panel pipes of this kind appear to have been smoked, being created like most argillite works as an item for sale to the seaborn traders and explorers that arrived on the Northwest Coast, primarily from the eastern US and Britain. The more elaborate the decoration, the less functional the pipe became. Beginning at the wider end, the figure lying on its back is possibly a thunderbird, based on its size and elaborate wings, or some other powerful avian. From its beak emerges a human figure, its head, arms and torso protruding. Perched as it were on the wings of the bird, its paws touching hands with the human, its snout touching the human's jaw, is a flop-eared dog, whose coat is made up of randomized parallel grooves, short and sweeping in every direction. Right behind the dog is a tall-eared half animal, half man of indeterminate identity. Touching the chin of the long-eared man creature, and held between his hands, is the tapering snout of a whale, or whale-like creature, with round eyes. The small bowl of the pipe is contained within this figure's head. Large pectoral fins sweep down from a narrow attachment, and the body and tail extend behind the head. Beneath and seemingly supporting the whale-like figure is a reclining creature with clawed feet and the whale-tail held in its mouth. That figure rests upon a horizontal cylindrical form that extends along the base of the sculpture, the smoke channel running through it from this point to the narrow end of the pipe. A stack of hat rings forms one edge of the pipe in this section, crossing from the top of the head of the whale-tail biter to the bottom of the terminal figure at the end of the sculpture. Below that, appearing to emerge from the head of the tail-biter, is the head of another whale-like figure, its body and tail wrapped around the cylindrical form that carries the smoke channel. From the tip of that tail to the end of the pipe is a compact bird with a recurved beak, one indication of a thunderbird. A row of eight tail feathers extend down from below its chin, and its wings, elaborated with formline ovoid and U-shapes, sweep upward behind its head.

The two-dimensional design work on this pipe departs somewhat from the classical tradition, suggesting that it originated in a later time than many of the older, more classically embellished examples. Steven C. Brown

One of the chief clues that this panel pipe has departed from tradition is the charming figure of the dog. Dogs appear regularly on Haida ship panel pipes, which were popular trade items in the 1840s and 1850s (see First Arts, December 2020, Lot 17). It's interesting to see the borrowing of "Euro-American" imagery for a "traditional" Haida-style pipe; ship pipes occasionally incorporated traditional Haida figures as well.

MODEL TOTEM POLE

49 UNIDENTIFIED HAIDA ARTIST, Model Hollow Back *Totem Pole*, early 1890s, argillite, *14.5 x 3.25 x 3 in* (36.8 x 8.3 x 7.6 cm), unsigned. ESTIMATE: \$12,000 / \$18,000

Provenance: By Repute: Acquired c. 1890-1896 by Miss Hall, a teacher in Port Simpson, B.C.; by descent to her daughter, Margaret Lewis; Acquired from the above by the present Private Collection, Ontario. For an average-sized pole at 14.5 inches tall, this one is made up of a dense complex of images, top to bottom. At the top is a bird with a short beak that may nonetheless represent a raven. On the other hand it could represent one of several small birds that through history made their way into the pantheon of Haida crest images, from seabirds to woodpeckers and others in between. The bird's wings are slightly open and embellished with relief-carved formline elements. Its feet are perched on the forehead of an unusual image, a humanoid bird with a long, raven-like beak. The beak is turned down upon the figure's chest, on either side of which are the figure's human-like arms and hands, the proper right hand appearing as if it's holding the beak shut, the left hand just poised beside the beak. The bird-man's wings or tail extend below its elbows with the inverted face of what may be a humanoid bear between them, its tongue held in the bird-man's beak. His arms and body are stippled with small round cuts to create a texture.

The bottom figure is seated on the base of the pole, and despite its longish snout appears to be a bear (wolf possibly?), its body and limbs stippled with texture like the bird-man. Captured in its mouth and held by the forefeet is the inverted head and body of another humanoid bear with its erect ears resting on the squared-off base of the pole. This model is deeper than it is wide, a common proportion in argillite poles, and it is hollowed out slightly in back to lighten the sculpture overall. Steven C. Brown





Provenance: A New York Collection. This is an elegant, practical object that must have once belonged to an elder of the wolf moiety. One of the most difficult aspects of making this cane would have been finding the right young tree or branch that included the less than ninety-degree angle at the intersection of the carved handle and the vertical shaft. It would have been a light, strong assistant to lean on when necessary. The carving appears to represent a wolf: long snout, low nostrils, laid-back ears, It has captured a human figure in its jaws, with only the victim's head and arms visible outside the mouth. Both the man's face and the wolf's eyes suggest the Tlingit style of sculpture. The little nubs on the back of the wolf's head appear to have been knots in the wood, retained for the tactile enjoyment of the user. Steven C. Brown



WALKING STICK

50 UNIDENTIFIED TLINGIT ARTIST, Walking Stick, c. 1870, wood, 30 x 32.25 x 1 in (76.2 x 81.9 x 2.5 cm), measurements reflect

BENT CORNER BOWL



Bent-corner bowls are perhaps the epitome of the wood bender's art on the Northwest Coast, and this one is a superb example. The sides are made from a plank of wood thick enough to accommodate the bulging side surfaces and the extreme width of the thinly carved rim. The bulge of the sides is carved into the plank and hollowed out before steaming and bending. Some such bowls have an even more exaggerated bulge to the sides, which appear almost round when viewed from above. The bulges are a visual metaphor for the abundance the owner is able to serve within at feasts and potlatches. With the fourth corner fastened by sewing, more common in older examples, or pegging, the sides are attached to the bottom by one or another of the same methods. In this bowl, the fourth corner and the bottom attachment have been sewn.

The design work on this bowl is made up of four different formline patterns, with no two sides being the same. Often on bowls of this kind the ends are designed to represent the head and tail of a creature, with the two sides depicting body, wings, or limbs as appropriate, being either the same or nearly so, only differing in minor details. In this bowl, the ends both exhibit symmetrical formline designs, though it is not possible to readily assign head or tail identities to either one; they just aren't that specific. The two sides each display asymmetrical formlines, and each is totally different from the other. The artist's work exhibits a mastery of the formline tradition, with inventive compositions made up of powerful forms deeply relief-carved. The weight of the formlines, a measure of their relative width, and the structure of the formline pattern and secondary design areas suggest that the bowl was made in the first quarter of the nineteenth century. Steven C. Brown



3.5 x 6.25 x 5.25 in (8.9 x 15.9 x 13.3 cm). ESTIMATE: \$40.000 / \$60.000 Provenance: Private Collection, Seattle, WA; A New York Collection. Published: Donald Ellis Gallery catalogue, 2003, pg. 6

BENT CORNER BOWL

51 UNIDENTIFIED HAIDA ARTIST, Bent Corner Bowl, c. 1800-1825, carved and stained cedar wood



 52 UNIDENTIFIED TLINGIT (YAKUTAT) ARTIST, Model Canoe, c. 1890-1910, alder and pigment, 4 x 18.25 x 4.5 in (10.2 x 46.4 x 11.4 cm).
ESTIMATE: \$3,000 / \$5,000

Provenance: A Vancouver Collection.

This unusual canoe design, with its forward-raking bow fin, is known as a Yakutat style canoe, named for the far northern bay and Tlingit community of the same title. These were not large canoes, mostly 16 to 18 feet long, made for two or perhaps three paddlers, who went out primarily in search of seals. The function of the raked bow was perhaps two-fold: first, it served to protect the hull from thin sheet ice that would form on sheltered bays where seals were sought, by lifting and breaking the ice as the canoe moved forward; and second, it would slice the water ahead of the canoe and prevent choppy waves from slapping on the bottom of the hull, which would frighten the wary seals and cause their escape. Where the gunwales come together at each end, an outward flare like the ones on a northern style canoe served to turn off the tops of waves and keep the canoe dry within. The flat bottom on this cance is a function of it being a display model, made to sit solidly on a shelf or mantle. The full-size canoes were softly rounded across the bottom, with the same swelling shape seen here along the waterline that paralleled the outward curves of the gunwales, established in the steaming and spreading process. The sea mammal paintings on the hull, based on the long dorsal fins, represent killer whales. The design style of these representations can be described as post-classic, varying as it does from the established formline tradition of the earlier historical period.

Steven C. Brown

53 UNIDENTIFIED ARTIST, POSSIBLY TLINGIT OR TSIMSHIAN, Model Totem Pole, c. 1920s, wood and pigment, 49 x 8 x 4.75 in (124.5 x 20.3 x 12.1 cm), unsigned. ESTIMATE: \$4,000 / \$6,000

Provenance: An Important Private Collection, Canada.

Quite a tall model pole at just over four feet in height, this one includes five figures with no subsidiaries. From the top down they appear to be: a seated bear with its front paws drawn up before its chest; an indeterminate bird with its wings folded around its body, and curving incised lines to represent layered feathers; the bird is seated on the head of a beaver holding a stick in its mouth and with its tail turned up between its crouching legs; the next figure down may be an otter, facing down the pole with its legs poised as if running and the front paws carved free of the background; the bottom figure is a human with his hands clasped upon his shins.

Steven C. Brown





 54 POSSIBLY PAUL JONES (1847-1927),
SKIDEGATE, HAIDA GWAII, *Model Totem Pole*, c. 1890-1910, argiilite, *9.5 x 2 x 2 in* (24.1 x 5.1 x 5.1 cm), unsigned.
ESTIMATE: \$2,500 / \$3,500

Provenance: Private Collection, British Columbia; First Arts, 12 July 2020, Lot 56; Private Collection, Toronto.

Paul Jones hailed from Tanu Island on the east coast of Moresby Island. In their book *Argillite: Art of the Haida*, Drew and Wilson (p. 250) describe his style thus: "The crests have a slight uptilt, the human and animal cheeks are sunken, and mouths wide and often downturned." In this pole, composed of a beaver, raven, and eagle, the birds have distinctive feather patterns similar to a pole attributed to Jones (see Drew and Wilson, p. 252). Marius Barbeau discusses the artist's work at some length in his book *Haida Carvers in Argillite* (pp. 110-117).

55 PROBABLY CAPTAIN ANDREW BROWN

(1879-1962), HAIDA GWAII, *Model Totem Pole*, c. 1910-1920, argillite, *9.25 x 1.75 x 1 in (23.5 x 4.4 x 2.5 cm)*, unsigned. ESTIMATE: \$2,500 / \$3,500

Provenance: An Important Private Collection, Canada.

"Captain" Andrew Brown inherited his Haida name Owt'iwans from his grandfather. An Eagle of the Gitins division from Yan, he frequently used the eagle crest. His English given name was Andrew Brown, and he was given the nickname "Captain" because he was a skilled boat-builder and shipper. He was widely known as a storyteller and humorist.

Brown's early carving was influenced by the work of Charles Edenshaw, and he was active for several decades - at least until around 1940, when his eyesight began to fade. Brown's style is typified by intricate detail, stippled or cross-hatched texturing, turned-down mouths, and pointy noses, sometimes slightly upturned. From the top, this fascinating pole depicts the following figures: a short-beaked raven holding a shark or dogfish; a raven in human form, left hand held to its face and holding its broken beak in its right hand; and a beaver.









56 UNIDENTIFIED ARTIST, POSSIBLY INUPIAQ, WESTERN ALASKA, Carved and Engraved Panel, c. 1860s -1880s, ivory or bone and black ink, 1.125 x 7 x 0.625 in (2.9 x 17.8 x 1.6 cm), unsigned.

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

To say that this work has a lot going on would be to understate the fine, delicate details of the etching and carving. Scenes of dog sledding and hunting caribou and walrus are punctuated with groups of dancers and people walking the land. The three complex pictorial narratives, arranged along both sides and even the bottom, are reminiscent of the finest engraved drill bows, bag handles, and hunting tallies. The panel is topped with a veritable parade of tiny animals: dogs, bears, and a lone seal on one side, and a phalanx of walruses standing guard on the other. The closest comparable objects we have seen are decorated ivory pipes that date from somewhat later in the 19th century. One can imagine the time taken to carve this delightful work, carefully etching the many lines of narrative and decorating the animals to their finest.

57 UNIDENTIFIED ARTIST, THULE CULTURE, ALASKA, Figure, c. 1200 - 1700 AD, ivory, 4 x 0.75 x 0.5 in (10.2 x 2 x 1.3 cm). ESTIMATE: \$3,000 / \$5,000

Provenance: Private Collection, Brussels, Belgium; A New York Collection.

Thule artists are known for their graceful, utilitarian creations and small human figures in ivory. This figure features simple, sleek details throughout. Carefully incised lines highlight the arms and buttons of the figure's clothing, while the legs have carefully modeled calf muscles behind the slight demarcation of the knees. What could have been kept uncomplicated has had some personality added by the maker: chiefly the faceted shape of the back of the figure, and the slim eyebrows and full, round eyes on the face. The head's slight tilt backwards, and the resulting upward gaze of the figure add expressiveness to this fine work. The drilled holes in the head suggest that this work was worn as an amulet or pendant, perhaps for protection or remembrance.







58 UNIDENTIFIED ARTIST. POSSIBLY INUPIAQ. Engraved Walrus Tusk. c. 1825 - 1865, ivory and ink, 16 x 2.5 x 0.25 in (40.6 x 6.3 x 0.6 cm). ESTIMATE: \$3,500 / \$5,000

Provenance: Rosebud Gallery, Berkeley, CA; Acquired from the Above by the present Important Canadian Private Collection.

The sleek, curved lines of this tusk (which has been shaped to a mere guarter-inch thickness) provide an elegant canvas for the multiple scenes and figures depicted along the two groundlines. At first glance we observe several depictions of northern hunters and the animals they pursue, as well as scenes of boating and drumming and dancing. In the multiple scenes of hunting and hauling walruses, the red ochre of most of these subjects differentiates them from the caribou, seals, foxes, and other animals illustrated on the tusk, and adds a lovely touch of colour to the composition. Closer inspection of the images reveals hints of danger to the hunters themselves. Along one baseline we see a bear eating a human, its hapless victim's legs splayed and kicking out from the creature's mouth. Nearby, the victim's companion makes a swift exit. This remarkable object, created perhaps by a master drill bow engraver, is a masterpiece of its type.

59 UNIDENTIFIED YUP'IK ARTIST, PROBABLY YUKON-KUSKOKWIM DELTA, ALASKA, Doll, third guarter 19th century, wood, ivory, glass beads, twine, and skin, 11.25 x 4 x 1.75 in (28.6 x 10.2 x 4.4 cm), measurements reflect dimensions without custom made metal stand. ESTIMATE: \$3,500 / \$5,000

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

While dolls are generally made as playthings and teaching tools for young children to acquire their much needed adult skills, they are often beautiful objects in their own right. This finely carved torso and head is decorated with delicate features: a subtle brow and nose are carved into the wood, and the eyes, ears, and mouth are well fitted pieces of ivory. It is further adorned with elegant *agluarutet*, earrings that connect under the chin. Interestingly, both men and women wore fancy earrings of this style. Yup'ik dolls generally have no arms or separate extremities, making them both easier to dress and less likely to break during play or travel. The presence of the ivory ears, protruding from the head, along with the fine jewelry point to this doll being loved and cared for, a treasured item.

triumph of craftsmanship and creativity, Hawk Moon Pendant was created using the casting technique. A method of A jewellery making that involves pouring molten metal into a mold, it is the generally preferred process used when cre-ating works that incorporate additional materials. Here, Davidson enriches his design with inlaid elements that contrast pleasingly with the yellow gold. Abstract contours mark the eyebrows, which arch over two striking inlaid abalone eyes. Below the elegant, recurved beak of the hawk is a row of teeth fashioned from mastodon ivory. The halo surrounding the hawk's face is beautifully embellished with precisely cut inlays of abalone, as is the bail.

This sumptuous Hawk Moon Pendant was developed from a boxwood and abalone carved pendant that Davidson had created for his wife, Terri-Lynn Williams-Davidson (Gid7ahl-Gudsllaay Lalaxaaygans) in 1999. The artist himself explained, "I carved this pendant to celebrate her birthday" [1]. With his wife's blessing, her pendant was reproduced in an extremely limited edition of only two, with the Artist's Proof remaining in Williams-Davidson's private collection.

As Williams-Davidson is a member of the Gaagyals KiiGawaay (Skedans Raven) clan, the inspiration for Hawk Moon Pendant was drawn from "one aspect of the character of a crest from the village of Skedans [...] a lineage crest of Terry-Lynn Williams" [2]. The Hawk Moon motif can be found on the frontal board of the unusual double post mortuary pole at K'uuna Llnagaay (Skedans) [see Fig 1]. The Moon crest could only be used by a Raven Chief and the Hawk was a crest of the Raven people. The design can be understood as a visual metaphor of the brief moment where the Moon and Hawk pass one another on their respective flights in the sky [3].

Although the Hawk Moon pole was documented in 1878 and is referenced in a number of Emily Carr's watercolours of around 1913, the whereabouts of this mortuary board, as is the case with many other poles once at K'uuna, are currently unknown. As such, Hawk Moon Pendant serves not only as an outstanding example of the skill of Davidson as a goldsmith, but also as a testament to his thoughtful and informed imagery, which has propelled him to become one of the most celebrated Canadian artists working today.

1. Gary Wyatt, Mythical Beings: Spirit Art of the Northwest Coast, (Vancouver: Douglas & McIntyre, 1999), p. 35. 2. Ibid.

3. John Smyly, The Totem Poles of Skedans, (Seattle : University of Washington Press, 1975), p. 71.







Fig. 1 Detail of photograph of the Hawk Moon Mortuary Pole at K'uuna LInagaay (Skedans), taken by G.M. Dawson, 1878.





and dated: "ЯD 1/2 00". ESTIMATE: \$70.000 / \$100.000

ROBERT DAVIDSON

60 ROBERT DAVIDSON (GUUD SANS GLANS), C.M., O.B.C. (1946-), HAIDA, MASSET / WHITE ROCK, B.C., Hawk Moon Pendant, 2000, the pendant and chain: 22 kt cast gold, abalone shell, and mastodon ivory, 2.5 x 2 x 1 in (6.3 x 5.1 x 2.5 cm), 68 g, signed with artist's stylized initials, numbered,

Provenance: Douglas Reynolds Gallery, Vancouver, BC; Acquired from the above by Mr. Morton and Mrs. Estelle Sosland, Kansas City, MO, 2004; Estate of the above.



61 NORVAL MORRISSEAU, C.M. (1931-2007), ANISHINAABE (OJIBWE), Two Hemispheres, c. 1980, acrylic on canvas, 56 x 52 in (142.2 x 132.1 cm), framed, sight, signed: "トム・ハdハロイ"; inscribed in graphite in an unknown hand, verso: "N. J."; inscribed in red ink in an unknown hand: "1".

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

Provenance: Acquired January 1980 by the present Private Collection, Toronto, accompanied by a copy of the original invoice. While the inspiration for the work is not known, Two Hemispheres might be read as a visual representation of the dualities that existed within Morrisseau. In the work, Morrisseau locates the two human figures against a background of intense red. Both men are in profile, virtually surrounded by birds and energy lines that unite the figures and provide a dynamic sense of rhythm to the image. With the impressive dimensions of the canvas (more than four by four feet), the two men assume a monumental scale. The bright greens, blues, red, and orange are likewise made especially provocative and imposing, demanding our attention to discover its multitude of potential readings.

Does Two Hemispheres address the seemingly endless dialogues regarding Morrisseau's faith? That is, is it a visual representation of the amalgam of the learned Midewiwin spiritual traditions of his grandfather and the Roman Catholic teachings of his grandmother? The figure on the left wears a Midewiwin shamanic hood, thus such an interpretation is certainly plausible. The biblical implications of duality cannot be overlooked; man is composed of body and soul that exist together harmoniously, not to mention the notion of duality in concepts of good versus evil.

Alternatively, we might read the picture as representative of the spheres as they relate to Eckankar philosophy, which Morrisseau had fully embraced by the time this work was created. Founded by Paul Twitch, this spiritual practice maintained that individuals could leave their physical bodies and travel on a soul journey to an astral plane. Beyond spiritual practices, the duality of the two men may reference Morrisseau's negotiation of cultural dualities that he faced in being an Indigenous artist in a Eurocentric society. With its abundance of readings and its overall destabilizing optical effects, Two Hemispheres might encourage the viewer to evaluate the dualities of one's own self.



ESTIMATE: \$8,000 / \$12,000 Provenance: Private Collection, Toronto.

NORVAL MORRISSEAL

62 NORVAL MORRISSEAU, C.M. (1931-2007), ANISHINAABE (OJIBWE), Mother and Child, c. late 1960s or early 1970s, acrylic on canvas, 35.5 x 25.5 in (90.2 x 64.8 cm), signed: "トム・ハdハヮィ".

A remarkably tender depiction, Mother and Child presents the unconditional love and special relationship between a mother and her children with stylistic and emotional finesse. While the "Madonna and Child" has a long historical precedent, Morrisseau has transformed the traditional subject of maternity to reflect his own visual and thematic interests. In Mother and Child we encounter a woman and her young child against a joyous yellow ground that could be construed as a halo. The two are intertwined, locked in an embrace. In the exchange of their gazes, Morrisseau captures the warm psychological nuances that characterize the maternal bond. A striking and gentle composition, the artist may have painted the pair with wife Harriet and daughter Victoria as his imagined models.

LUKE ANOWTALIK

ne could argue that this impressively large and densely populated sculpture by Anowtalik resembles works by his wife Mary Ayaq and fellow Arviat artist Lucy Tasseor, but the similarities are relatively superficial; to our eyes this work exhibits Anowtalik's style and spirit at its purest. True, the style of the faces does closely resemble Ayaq's, but her compositions are more loosely arranged and are generally peopled by figures as well as faces. Tasseor's carved faces are quite different; also, her work overall is more abstract, and much sparer in style than either Ayaq's or Anowtalik's. On the other hand, with this work Anowtalik does achieve a monumentality that rivals Tasseor's. We love the rhythm and richness of this sculpture; it looks as if Anowtalik was striving to include every child and grandchild in his large family. The broad ovals that frame many of the faces are probably parka hoods, but they also resemble igloos or tent rings or even drums. Fabulous. Luke Anowtalik belonged to the Ihalmiut (Caribou Inuit) who lived inland near Ennadai Lake. Orphaned as a boy, Anowtalik and his siblings were cared for by *gallunaat* in Churchill, Manitoba for two years. He trekked by dog team to Ennadai Lake by himself, searching from camp to camp, went snow blind, and was finally rescued and adopted by the camp leader Andy Aulatjut and his family. Anowtalik married Aulatjut and Nutaraaluk's daughter Mary Ayaq. The family is frequently mentioned in Farley Mowat's books People of the Deer (1951) and The Desperate People (1959), which chronicled the starvation and bungled relocations of the Iharmiut to coastal communities. Anowtalik and Ayaq were also featured in a Feb. 27, 1956 Life magazine article about the "Caribou Eskimos."

63 LUKE ANOWTALIK (1932-2006), ARVIAT (ESKIMO POINT), Many Faces, stone, mid-late 1990s, 15.75 x 9.5 x 6.5 in 40 x 24.1 x 16.5 cm), signed: "⊲o.⊳C⊂". ESTIMATE: \$6.000 / \$9.000 Provenance: Private Collection, USA.

64 PETER INUKSHUK (1896-1975), QAMANI'TUAQ (BAKER LAKE), Man with Raised Arms, c. 1970-71, stone, 9 x 5.5 x 2.5 in (22.9 x 14 x 6.3 cm), signed: "∆_∆".

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

Provenance: Collection of Mr. Stanley and Mrs. Jean Zazelenchuk, purchased at the Sanavik Co-op, Baker Lake in 1971. Inukshuk created a small but fascinating output of sculptures before his death in 1975. Most unusually, the great majority of his figures are unclothed standing males, distinctive of course for their depiction of genitalia but also for their spare, guite elegant style. Man with Raised Arms is one of the few clothed figures by the artist; even so, the details are so sparse that it is hard to tell. The man's pose and facial expression suggest surprise or amazement. Fine examples of standing male figures by Inukshuk are illustrated in Jean Blodgett's The Coming and Going of the Shaman (WAG, 1979), p. 69; in the CEAC's Sculpture/Inuit catalogue, fig. 399; in Darlene Wight's The Faye and Bert Settler Collection (WAG, 2004), p. 64; and in the Zazelenchuk Collection (WAG, 1978), cat. 14.





65 THOMAS SIVURAQ (1941-), QAMANI'TUAQ (BAKER LAKE), *Standing Woman*, c. 1980, stone, *14 x 9 x 5.25* in (35.6 x 22.9 x 13.3 cm), signed, inscribed with artist's disc number and further inscribed: "~>U E2-236 / B.L. N.W.T."

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

Provenance: Waddington's Auction, June 1995, Lot 815; Private Collection, USA.

The half-brother of Peter Sevoga, Thomas Sivurag had a distinguished career as both a stone sculptor and as a printmaker working at the Sanavik Co-op in the 1970s. Sivuraq's sculptures are general smaller in scale than Sevoga's, but what they lack in size they make up for in execution and dynamic movement. Standing Woman, however, possesses both qualities in spades. Technically she is simply "standing" but she is clearly girding up her loins for action. Built - or at least dressed – like a linebacker, she seems ready to take on the world. *Standing Woman* is a force to be reckoned with; seldom have we come across a figure displaying so much pent-up strength and determination.





66 JESSIE OONARK, O.C., R.C.A (1906-1985) PRINTMAKER: THOMAS NAKTURALIK MANNIK (1948-) QAMANI'TUAQ (BAKER LAKE), Woman, 1970 #14, stonecut and stencil print, 13/50, 31.5 x 21.5 in (79.1 x 54.8 cm) ESTIMATE: \$6,000 / \$9,000

Provenance: Collection of John and Joyce Price, Seattle, WA.

Considered important enough to grace the cover of the 1970 inaugural Baker Lake print catalogue, Oonark's magnificent *Woman* rivals Kenojuak's *The Enchanted Owl* as an icon of Inuit graphic art. This bold composition manifests Oonark's burgeoning talent as a colorist, and highlights her strong interest in clothing design as a major source of inspiration. In Woman, Oonark takes considerable liberties with both scale and perspective to emphasize the traditional amautiq's capacious hood and shoulders. In her drawing (in the collection of the Winnipeg Art Gallery), Oonark translates three dimensions into a carefully orchestrated arrangement of flattened shapes interlocked in a planar fashion. The bold simplicity of *Woman* belies the complexity and sophistication of this image, which is still considered to be one of Oonark's greatest achievements.

The printmaker Thomas Mannik masterfully translated Oonark's drawing, employing subtle variations of yellows, greens, blues, and reds that enrich and enliven the woman's garments. This particular impression of Woman has retained its colours extraordinarily well; the inks appear as fresh and vibrant as the day they were applied. This is especially remarkable when you consider that both red and yellow are known as fugitive inks. Magnificent.

67 MARION TUU'LUQ, R.C.A. (1910-2002) QAMANI'TUAQ (BAKER LAKE), Fishing Camp, 1973, coloured pencil on paper, 20 x 25.75 in (50.8 x 65.4 cm), signed and inscribed with disc number: ") E248". ESTIMATE: \$2.000 / \$3.000

Provenance: Upstairs Gallery, Winnipeg, MB; Acquired from the above by the Private Collection, Winnipeg, MB, in 1976.

Exhibited and Published: Jean Blodgett, Tuu'lug / Anguhadlug: An Exhibition of Works by Marion Tuu'lug and Luke Anguhadlug of Baker Lake, (Winnipeg: Winnipeg Art Gallery, 1976), cat. 9, reproduced, unpaginated.

Marion Tuu'luq spent her formative years following a semi-nomadic lifestyle. A skilled seamstress, she began sewing works on cloth by the mid 1960s, soon after her arrival in Baker Lake. She only took up drawing seriously in 1972 (encouraged by Jack and Sheila Butler) but was never prolific in the medium, finding it more difficult than sewing. In Fishing Camp, Tuu'luq presents four elements of summer fishing in four distinct registers; starting at the bottom, we see: an enormous trout or char; next, a quartet of men standing with kakivat (pronged spears) at a stone weir, replete with fish; a row of four kneeling women (all with babies in their amautiit) cleaning fish with ulus, seemingly in perfect unison; and finally four skin tents with rows of fish drying on lines. Drawings created by first-generation Baker Lake such as Tuu'luq's husband Luke Anguhadluq are notable for their mixing of visual and temporal perspectives; Tuu'lug's use of the device in this delightful drawing immerses us in her unique vision of times past.



69 DOMINIC KINGILIK (1939-1990), QAMANI'TUAQ (BAKER LAKE), *Muskox*, 1963-64, ivory and black inlay, 2.75 x 4.25 x 1.75 in (7 x 10.8 x 4.4 cm), signed: "PLC". ESTIMATE: \$2,500 / \$3,500

Provenance: An Ottawa Collection.

Dominic Kingilik was only in his early twenties when he began carving in the early 1960s, but he guickly became one of the most well-respected Baker Lake carvers of the period; an astonishing fifteen works by him were included in the 1964 Eskimo Carvers of the Keewatin N.W.T. exhibition sponsored by the Winnipeg Art Gallery. Several fine stone muskoxen by Kingilik are known to us (see First Arts Auction, July 2020, Lot 28). Another powerful stone example that is very similar in both form and pose to the present work is illustrated in Swinton's Sculpture of the Inuit, fig. 701. Kingilik's use of ivory for our *Muskox* is unusual, possibly unique in his own oeuvre and rare in Baker Lake sculpture. Amazingly, the artist has succeeded in imbuing this small ivory masterpiece with the bulky monumentality that made the Baker Lake school of stone sculptures famous. Sadly, Kingilik suffered a stroke in the 1970s; this forced him to use power tools and greatly altered his carving style.

68 JOHN KAVIK (1897-1993), KANGIQLINIQ (RANKIN INLET), Standing Man, late 1960s, stone, 10.25 x 5.25 x 2.75 in (26 x 13.3 x 7 cm), unsigned.

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

Provenance: A Toronto Collection; Walker's Auctions, 15 November 2014, Lot 213: Private Collection, Montreal.

This remarkable figure is highly unusual in Kavik's oeuvre. Carved in a relatively soft stone that made it easy to carve and finish, its gently rounded contours are almost startling, given the artist's typically rugged and even raw carving style. Standing Man's pose is relaxed, almost nonchalant; the seemingly well-fed figure appears to be standing with his hands in his pockets. Only the facial features, the drill holes that simply yet effectively suggest the figure's hands, and perhaps the legs are definitive clues revealing the artist's identity, and even those are simplified and streamlined. Fascinating and guite wonderful.





70 SAKKIASSEE ANAIJA (1913-1980) m., TALOYOAK (SPENCE BAY), Spirit, c. 1969, whale bone, 11.5 x 11.5 x 8.5 in (29.2 x 29.2 x 21.6 cm), signed: "イロレン". ESTIMATE: \$7,000 / \$10,000

Provenance: Waddington Gallery, Montreal (1969); An Important Private Collection, Canada.

Exhibited and Published: [Sculpture Exhibition], Waddington Gallery, Montreal, 1969; Canadian Eskimo Arts Council, Sculpture / Inuit: masterworks of the Canadian Arctic (international travelling exhibition, 1971-73) (Toronto: University of Toronto Press, 1971), cat. 355.

Published: George Swinton, *Sculpture of the Inuit* (Toronto: McClelland & Stewart, 1972/92), fig. 811.

Anaija was one of the pioneers of the Taloyoak carving style that focused on shamanic and spiritual themes, mostly in whale bone, beginning in the late 1960s. The preeminent Taloyoak carver in this early period, he influenced many artists including the much younger Karoo Ashevak, whose meteoric rise in the early 1970s eventually overshadowed Anaija's own achievements.

Anaija's Spirit from 1969 is indeed one of the artist's great achievements; it certainly deserved to be featured both in the famous international travelling exhibition and catalogue *Sculpture/Inuit* and in George Swinton's landmark book Sculpture of the Inuit. Carved from a dense and heavy piece of bone, Spirit

is a work that to us clearly prefigures Karoo's sculptural style. It is a serious, haunting figure with an almost beseeching facial expression and pose, and yet its proportions lend it a quite charming, almost gnome-like demeanor as well. Interestingly, the projections at the back of the sculpture can be read as either hair or horns. We like to think of this sculpture as being a life-size depiction of a shaman's helping spirit.



71 NICK SIKKUARK (1943-2013), KUGAARUK (PELLY BAY), Preening *Crane*, 1981, muskox horn and pigment, *14.25 x 12 x 8.5 in* (36.2 x 30.5 x 21.6 cm), signed and dated: "NICK SIKKUARK / 81 / σd⊂ rd⊲".

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

Provenance: Collection of Dr. Don Morgan, Ontario; An Important Private Collection, Canada.

Published: "Nick Sikkuark: I do Love the Carvings Themselves" in Inuit Art Quarterly, Fall 1997, Vol. 12, No. 3, p. 15.

Raised on the land in a traditional Netsilik lifestyle, Nick Sikkuark was orphaned as a young boy, then cared for briefly by an older brother before being taken into the care of Oblate missionaries. Groomed for years for the Catholic priesthood, Sikkuark finally left a seminary in Ottawa and returned north in 1965, pursuing work as a carpenter. He began drawing at a young age and taught himself Western perspective techniques. Sikkuark exhibited a distinct penchant for naturalism and realistic detail in both sculpture and drawing during a career that made him a leading light in the "Kitikmeot School" of Inuit art.

Preening Crane is a superb example of his early larger-scale sculpture, carved before Sikkuark began creating the more bizarre and surrealist works for which he is justly famous. Fashioned exclusively from muskox horn, it reinforces our opinion of the artist as the closest rival of Karoo Ashevak as the most brilliantly gifted and imaginative manipulator of organic materials - bone, horn, ivory, antler etc. - in all of Inuit sculpture. The muskox horn cranes carved by various artists mostly from the Western Arctic are often guite lovely, but in our opinion, none comes close to the artistry and elegance of this masterpiece.

72 JOSEPH SHUQSLAK (1958-), UQSUQTUUQ (GJOA HAVEN), Shaman, 2003, whale bone, antler, stone, giviut (muskox fur), 17.5 x 9.5 x 11 in (44.5 x 24.1 x 27.9 cm), signed and dated: "イイヘ ۲⊂/03″.

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

Provenance: Private Collection, British Columbia.

Joseph Shugslak, the grandson and adopted son of the sculptor Joata Shuqslak (1918-86), carved occasionally while employed at the Qikiqtaq Co-op in the 1980s. In 1988 he decided to make a career as a sculptor; he is now considered to be one of the leading artists in the region. Shuqslak's style tends towards realism, and one of his trademarks is the inlay of highly detailed and expressive whale bone faces into his sculptures. With Shaman the artist has added carefully carved whale bone hands and a marvelous plume of *qiviut* hair as well. The expressive quality of the shaman's face extends to the sculpture as a whole: Shaman exudes a powerful energy borne of the combination of dynamic pose and the sensitive use and shaping of varied organic materials.









JOE TALIRUNILI

73 JOE TALIRUNILI (1893-1976) PUVIRNITUQ (POVUNGNITUK), *Mother and Child, with Pail and Ulu,* late 1960s, stone, sealskin, and antler, *8.5 x 4 x 3.25 in* (*21.6 x 10.2 x 8.3 cm*), signed: "JOE". ESTIMATE: \$8,000 / \$12,000

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

Just as with his depictions of single hunters and owls, no two of Joe Talirunili's female subjects look the same. He managed to imbue each subject with a distinctive look and personality. In addition, some carry children while others hold various implements. Talirunili's carvings of women may be portraits of ones he especially admired. Apparently, Talirunili was known locally as something of a woman chaser! [1]

Mother and Child, with Pail and Ulu is one of the loveliest examples we have seen. It is well known that Talirunili's carving style was "rough and ready" to say the least; many of his peers wondered why on earth *qallunaat* seemed to like it so much. But in this case the artist lavished special attention on the portrait of a young woman. Her facial features, with unforgettable large eyes, are beautifully delineated, as is her lovely, braided hair. The child's head, popping up from the mother's hood, is also expressively carved. And care has been paid to the mother's clothing and even her implements. Bravo, Joe.

1. Marybelle Myers, Joe Talirunili: "a grace beyond the reach of art" (FCNQ, 1977), p. 5.





74 ISAH QUMALU SIVUARAPI (1925-1979) m., PUVIRNITUQ (POVUNGNITUK), Crawling Hunter with Harpoon and Line, late 1950s, stone, ivory, and sealskin, 16.5 x 9.75 x 7 in (41.9 x 24.8 x 17.8 cm), seemingly unsigned; given to the artist on the accompanying typeset label. ESTIMATE: \$4,000 / \$6,000

Provenance: An Important Private Collection, Canada. Although unsigned this sculpture is unmistakably by the hand of Isah Qumalu Sivuarapi, who was one of the most gifted of the early Puvirnituq sculptors and a founding member of the Povungnituk Sculptors Society, which later became the Co-operative Association of Povungnituk (now Puvirnituq). Isah's works are easily recognized for their carefully rendered details. Note the wonderfully etched facial hair and eyebrows on this sculpture as well as the attention paid to the construction of the garments. While this piece likely dates to the latter half of the 1950s, Isah has retained the use of ivory inlay more common to works from the first half of the decade. This exceptional work certainly rivals the sculptures of Isah Qumalu's better known older brother Charlie Sivuarapik (1911-1968).



75 JOE TALIRUNILI (1893-1976) PUVIRNITUQ (POVUNGNITUK), *Horned Owl*, early 1970s, stone, 3 x 1.5 x 2 in (7.6 x 3.8 x 5.1 cm), signed: "JOE CCPσc".

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

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

While perhaps not the best-known subject in Joe Talirunili's repertoire, owls certainly seem to have been his favourite. Of the many examples that we have seen over the years, no two are exactly alike. Indeed, the variety and range of Joe's owls is rather remarkable. Joe frequently revisited the owl to show the myriad possibilities within the same subject. Perhaps he had a keen interest in depicting different owl personalities, different genders, young vs. old etc. The combinations and permutations were enough to keep the artist busy for years. What is most remarkable is that despite how different Joe's owls might look from each other, they still look completely unlike any other Inuit artists' owls and are immediately recognizable as the work of the master. Quite possibly Talirunili chose to depict Horned Owls rather than Snowy Owls. He would have seen them on his travels to the northern reaches of the treeline at Kuujjuaraapik (Great Whale River).



e have often praised Osuitok's ability to render traditionally beautiful subjects, namely women and caribou, with near perfection. It is interesting to see how the artist effectively adapted his sensitive carving style to more austere, even violent subjects.

While *Owl and Ermine* is perhaps an unsettling image that does not shy away from violence, it is also a highly sophisticated one. In an effect that can only be described as a crescendo, the two figures rise, improbably weightless, from a single small stone base. The sweep and countersweep of the owl and its wings sublimely express the intensity of the raptor's approach, creating a feeling of great suspense. By contrast, the body of the ermine seems to collapse even as its legs seek to push its captor away. But of course there is no escaping the grip of owl's beak and talons. In purely sculptural terms *Owl and Ermine* is an astonishing tour de force. Carved with precision and revealing Osuitok's deep knowledge of animals, it also vividly conveys the artist's flair for the dramatic. In technical terms, the considerable negative space and the minutely thin shapes that the master was able to tease out of the stone explain why Osuitok is considered to have been almost a sorcerer-artist, and why he was so much emulated. The composition is so dynamic that we are drawn into its orbit; the naturally occurring colours and striations in the beautiful stone serve to reinforce its intense, turbulent energy. We find ourselves captivated rather than repelled by the brute strength and beauty of this fierce encounter, which has been frozen by Osuitok into permanence. Owl and Ermine is a testament to the artist's prodigious talent for turning stone into physical poetry, even when the subject is less than tender. For another exceptional sculpture of similar theme and style by Osuitok see First Arts, December 2020, Lot 106.



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

Provenance: An Ottawa Collection.

This deceptively simple sculpture reflects Osuitok's long standing interest in the muskox, an animal that while plentiful in many areas of the Arctic had disappeared from Baffin Island centuries ago. Indeed, Osuitok carved his first portrayal in 1955, and two of Osuitok's only six prints (from the late 1950s) depict muskoxen; see also a superb large stone rendition in First Arts, July 2021, Lot 63. In the current example, the artist's refined manipulation of the stone results in a muskox that is streamlined and elegant rather than massive and shaggy. Interestingly, Osuitok's fascination with the animal was shared by numerous other Baffin Island artists including Kananginak Pootoogook, Pudlo Pudlat, and Nuveeya and Seepee Ipellie.

76 OSUITOK IPEELEE, R.C.A. (1923-2005) m., KINNGAIT (CAPE DORSET), Owl and Ermine, 1980s, stone, 15.5 x 13.25 x 12 in (39.4 x 33.7 x 30.5 cm), signed: "レイムフ / ムヘー"; inscribed: "Pしム (Kinngait)". ESTIMATE: \$25,000 / \$35,000 Provenance: Waddington's, 16 September 2020, 51; Acquired from the above the present Private Collection, Ontario.



77 OSUITOK IPEELEE, R.C.A. (1923-2005) m., KINNGAIT (CAPE DORSET), Muskox, c. early-mid 1970s, stone, 4.25 x 7.25 x 2 in



78 JOHN PANGNARK (1920-1980), ARVIAT (ESKIMO POINT), Kneeling Woman, early-mid 1970s, stone, 4.5 x 4.75 x 2 in (11.4 x 12.1 x 5.1 cm), signed: " $<\sigma$ ".

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

Provenance: By repute: Purchased directly from the artist by Elaine and John Gold while stationed in Churchill, Manitoba; Gifted by the Above to a Private Collection, 1975; Waddington's, 9 December 2021, Lot 115; Acquired from the above by the present Private Collection, Ontario. Pangnark's subtle and refined carving style typically reduces the human figure to its absolute essential. The basic form of this figure follows this minimalist aesthetic to some degree, but it also provides us with hints of human anatomy and even clothing. Pangnark provides us with the bare minimum - eyes, nose, and mouth - but adds softly swelling forms that clearly reveal the figure's chin, arms, knees, and even its large hood. Thus are we able to distinguish this sculpture as a depiction of a Kneeling Woman. The figure has a distinct air of placid solidity that we don't often see in Pangnark's minimalist works. The sculpture's almost rustic charm is enhanced by the tactile quality of the myriad rasp and file marks purposely left by the artist.

80 BARNABUS ARNASUNGAAQ (1924-2017).

QAMANI'TUAQ (BAKER LAKE), Fisherwoman, 1975, stone, antler, and waxed string, 12 x 7.25 x 5.5 in (30.5 x 18.4 x 14 cm), signed indistinctly: "[くへ?] イレ". ESTIMATE: \$4,000 / \$6,000

Provenance: The Innuit Gallery of Eskimo Art, Toronto; A Toronto Corporate Collection.

Carved from the hard black stone from Jigging Point that has become synonymous with Qamani'tuag sculpture, Fisherwoman is a strong and subtle depiction of the human form in action. Arnasungaaq paid careful attention to detail and finish during this period in his career, and the artist's efforts are not lost on this work. The curves of the woman's amautiq and poised arms, ready to strike at a moment's notice, frame the details of her comparatively small, almost delicate face, which are simple but distinct. There are hints of the hand of the maker throughout this work; Arnasungaaq preferred to continue working with hand tools long into his career.



79 ANDY MIKI (1918-1983), ARVIAT (ESKIMO POINT), Animal, early-mid 1970s, stone, 2.5 x 3.25 x 1 in 6.3 x 8.3 x 2.5 cm), signed: "ΓΡ". ESTIMATE: \$1,500 / \$2,500

Provenance: Private Collection, Santa Fe, NM. A wonderfully tactile carving, *Animal* is a charming example of Miki's strong eye for outline, as well as his penchant for geometric, radically simplified forms that would characterize the artist's works of the 1970s. Here, Miki sensitively constructs his Animal by creating flat planes and rounded angles to shape the essential silhouette of the animal. The result of his judicious, minimalist carving style creates a work that possesses a sensitive, linear rhythm. Animal conveys the power and control of Miki as an artist, even when working on an intimate scale. The final touch of whimsical refinement is the use of four drilled holes to depict Miki's characteristic eyes and nostrils.





81 LUKE ANOWTALIK (1932-2006), ARVIAT (ESKIMO POINT), Father and Child, early 1980s, stone, 8 x 4.5 x 2.75 in (20.3 x 11.4 x 7 cm), signed: "⊲o.▷C⊂". ESTIMATE: \$800 / \$1,200

Provenance: Private Collection, USA.

Anowtalik's skill as a carver is evident in this small-scale and remarkably sophisticated work. The limbs of the two figures twist and intertwine to transmit a great sense of energy. The tumbling arms and legs, as well as the unusually high level of incutting present in the work, transform the immutable stone into bodies in motion. Anowtalik's stone sculptures are usually more abstract; it is his wife Mary Ayaq often who more typically incorporates figures in motion in her works. Although the subject matter is open to interpretation, we are sure this work depicts a father playfully hoisting his young child. Father and Child has a delightful charm that we associate more with Anowtalik's antler compositions.



Pauta Saila's "dancing bears" are a brilliant invention and justly famous, but some of Pauta's most impressive depictions of bears show the animals in more "typical" poses. Important examples include *Walking Bear* from 1963 (see Walker's Auctions Nov. 2012, Lot 77); *Bear* from 1964 in the TD Bank Collection (see *Sculpture/Inuit*, fig. 158 and elsewhere); *Bear* from 1964 in the McMichael Canadian Art Collection (see Gustavison, *Northern Rock*, cat. 8); and *Bear* from 1967 in the Sarick Collection (see *Inuit Modern*, p. 116). It is noteworthy that these were all carved in the 1960s, before Pauta had carved many examples of bears standing on one or two feet.

Roaring Bear is contemporaneous with the Sarick example; both are carved in a stone from Markham Bay that had recently been discovered and made available to local sculptors. Pauta carved the stone by hand and burnished it to a lustrous bronze-brown sheen. Looking backwards for a moment at the artist's long career it is almost astonishing to realize that Pauta had already fully developed his "classic" style by the mid-late 1960s. This outstanding bear's physiognomy – by which we mean its character and characteristics as defined by its physical appearance – reflects everything we have come to expect in the quintessential "Pauta bear." The animal's proportions are compact, sturdy, and powerful but also truly elegant. This bear commands our attention, our respect, and even our awe. We've never made the connection before, but in a sense this remarkable, roaring *Roaring Bear* is the Arctic equivalent of an African lion – the King of Beasts. It is little wonder that Pauta's bears captured the lnuit art world's imagination all those decades ago, and little wonder that his bears continue to impress us today. *Roaring Bear* doesn't need to dance to catch our attention. It's hard to look away.





83 LATCHOLASSIE AKESUK (1919-2000) m., KINNG (27.3 x 46.4 x 14 cm), unsigned. ESTIMATE: \$5,000 / \$8,000

Provenance: Private Collection, Santa Fe, NM. Like his father Tudlik, the famous sculptor and graphic artist, Latcholassie's favourite subjects were birds, especially owls. As Jean Blodgett writes in the 1986 Robertson Collection catalogue, "On the one hand Latcholassie tends to concentrate on the basic shape and configuration of his form, doing little detail work or surface decoration... On the other hand, even within these restrictions, Latcholassie's presentation of his bird subjects is richly varied. By changes in such things as size, proportion, position, and attributes, he imbues his bird subjects with individuality and character." [1] With its anthropomorphic features, this *Owl* is a quintessential example of Latcholassie's style. The bird's lack of symmetry is likely intentional; this endearing sculpture probably depicts a teetering fledgling owl, or perhaps an elderly one. It reminds us of Tudlik's charming Owl (see Lot 11). 1. Jean Blodgett, *Selections from The John and Mary Robertson Collection of Inuit Sculpture* (Kingston: Agnes Etherington Art Centre, 1986), p. 35.



82 PAUTA SAILA, R.C.A. (1916-2009) m., KINNGAIT (CAPE DORSET), *Roaring Bear*, c. 1968, stone and antler, *9 x 12.5 x 6 in* (22.9 x 31.8 x 15.2 cm), signed: "<▷C". ESTIMATE: \$20,000 / \$30,000 Provenance: Private Collection, Santa Fe, NM.

83 LATCHOLASSIE AKESUK (1919-2000) m., KINNGAIT (CAPE DORSET), Owl, early-mid 1970s, stone, 10.75 x 18.25 x 5.5 in



84 SHEOUAK PETAULASSIE (1918-1961) f., PRINTMAKER: LUKTA QIATSUK (1928- 2004) m., KINNGAIT (CAPE DORSET), The Pot Spirits, 1960 #55, stencil print, 11 x 17 in (27.9 x 43.2 cm), framed, sight, a "Govt B" proof [?] aside from the numbered edition of 50.

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

Provenance: Private Collection, Santa Fe, NM.

Employing anthropomorphizing strategies that rival those of a Disney animation artist, in *Pot Spirits* Sheouak presents us with a sprightly procession of human-cookware hybrid creatures. There is a delightful freedom of movement in these fantastical revelers who cavort in a range of dancing poses. At right, the square-shaped spirit raises its arms and seems to be swaying, perhaps trying to regain its balance. The feet of the remaining three figures point left as they promenade toward the margin of the sheet. Stenciled by Lukta Qiatsuk, the deeply saturated gem-toned inks cascade across the sheet; rich, dark blues at left and right softly mingle and merge into a crescendo of red at the centre.



85 OHOTAQ MIKKIGAK (1936-2014) m., PRINTMAKER: EYEETSIAK PETER (1937-2011) m., KINNGAIT (CAPE DORSET), *Two Hawks Fighting*, 1961 #35, 15/50, stencil print, *23.75 x 25 in (60.3 x 63.5 cm)*. ESTIMATE: \$4,000 / \$6,000

Provenance: A Toronto Corporate Collection.

With great economy of means – using a single stencil, rotated 120 degrees and twinned on the sheet – the scene of *Two Hawks Fighting* is one of intense action. The heads of the two hawks careen toward one another in the centre of the page; their beaks are stencilled so crisply that we can almost hear their combative shrieks. The bodies of these aerial foes swirl around the centre point as if locked in a fierce tango. We sense the great controlled tension that rushes through the wings towards the remarkable talons, and down to the tail feathers. Ohotaq abandoned his artistic career in the early 1960s to work as a school janitor. He took it up again after his retirement in the 1990s, contributing dozens of wonderful images to annual print collections.





86 NAPACHIE ASHOONA (1974) f., PRINTMAKER: PITSEOLAK NIVIAQSI R.C.A. (1947-2015) m., KINNGAIT

(CAPE DORSET), *My New Accordion*, 1989 #23, lithograph print, 3/50, *45 x 31.75 in. (114 x 80.7 cm)*. ESTIMATE: \$4,000 / \$6,000

Provenance: Collection of John and Joyce Price, Seattle, WA.

In addition to its beauty and monumental size, *My New Accordion* is exceptional for being one of the only Kinngait prints created from more than one preparatory drawing, and for Napachie's use of live models. In the 1991 McMichael exhibition catalogue *In Cape Dorset We Do It This Way*, Napachie offers a glimpse into this novel creative process: "When I was trying to make the hands, it was very difficult for me because I was looking at a tiny copy [the original sketch]. I had to redo it over and over to make it look real. So I had my daughter hold an accordion and that's how I drew the hands" (p. 120). Actually, the creative process was even more complicated! We invite you to read the whole story in our online auction catalogue.

Beyond Napachie's ambitious series of preparatory drawings and her work on the lithographic stone, *My New Accordion* showcases the printmaker Pitseolak Niviaqsi's mastery of the lithography technique. The subtly applied inks evoke a sense of serenity and joy that pervades the image. The accordion itself, the central focus of the image held in Napachie's delicately rendered hands, is characterized by an orchestra of saturated colours that harmonize as they wink and wave amongst one another.

87 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., PRINTMAKER: QIATSUQ NIVIAQSI (1941-) KINNGAIT (CAPE DORSET), *Inquisitive Owl*, 2001 (Special Release #1), stonecut and stencil print, 22.75 x 16 in (57.8 x 40.6 cm), 25/35, framed, sight.

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

Provenance: Albers Gallery of Inuit Art, San Francisco, CA, USA; Acquired from the above by the present Private Collection, California.

Inquisitive Owl presents one of Kenojuak's favourite motifs, the owl, captured in a moment of wonder or surprise. The plumage around its head has a comically ruffled appearance, like a woman's tousled hair sprouting antlers, while its wide, yellow eyes seemingly probe and process information. We marvel at the subtle simplicity of the printmaker's art, at the play of colour and texture. The warm orange of the owl's body mingles and wanes to reveal the blank white of the sheet; the deep red spills against the black of its wings; the blue of the feathers on its head is cloaked on either side by dense black ink, and is echoed in the feet.


88 MANNUMI SHAQU (1917-2000) KINNGAIT (CAPE DORSET), Mother and Child, Tending a Quiliq, c. 1953-54, stone, 8 x 5.25 x 7.5 in (20.3 x 13.3 x 19.1 cm), unsigned.

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

Provenance: Purchased from James Houston by the original owner during a visit to Cape Dorset c. 1953; the work was accom-panied by a label that reads "Mother and Child, Cape Dorset, Munamee" with the initials "JAH" on the back (subsequently lost); Walker's Auctions, 4 November 2012, Lot 6; Acquired from the above by the present Private Collection, Toronto.

This lovely work is a reprise by Mannumi of his famous Mother and Child of 1951 which was presented to Princess Elizabeth during her first royal visit to Canada in November of that year. That version was published in James Houston's booklet Canadian Eskimo Art (Dept. of Northern Affairs and National Resources, 1954), p. 2. Interestingly, the work is carved from the attractive semi-translucent green stone used in Inukjuak. It had been discovered there in the early 1950s, so it's possible that Houston had some on hand and offered it to Mannumi to carve. It is not known whether Houston specifically commissioned this subject from the artist, however. Although the subject is essentially the same, Mannumi made several changes to the composition, so the present work is not simply a copy but rather a reimagining of the original.

For years the 1951 sculpture was attributed to Davidee Mannumi (1919-1979), also from Cape Dorset. In her research for the 2006 WAG exhibition Early Masters, Darlene Wight re-attributed the work to Mannumi Shaqu, along with other sculptures that had been attributed to the other Mannumi. The section on Mannumi Shaqu in the Early Masters catalogue (pp. 162-167) illustrates several works of quite similar style.

JOE TALIRUNILI

89 JOE TALIRUNILI (1893-1976), PUVIRNITUQ (POVUNGNITUK), Standing Hunter with Harpoon and Rifle, early 1970s, stone, antler, and sealskin, 7.25 x 3.5 x 2.75 in (18.4 x 8.9 x 7 cm), signed: "JOE T".

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

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

Joe Talirunili's figures of hunters are always presented in a simple standing posture, but as with his depictions of owls and women, variety is often found in the details. Joe's hunters display numerous variations of clothing type and detail and most importantly, the number and type of tools or weapons they carry. Typically, the implements are fashioned from whatever materials Joe had at hand. Perhaps the more static pose of his hunters was Joe's way of getting us to focus more on how they are kitted out. Was the subject equipped for sea mammal hunting, or was his intended prey to be found on the land? In this lovely example it seems clear that the hunter is headed to the coast, whereas others seem to have kept all options open. For a charming drawing by Joe of two hunters and a woman variously outfitted see Marybelle Myers, Joe Talirunili (FCNQ, 1977), p. 53.





90 JOE TALIRUNILI (1893-1976), PUVIRNITUQ

(POVUNGNITUK), Horned Owl, late 1960s, stone, 4.5 x 2.25 x 1.5 in (11.4 x 5.7 x 3.8 cm), signed: "JOE"; inscribed with the carving number "1-31011" ESTIMATE: \$2,500 / \$3,500

Provenance: Private Collection, USA.

As previously discussed (see Lot 75), Joe seemed to delight in his idiosyncratic depictions of his owl subjects. We are fortunate to have two strikingly different examples in this sale. The unsuspecting observer might even think they were carved by a different hand. Whereas Lot 75 likely depicts a chubby and guizzical little owlet, the present example portrays a mature and statuesque Horned Owl that strikes us as far more regal and self-assured. Joe was able to invest his little owls with larger-than-life personalities, and it is easy to see why several collectors have felt the need to obtain several examples for their collections, often displaying them as de facto family units.



MIRIAM QIYUK

91 MIRIAM NANURLUK QIYUK (1933-2016), QAMANI'TUAQ (BAKER LAKE), Family Gathering, mid 1990s, stone, 9.75 x 15 x 6 in (24.8 x 38.1 x 15.2 cm), signed: "MIRIA [sic] QIYUK".

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

Provenance: Collection of John and Joyce Price, Seattle, WA.

One of Jessie Oonark's eight artist-children, Nanurluk (commonly known as Miriam Qiyuk) made a name for herself as a sculptor. Interestingly, many of Nanurluk's stone depictions of families, birds, sleeping couples, and similar subjects are low-slung and carved in high relief rather than vertically oriented and open-carved, even when they are relatively large. She often carved together with her husband Silas Qiyuk, and their styles and choice of subject matter became quite similar. However, in the early 1990s Nanurluk reprised a theme she had experimented with years earlier and would become an important series of works for her alone going forward: large groups of figures tightly arranged as if gathered at a family reunion. (For a fine early version from c. 1980 see First Arts, December 2020, Lot 30.)

Nanurluk's family groupings fall mostly into two compositional types: figures arranged as if seated on the ground, and others seemingly crowded onto a small boat. The latter, while reminiscent of Joe Talirunili's famous umiag migrations, do not exhibit the same feeling of urgency and adventure. If anything, Nanurluk's images remind us of happy poses struck for family reunion photos. Family Gathering combines the two ideas; this happy seated crowd is arranged on what looks like a boat-shaped platform. As with the other fine examples of this theme, the atmosphere of this gathering is festive; clearly the closeness of Nanurluk's family is both emotional and quite literal. Forget the idea of personal space! Nanurluk's late carving style suits this quite large sculpture perfectly: slightly rustic, even somewhat impressionistic, full of energy and personality, and full of love.



TLINGIT FEAST TRAY





he long narrow feast tray has an extensive history on the northern Northwest Coast, only undergoing relatively minor changes and developments over time. Succeeding generations of artists worked to add new ideas to the tradition without altering the essence of the subject, in this case the feast tray. Older examples lack the angled peak at each end, on both the outside and inside edges. The ends of the oldest examples are generally made with shallow curves from corner to corner, and only a narrow flat area at each end, often without a formline pattern engraved in it, embellished instead with parallel grooves or opercula inlays. The wide, undercut rim seen here on the sides is narrower and less undercut in older trays. The features contained in this example came into being over time, incrementally, a little more here, a little more there, until examples like this with their striking geometry came into existence. The subtle flare of the ends, the delicate curvature and sweep of the sides, and the raising of the ends in profile are characteristics that have come down in the tray tradition, consistent in varying degrees from one artist to another. This example has achieved a great deal of development, absorbed from all the related works that came before it. The shallowly relief-carved formline patterns on the ends of this tray are simplified primary formline structures, without elaborate secondary design detail. Representation is therefore impossible to identify with accuracy and would only be known to the carver and the owner who commissioned the work. Steven C. Brown



unknown hand, "WSS[?] ?" ESTIMATE: \$30,000 / \$45,000

93 UNIDENTIFIED TLINGIT ARTIST, Feast Tray, c. 1850, wood, 34.5 x 9 x 4.5 in (87.6 x 22.9 x 11.4 cm), unsigned; inscribed indistinctly in graphite in an

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



MODEL TOTEM POLE

94 UNIDENTIFIED HAIDA ARTIST, Model Totem Pole, c. 1880s, argillite; the pole with its original base measures 15.5 x 3.5 x 2.5 in (39.4 x 8.9 x 6.4 cm); with additional base: 16.5 x 5 x 4.5 in (41.9 x 12.7 x 11.4 cm); unsigned, inscribed faintly to the back side: "E.J. Salmon & Co. Victoria B.C".

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

Provenance: E.J. Salmon & Co., Victoria, B.C.; A Vancouver Collection. An 1882 travel guide to British Columbia includes an advertisement for E.J. Salmon & Co., which sells imported furniture, glassware, and crockery as well as "Indian Curiosities! IN VARIETY".



This argillite pole of medial size is set upon two bases. One, the original, has rounded upper corners and is somewhat small for the height of the pole. A later, larger base with square corners was added to better support the pole with additional stability. From the top down, the five primary figures are a bird, appearing to be a small raptor, with the back of its head and wings carved with fine texture to represent its feather coat. The bird's body and smooth tail feathers appear at the back of the pole, at the top of the slightly hollowed rear section of the sculpture. Within the enfolded wings of the bird is the upturned head of what may be a bear. Beneath this head and between its ears, the head and forefeet of a bear cub are resting on the forehead of the next figure down, that of a man in a seated pose on the head of another mammal, most likely a bear, with upright ears facing downward. This figure's snout just touches the head of the bottom figure, a beaver, between its ears, from which the small feet of the bear above protrude slightly. The large beaver bears the signature large incisors and a textured tail, upturned between its feet with a humanoid face at its base. Steven C. Brown



(26.7 x 26 x 2.3 cm).
 ESTIMATE: \$2,500 / \$3,500
 Provenance: Private Collection, Calgary.
 Square storage boxes of this design are ar house interiors well back into the nineteer imbued with subtle characteristics that ele the plank stage, before the corner kerfs the the plank stage.

Square storage boxes of this design are an old tradition among the Tlingit, appearing in historical photographs of house interiors well back into the nineteenth century. These containers appear simple and straightforward but are imbued with subtle characteristics that elevate their artistry. The sides are not flat but are given curvature while still in the plank stage, before the corner kerfs that enable them to bend are carved. This reveals the flat-grain patterns of the growth rings on each side. The lids are fitted with a rabbet that keeps them in place and protects the contents; often dried fish, roots, or other foodstuffs like seaweed. Spruce wood is used for these boxes because it imparts no resin smells or tastes to the contents. This box is of small to medium size at 10 inches, while others range to sizes around 18 inches across, and miniatures as small as one inch.

Steven C. Brown

95 UNIDENTIFIED TLINGIT ARTIST, Red Corner Box, c. 1890-1910, spruce wood and pigment, 10.5 x 10.25 x .9.5 in

96 UNIDENTIFIED HAIDA ARTIST, Pair of Carved

Candlesticks, c.1880s or 1890s, argillite, each 6 x 1.75 x 2 in (15.2 x 4.4 x 5.1 cm), each unsigned. ESTIMATE: \$4,000 / \$6,000

Provenance: A Vancouver Collection.

Haida artists began carving a variety of objects with Haida subject matter once again by the 1880s, but made specifically for trade with outsiders. These included the ubiquitous model totem poles but also chests, model hoses, plates and platters, figures and figural groups, and candlesticks. Usually carved in the manner of model poles, candlesticks were shorter and usually depicted only two figures, stacked, or sometimes shown back-to-back. Presumably a number were carved in pairs, but the great majority have been separated over the years. These fine candlesticks are a rare pair, carved by the same hand though depicting different subjects.

The candlestick on the left shows a bear with fur, prominent nostrils, and sharp canines, with its clawed front paws on the forehead of the whale below. The whale's tail is turned up in front, with large pectoral fins on each side, and possibly a doubled dorsal fin overlapping them. The whale was carved with upright ears simply to fill the space. The candlestick on the right shows three figures: uppermost is a bear, then a sea bear; the bottom figure is less easy to identify, being perhaps another bear or possibly a frog.





97 UNIDENTIFIED HAIDA ARTIST, Late Trade Pipe, c. 1880s or 1890s, argillite, 10 x 1.25 x 2.25 in (25.4 x 3.2 x 5.7 cm), measurements reflect dimensions without acrylic and metal stand, unsigned.

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

Provenance: An Important Private Collection, Canada.

This is a fine example of a late trade pipe, of solid construction and depicting a popular theme: the confrontational interaction of bear and men. It is rather similar in theme to a contemporaneous pipe illustrated in Drew and Wilson's Argillite: Art of the Haida (p. 164). Our example depicts what appears to be a recumbent shaman, his feet in the mouth of a bear who holds him firmly by his leas, and his head or headdress held by a human. The action seems almost more ritualistic than confrontational. The shaman holds a fish and a rattle in his hands; the pipe bowl features a rather expressionistically carved human face.





x 2.75 in (46.4 x 7.6 x 7 cm), unsigned. ESTIMATE: \$3,000 / \$5,000 Provenance: Private Collection, USA; A Vancouver Collection. A stack of three figures makes up this totem pole model by an unknown Tlingit artist. The top figure is most likely an eagle or possibly a thunderbird. The beak turns back to cover the upper lip. The wings are folded about the body and feature parallel slits to represent rows of feathers. The middle figure may be a raven, or possibly a long-beaked heron or crane. On either side of the beak the bird's feet are tucked up against its body. The bottom figure appears to be a bear, with its front paws pulled up against its chest. It displays no teeth, but the low ears and general posture suggest the bear identity. The back of the pole is partially hollowed out as it would be on a full-sized totem pole, to reduce weight and help prevent deep cracks from forming in dry weather.

Steven C. Brown It has been suggested that this model pole might have been carved by the Klukwan carver Jim Watson (1880-1930). It has stylistic characteristics that might place it in the "Klukwan School." The pole is painted in weathered original pigments of red, green, black, and white.

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

98 UNIDENTIFIED TLINGIT ARTIST, POSSIBLY KLUKWAN, ALASKA, Model Totem Pole, c. 1920s, carved cedar and pigment, 18.25 x 3

99 ELI TAIT (1872-1949), TSIMSHIAN, METLAKATLA, ALASKA, Model Totem Pole, c. 1920s or 1930s, carved and painted wood, 7.5 x 2.75 x 2 in (19.1 x 7 x 5.1 cm), unsigned.

Eli Tate was one of the most important Tsimshian artists making model totem poles in what Michael Hall and Pat Glascock have termed the "Dynamic Phase" (1910-1940) of model totem production. See the small section on the artist in their book Carvings and Commerce: Model Totem Poles 1880-2010 (Saskatoon: Mendel Art Gallery / Seattle: Univ. of Washington Press, 2011), pp. 96-98 for examples of his work and a photo of Tait at his workbench. The photo clearly shows that Eli Tait was a busy artist! This Model Totem Pole is almost identical to one by Tait in the book (p. 98, cat. 60). These delightful small poles are both models of the Chief Johnson pole in Ketchikan, Alaska, which



100 UNIDENTIFIED ARTIST, PROBABLY STL'ATL'IMX (INTERIOR SALISH), LILLOOET, Burden Basket, c. 1900-1910, cedar root and bark, cherry bark, and hide, 13 x 17.75 x 15.25 in (33 x 45.1 x 38.7 cm).

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

Provenance: Collected near Chilliwack, BC in 1920-25; by descent; Acquired from the above by the present Private Collection, Ontario.

The utilitarian form and construction of this burden basket belies the subtle beauty that can be found in it. The gentle flair of the basket walls, and the carefully placed repeat patterns (with the change in pattern on the back wall of the basket), point to a skilled hand. Unlike the false braid rim that features in baskets by neighboring groups, this Lillooet work has what equates to a whip-stitch self-rim, which creates a beautifully smooth edge to the coiled root and bark.

101 JOE KILOONIK (1938-2011) TALOYOAK (SPENCE BAY), Shamans Calling the Animals, 1996, stone and antler, 18.75 x 11.75 x 16.5 in (47.6 x 29.8 x 41.9 cm), apparently unsigned.

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

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

Exhibited and published: *Joe Kiloonik: Sculpture*, Spirit Wrestler Gallery, Vancouver, 1998, catalogue 2.

As missionaries were trying to subvert traditional lnuit beliefs in their zeal to convert the lnuit to Christianity, many artists chose to invest their works both defiantly and proudly with profound spirituality. Examples range from images of transformation to powerfully overt portrayals of lnuit shamans. Many of the most striking examples hail from the Kitikmeot Region, particularly Taloyoak (Spence Bay) and Uqsuqtuuq (Gjoa Haven). Karoo Ashevak (1940-1974) is the best known artist from the region, but perhaps because of his tragic early death many people do not realize that he was in fact a contemporary of artists such as Judas Ullulaq (1937-1999), Charlie Ugyuk (1931-1998), and Joe Kiloonik.

Kiloonik was born in Gjoa Haven but moved with his family to Taloyoak in the mid 1960s. He only began to carve in earnest in the early 1970s after losing a foot and not being able to find regular employment; luckily the Spence Bay carving economy was experiencing a boom. While all the sculptors active in Taloyoak at the time owed a stylistic debt to Karoo, it is perhaps Kiloonik whose works most tend to exhibit a true Karoo-esque aesthetic. Kiloonik, however, disliked working in bone. His stone sculptures are easily recognized by their smooth surfaces and rounded forms. Never a prolific artist, Kiloonik had his only solo show in 1998 at Spirit Wrestler Gallery in Vancouver which featured a number of spectacular compositions including this magnificent *Shamans Calling the Animals*.

JOE KILOONIK

102 URIASH PUQIQNAK (1946-) UQSUQTUUQ (GJOA HAVEN), Female Hunter with Bow and Arrow, 2010, stone, antler, hide, and muskox hair, 15.25 x 19.25 x 13 in (38.7 x 48.9 x 33 cm), signed and dated: ">Po_ 2010".

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

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

Uriash Puquqnak is the most important living artist from Gjoa Haven and perhaps the entire Kitikmeot. He is the son-in-law of the late great Nelson Takkirug (1930-1999) who was a source of inspiration and encouragement. Pugignak is an active artist but has also spent considerable time and energy working as a municipal and territorial politician, receiving the Order of Canada for his many contributions. Puqiqnak is known to have strong feelings about the importance of passing on Inuit culture, legends and traditions through art; he was raised by a single mother and was greatly influenced by her determination to keep both her family and her traditions alive. *Female* Hunter with Bow and Arrow likely depicts his mother, celebrating a successful hunt that has allowed her to feed her young family. This marvelous, exuberant sculpture shows the artist at the height of his powers. The expressive antler inlays and zany plumes of hair match the woman's jubilation perfectly.

103 NICK SIKKUARK (1943-2013) KUGAARUK (PELLY BAY), *Fish Shaman*, 1990s, antler, bone, muskox horn, fur, and waxed string, 3 x 5.75 x 1.25 in (7.6 x 14.6 x 3.2 cm), signed: "odc ィdd".

ESTIMATE: \$600 / \$900

Provenance: Private Collection, USA; A Toronto Collection.

In contrast to the artist's elegant Preening Crane (Lot 71), Sikkuark's Fish Shaman is a delightfully macabre work. Having already revealed his penchant for bizarre imagery in his 1970s drawings, Sikkuark clearly felt a kinship with the Kitikmeot style of surrealist assemblages, so after his move to Kugaaruk he invented his own personal take on the style. In both his larger whale bone constructions and his small-scale antler pieces, Sikkuark combined his love of realistic detail, his mordant wit, his taste for organic materials of all types, and his fertile imagination to create works that are bizarre, grotesque, creepy, hilarious, and brilliant. Fish Shaman is a splendid example of his small-scale inventions; one of our favourites, it is comically impish and slightly malevolent.







104 JOHN KAVIK (1897-1993) KANGIQLINIQ (RANKIN INLET), Standing Woman, c. mid-late 1970s, stone, 13 x 11 x 4.75 in (33 x 27.9 x 12.1 cm), apparently unsigned.

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

Provenance: Waddington's Auctions, Dec. 1992, Lot 980; Private Collection, Santa Fe, NM.

This large and quite imposing Standing Woman is almost monumental in scale and presence, yet it evokes a sense of intimacy that we generally see only in much smaller works. The woman – probably an elderly woman – stands huddled in her amautig; her face is framed by the voluminous hood and by her arms which seem almost an extension of it. We know that we are looking at an adult figure, yet the impression is almost of a swaddled infant. This feeling is only strengthened when we see the sculpture from the back; there is almost no hint of clothing; the backside looks like a protective shell or carapace. If the sculpture were much smaller, we would wish to cradle it in our hands. If it were much lighter, we would want to hold it close to our chest. Astonishing.

In its large scale and monumentality, Standing Woman is reminiscent of Kavik's iconic Man Wearing Snow Goggles in the National Gallery Collection (see Zepp, Pure Vision, cat. 53), but while that work is decidedly hard and masculine, Standing Woman is quite the opposite. The sculpture is spare but not raw or crude but almost soft and certainly moving. John Kavik has graced us with yet another enigmatic and evocative masterpiece, a soulful work of great emotional and psychological force.



(27.9 x 40.6 x 17.8 cm), unsigned. ESTIMATE: \$6,000 / \$9,000

Vancouver, 2003, cat. 34.

Tasseor's respect for natural stone sometimes leads the viewer to read the open expanses of her sculptures almost as landscape. In this large, impressive sculpture the stone is a veritable mountain; the top ridge reads like a ridge in the geological sense. This changes our perception of the faces, which we can imagine to be monumental and hewn along the ridge and into the mountainside – or emerging, like outcroppings. At first glance it seems as if the stone has been left almost untouched, but this is not the case. While it is true that the original shape of the stone is left largely intact, Tasseor has worked every square inch of the surface. Even the stone's slightly concave back, while devoid of faces, is shaped by the myriad marks left by the artist's hand tools. Faces Emerging from Stone is a masterpiece of Tasseor's unique vision: nature and artistry in equal balance.

LUCY TASSEOR

105 LUCY TASSEOR TUTSWEETOK (1934-2012) ARVIAT (ESKIMO POINT), Faces Emerging from Stone, c. 1975, stone, 11 x 16 x 7 in

Provenance: Norman Zepp and Judith Varga Collection, Saskatoon; Marion Scott Gallery, Vancouver; A Toronto Collection; Walker's Auctions, Ottawa, 22 November 2017, Lot 147; Acquired from the above by the present Private Collection, Montreal. Exhibited and published: Vision and Form: The Norman Zepp - Judith Varga Collection of Inuit Art, Marion Scott Gallery,

JESSIE OONARK



essie Oonark began making drawings and sewn items for sale shortly after her arrival in Baker Lake in 1958. She sold her first small "hangings" to the Baker Lake crafts officer Gabe Gély as early as 1963 and was selling appliqué works on cloth regularly by the mid 1960s. Few early examples are published in museum catalogues or books, however. Oonark's early works on cloth are relatively small and all are narrative, depicting mostly hunting and camp scenes. However, Oonark enjoyed experimenting with composition, subject matter, appliqué, embroidery, and stitching, so these works are quite varied in style and execution.

This gorgeous work on cloth is the last of three purchased in Baker Lake by Vivian Julien, a schoolteacher who lived and worked in Baker Lake in the mid 1960s, and offered at First Arts (see First Arts, July 2021, Lots 15 and 81). These three masterpieces are proof of Oonark's experimental spirit and her growing confidence as a maker of iconic images. It was only in 1967-68 that she would devote greater efforts to drawing, and only after 1970 that her career as a textile and graphic artist would come into full bloom.

Larger than the other two examples, this work is likewise rich with detail and reveals Oonark's playful use of colours, her interest in clothing design, and her sensitive depiction of Arctic animals. Contrasting beautifully against the deep indigo blue stroud background, the appliqué figures are cut from mostly yellow and red, touches of brown, and tiny hints of ivory and black felt. The lovely touches of embroidery play a somewhat lesser role in this work than we have seen in other examples, although one of the most charming visual surprises in this work is the elaborate design of the legging pouch on the woman at the far right. The image is beautifully framed with a double border, first in felt and then in delicate stitchery.

At this stage of her life in Baker Lake, Oonark's thoughts were still focused on remembering her former life on the land. This work on cloth comprises four separate scenes in three loose tiers: an igloo and dog sledding at the top; a bear hunt in the centre; and hunting caribou by kayak below. We love the way that the various diagonals in the positioning of Oonark's animals is echoed by the hunters' spears. This device may have been intuitive rather than intentional, but the result is the same; it prevents the overall image from becoming too stratified, but also unifies the work structurally and even conceptually – after all, all aspects of traditional life were part of a larger whole. Oonark's sense of playful design is also evident in the way she changes up the colour patterns of yellow and red and adds splashes of other felt colours seemingly at random. Both the human and the animal figures are crisply cut and meticulously sewn; there is a real elegance in both the individual figures and their placement in the scene. This work on cloth is a charming, beautifully executed delight.



JESSIE OONARK, O.C., R.C.A (1906-1985) QAMANI'TUAQ (BAKER LAKE), Untitled Work on Cloth, c. 1966-68, stroud, felt, and embroidery thread, 33 x 50 in (83.8 x 127 cm), signed: "▷a.".
 ESTIMATE: \$35,000 / \$50,000
 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.



OSUITOK IPEELEE

107 OSUITOK IPEELEE, R.C.A. (1923-2005) KINNGAIT (CAPE DORSET), *Bear and Fish*, early-mid 1980s, stone, 21 x 6 x 5 in (53.3 x 15.2 x 12.7 cm), signed and inscribed: "レイムン ΔΛ⊂ PUΔ (Kinngait)". ESTIMATE: \$15,000 / \$25,000

Provenance: Feheley Fine Arts, Toronto; Acquired from the above by John and Joyce Price, Seattle, WA, 2016.

While it is true that Osuitok's creations benefited greatly from his firsthand knowledge of Arctic animals and their behaviour, it is also clear to us that Osuitok's true genius lay in his ability to transform his animal subjects into stylized objects of his imagination. In the case of *Bear and Fish*, Osuitok has transformed his bear into a slender, pirouetting ballerina who almost seems to be tossing a fish into the air. Apparently unaffected by the tug of gravity, the bear looks poised to leave the ground entirely. Far from looking predatory, this image is positively joyful, playful, even ecstatic.

As with his stylized, idealized depictions of caribou, Osuitok has taken enormous liberties with the bear's proportions. We get the sense, though, that Osuitok is not trying to portray an ideal bear here. Perhaps the point of this amazing sculpture is not about bears and fish per se, but rather about pushing the limits of stylization; seeing if stone sculpture can embody pure energy and movement and elegance, nominally in bear form. Even by the standards of an artist whose career was built on experimentation and theatricality, *Bear and Fish* is a work of daring.

PITSEOLAK NIVIAQSI

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

Provenance: Private Collection, USA.

Pitseolak Niviaqsi was the son of the famous sculptor and graphic artist Niviaqsi (1908-1959) and certainly inherited his father's skills. A master lithographer, he devoted much of his time to the printmaking studios in Cape Dorset, creating several hundred prints since the mid 1970s. As such Niviaqsi was never a prolific sculptor, but at his best he displayed a skill and genius rivaling that of the great Osuitok Ipeelee. Indeed this magnificent *Totemic Composition* could be compared in many respects with Osuitok's wonderful *Owl and Ermine* (Lot 76). Much like Osuitok, Pitseolak is known for his masterful manipulation of stone and superb finishing.

The detail of the intercarving, the stunning use of negative space, the lovely sense of balance, and the subtle asymmetry seen in this work by Niviaqsi is almost unparalleled even in this artist's own impressive oeuvre. Rather than merging or flowing together, each figure in this whimsical totem is beautifully and uniquely articulated. The movement of each form compliments the next; the upward curvature of the top figure mirrors the downward curvature of the other three figures. One needs to walk around the sculpture to fully appreciate its subtle curves and to discover the almost secret negative spaces the artist has created. Apart from its sheer beauty, the sculpture has a wonderful charm despite its monumental size. We are reminded of the Bremen Town Musicians folk tale immortalized by a sculpture in that city's main square. Arguably the artist's greatest masterpiece, *Totemic Composition* is an artistic tour de force that merits a place in the pantheon of great Kinngait sculpture.



ohn Tiktak moved to Rankin Inlet in 1958 to work at the new nickel mine there. He was injured the following year and began to make carvings; by 1962 he had taken up carving as a full-time profession. Tiktak is generally considered to be the most important sculptor of the Kivalliq (Keewatin) Region, and was the first Inuit artist to be given a solo exhibition at a public gallery in Canada in 1970.

Mother and Child is a superb important early work by the artist, dating from c. 1964-65, carved probably a year or perhaps two before Tiktak's most famous work, *Mother and Child* from 1966 in the Art Gallery of Ontario collection (see Ingo Hessel, Inuit Art, fig. 75 and elsewhere). We specifically mention that work because we see the present *Mother and Child* as an important precursor to it. Although our example is only one-third the size of the later work, the style and format are almost identical; one might think of the AGO work is a "stretch" version of this wonderful antecedent. In the early-mid 1960s Tiktak had only just begun to radically simplify and "abstract" the sculptural form of the human body. As we can see he was already keen to open up negative space, but he had not yet invented the round and oval voids that would characterize works from just a few years later (see Lot 33 for a fine example). Tiktak had, however, already invented his trademark facial features, chosen his favourite figural poses, and developed his penchant for depicting the human figure without clothing. This latter decision to remove the amautiq from his subjects means that the figures of children become active participants in his compositions rather than half-hidden appendages. (It also makes us wonder whether the adult figure should always be assumed to be female.)

Mother and Child reminds us of the lovely, probably slightly later example offered at the First Arts December 2020 sale (Lot 110). These two small masterpieces, almost the same size, share a sense of delicacy blended with rugged charm. Bravo, Tiktak.







JOHN TIKTAK

 JOHN TIKTAK, R.C.A. (1916-1981)
 KANGIQLINIQ (RANKIN INLET), Mother and Child, c. 1964-65, stone, 6.75 x 2.25 x 3.75 in (17.1 x 5.7 x 9.5 cm), signed with artist's disc number: "E1-266".
 ESTIMATE: \$25,000 / \$35,000
 Provenance: Collection of John and Joyce Price, Seattle, WA. **110 TUQIQI OSUITOK** (1952-) m., KINNGAIT (CAPE DORSET), *Two Figures*, c. 1975, stone, 10 x 16.5 x 9.25 in (25.4 x 41.9 x 23.5 cm), unsigned.

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

Provenance: The Collection of John and Mary Robertson; By descent in the family.

Tugigi Osuitok steered a course that radically departed from the sculptural style of his father Osuitok Ipeelee, towards a style of abstraction that has sometimes been compared to the work of the British sculptor Henry Moore. A 1977 magazine article by the famous gallerist John Robertson (the original owner of the work) quotes Tugigi's artistic goals: "In each one of my carvings, I show human forms that are universal to all races, for I believe that man is universal and that one man is equal to another all around the world..." [1] In the present work the two figures are virtually fused into one, their forms carved by the artist into softly swelling organic shapes that seem to emerge from the stone. One could argue that *Two Figures* has shed the cumbersome bonds of attempts to represent visual reality in the pursuit of elemental universality. On the other hand it is difficult not to interpret the figures as either making love or engaged in combat.

1. John Robertson, "The Sculpture of Tukiki Oshaweetok," *The Beaver*, Winter 1977, p. 25.





ABRAHAM ANGHIK RUBEN, O.C. (1951-), PAULATUK / SALT SPRING ISLAND, B.C., *Drum Dancing Spirit*, 1992, stone, 9 x 12 x 13 in (22.9 x 30.5 x 33 cm), signed and dated: "ANGHIK 92".

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

Provenance: An Important Private Collection, Canada. Anghik has drawn inspiration from "Pan-Arctic" (Alaskan, Greenlandic, and eastern Inuit) and even Northwest Coast imagery since the beginning of his career. In *Drum Dancing Spirit*, the eye shape, large teeth, and the deeply carved lines of the forehead recall the ornamentation found in tupilaq figures from eastern Greenland. Nonetheless, the sculpture is classic Anghik, carved with his usual flair and not a little theatricality. The long, snaky limbs of the figure curl and writhe; the spirit's life force seems to stir from deep within the stone. A sense of motion pervades the work, heightening the sense of animation as the drummer dances to the beat of his drum.





112 MANASIE AKPALIAPIK (1955-), IKPIARJUK (ARCTIC BAY) / ONTARIO, Head of a Woman with Tattoos, 1994, whale bone, antler, and stone, $6.5 \times 7 \times 3.5$ in (16.5 x 17.8 x 8.9 cm), signed: "Lor'/ 94 / $\triangleleft < \neg \triangleleft \land$." ESTIMATE: \$2.500 / \$3.500

Provenance: Important Private Collection, Canada. This sensitively carved Head of a Woman with Tattoos is characteristic of Manasie's approach to making art, which he explored through his own unique style of abstraction, inspired by organic forms. Manasie himself remarked, "I use the shape of the materials a lot. I don't try to push my ideas. I have to respect the material, what it wants to be, as well" [1]. This explains his working process for the present sculpture. Manasie has utilized the natural shape of an ancient vertebra to produce the effect of a windswept hood. The outer edge of the vertebral bone has been gently scalloped and recast as a fur trim that surrounds the woman's face. Her lovely visage is rendered with painstaking care; Manasie has deeply recessed her centre parted hair, cheeks, and chin and engraved the woman's face to delineate her eyebrows, lashes, and importantly, her traditional tattoos (or tunniit).

1. Darlene Wight, *Manasie: The Art of Manasie Akpaliapik*, (WAG, 1990), unpaginated.

113 UNIDENTIFIED ARTIST, PANNIQTUUQ (PANGNIRTUNG), *Head*, c. 1970, whale bone, 14.25 x 9.5 x 9.5 in (36.2 x 24.1 x 24.1 cm), unsigned. ESTIMATE: \$1,500 / \$2,500

Provenance: The Collection of John and Mary Robertson; By descent in the family.

Lack of sufficient supply of stone saw the use of whale bone as a medium for carving in the late 1960s and early 1970s in a number of Arctic communities, including Panniqtuuq. As colour and porosity can change abruptly in a single piece of bone, many carvers approached the material with some reticence. Here, however, immaculate and sensitive treatment of the medium suggests the hand of a highly skilled sculptor. Exacting naturalism and stylization are attractively blended in this work. *Head* has the look of a dignified portrait bust whose presence demands our consideration.

BARNABUS ARNASUNGAAQ



Barnabus Arnasungaaq began carving caribou antler in 1959, and then stone in 1960 when it became available. His first figures of muskoxen were made at least as early as 1964. The artist carved a wide variety of subject matter over his extraordinarily long career, but by the mid 1970s his ability to render both the massiveness and the quiet grace of the muskox with surprising economy of form had captured the imagination of collectors, and Arnasungaag was receiving many requests and commissions for depictions of the animal. Soon the popularity of "Barnabus Muskoxen" was rivalling that of "Pauta Bears."

In the spring and summer when there are tourists, they come to my house and ask me to make a sculpture. When I ask what they want, they always ask me to make musk ox. [1]

"Barnabus Muskoxen" come in all shapes and sizes and finishes, but few compare with the scale and impact of this enormous beast. Muskox is almost as massive as the colossal example sold at First Arts in July 2020 (Lot 37, front cover). The latter work was quite realistically proportioned despite its size, while this Muskox is simultaneously more abstract and more muscular in its shape and feel. Its massive volumes bulge and heave like a mountain come to life. We love the contrast between the imperfections in the stone that look like battle scars, and the beautiful glossy finish of the sculpture. Fabulous.

1. Artist quote in Susan Gustavison, Northern Rock: Contemporary Inuit Stone Sculpture (McMichael, 1999), p. 109.



signed: "\do.r'd". ESTIMATE: \$25,000 / \$35,000 Provenance: Private Collection, USA.



115 RUFUS MOODY, C.M. (1923-1998) SKIDEGATE, B.C., Model Mortuary Pole, late 1960s or early 1970s, argillite, antler, and abalone, 36.125 x 8.5 x 8.5 in (91.6 x 21.5 x 21.5 cm), signed: "Rufus Moody".

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

Provenance: An Important Private Collection, Canada.

This pole is of different proportions than many others. Narrow from side to side, the sculpture is deeper from front to back than it is wide. It falls into the large category, at just over three feet tall. It represents a type of monument known as a mortuary pole, wherein a cavity in the back of the pole held the mummified remains of the deceased behind the painted and carved horizontal planks at the top. The image represented on the top piece has a three-dimensional face with the recurved beak of a thunderbird, and formline wings and feet out to each side. Above and below the thunderbird image are plain, uncarved horizontal planks representing the top and bottom of a classic old-time Northwest Coast chest. Below that is the image of a mountain goat with horns, made of antler, pointing up in front of the thunderbird, seated on the head of what appears to be a bear, with a frog held against its front facing downward. That figure is seated between the ears of a large bird, appearing to be a raven with its beak turned down over its breast, wings folded to each side, and a human face in place of an upturned tail. All four main figures have abalone-shell inlaid eyes, and the square base has curiously tipped-down corners that help prevent them becoming chipped. The rear of the pole is lightly hollowed out to reduce overall weight.

Steven C. Brown

Born in Skidegate in 1923 into the Tanu Wolf Clan, Rufus Moody was the son of Arthur Moody (1885-1967) and the grandson of Thomas Moody (c. 1872-1947). Both of these men were famous argillite carvers and are discussed in Marius Barbeau's 1957 book Haida Carvers in Argillite. Rufus was a prolific carver but is also renowned for having created the tallest argillite totem pole in the world: The Weeping Pole of Tanu measures over six feet tall, recounts six stories, 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 for his efforts to train young people to carve.



RUFUS MOODY

GARY MINAKER-RUSS





116 GARY MINAKER-RUSS (1958), MASSET, HAIDA GWAII, Supernatural Hawkman and Helper, Sept. 2002, argillite, 4 x 8.75 x 3.25 in (10.2 x 22.2 x 8.3 cm), dated, titled, signed and inscribed: "09/02 / HAIDA / SUPERNATURAL / HAWKMAN / AND HELPER IN / DOG FORM / WITH HAWK DESIGNS ON / SIDE'S [sic] OF CANOE / by / Gary Minaker / Russ / MASSET."

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

Provenance: Private Collection, Toronto.

Gary Minaker-Russ was born at Old Masset into the Eagle Clan; his crests are Eagle, Sculpin, Frog, and Black Whale. He is one of the artists featured in Carol Sheehan's 2008 book *Breathing Stone; Contemporary Haida Argillite Sculpture*, pp. 130-141. Minaker-Russ learned carving techniques from his brother Ed and sister-in-law Faye, in particular the art of intricate fine tool finishing, which he still prefers over polishing the argillite stone to a shine. From them he also learned the importance of learning and illustrating traditional Haida stories.

Minaker-Russ bases his style and subject matter on careful research. Frequent visits to the Royal B.C. Museum in Victoria have acquainted him with the styles of late 19th century masters such as Charles Edenshaw and Isaac Chapman. For a slightly earlier and very fine work in a similar format by the artist, see the First Arts November 2021 auction catalogue, Lot 78.



117 JESSE BRILLON (1972-), HAIDA/CREE, Eagle Cuff / Bangle Bracelet, repoussé sterling silver, 2 x 2.5 x 2.5 in

(5.1 x 6.3 x 6.3 cm) / circumference: 7.5 in (19.1 cm), 81 g, signed and inscribed: "JBRILLON / HAIDA".

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

Provenance: Estate of Mr. Morton and Mrs. Estelle Sosland, Kansas City, MO.

After receiving a gold bracelet made by Don Yeomans as a gift, Jesse Brillon was inspired to pursue his own career carving and jewellery creation. He first apprenticed under Yeomans and later with Gitskan artist Phil Janzé. Brillon is celebrated for his achievements in the respoussé technique, wherein stone matrices of molds are used to bring out designs in relief or to impress them into a sheet of metal. As a result of his talents his bracelets are near sculptural in their presence. In the present work, the salient attributes of the eagle are emphasized.

118 UNIDENTIFIED ARTIST, POSSIBLY HAIDA, Frontal Sea Bear Clasped Bracelet, probably late 19th century, coin silver, 1.5 x 2.5 x 1.25 in (3.8 x 6.3 x 3.2 cm), circumference: 7 in (17.8 cm), 21 g., unsigned.

> ESTIMATE: \$3,000 / \$5,000 Provenance: Private Collection, Kansas City, MO; by descent.

While metal adornments have a long history on the Northwest Coast, the arrival of the Hudson's Bay Company brought with it an influx of metal coins. The 1858 gold rush in the Fraser Canyon attracted thousands of immigrants, accompanied by their American silver dollars. Silver, and to a lesser extent, gold coins were heated and hammered into narrow bands and ornamented with engraved designs. By the 1890s the bracelet tourist trade economy was in full swing. Crest motifs were popular designs, and this fine bracelet is an example of just such a design. The formline elements of the sea bear are engraved to fill the shape of the bracelet that they decorate. The recessed areas of the creature are marked with hatched lines. These tool marks have oxidized and darkened over the years, which serves to further the sense of spatial depth.

ROBERT DAVIDSON



119 ROBERT DAVIDSON (GUUD SANS GLANS), C.M., O.B.C., (1946-), HAIDA, MASSET / WHITE ROCK, B.C., Yaahl Kiingnganggang (Raven Calling), 2004, epoxy powdered coated aluminum, 21.5 x 17.5 x 20 in (54.6 x 44.5 x 50.8 cm), measurements reflect the dimensions of the work with the affixed wood and acrylic base; numbered, signed with initials and dated to an affixed metal plate: "6/12 RD / 04". ESTIMATE: \$12,000 / \$18,000

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

Since the late 1990s Robert Davidson has moved "beyond" Haida art into a more universal abstract, modernist style suited to contemporary tastes. Karen Duffek notes that Davidson's interest in abstraction was inspired by his study of certain 19th century painted feast dishes in the early 1980s [1]. Davidson began to liberate formlines – ovoids, U-forms, "tri-neg" shapes – from subject matter.

With Yaahl Kiingnganggang (Raven Calling) the raven form is abstracted but still clearly discernible. Based on a then brand new larger version exhibited in the 2004 show Robert Davidson: The Abstract Edge, this striking sculpture brings to mind similar raven heads seen in wood sculptures and paintings by Davidson [2]. The bold aluminum lines are crisp but fluid, the forms and lines are what we have come to expect from this master of Haida art. The symmetry and mirrored image, too, are not incongruous to the style. We love the interplay of the profiles seen one through the other. The sculpture beautifully combines the traditions and expectations of Haida art with the modernity of a contemporary working artist.

Karen Duffek, the editor and essayist for *The Abstract Edge*, discusses this duality in Davidson's works, and as part of her conclusion states that "he has chosen both to challenge and to work within the space of his inherited tradition." And she leaves the last word to Davidson himself: "If we look back over the past two hundred years of Haida History, we can see a definitive progression in the art form. Who knows where the art will go from here? The limitation is really up to the artist in the present moment" [3].Yaahl Kiingnganggang (Raven Calling) is the perfect embodiment of these ideas.

1. Karen Duffek, Robert Davidson: The Abstract Edge, (Vancouver: UBC Museum of Anthropology, 2004), p. 17.

2. lbid., pp. 36-37.

3. lbid., p. 45.



LIONEL SAMUELS (1963-), HAIDA, Dogfish Wol (28.6 x 14 x 7.6 cm), signed: "Samuels." ESTIMATE: \$10,000 / \$15,000

Provenance: Private Collection, Toronto

Lionel Samuels is the great-grandson of the renowned Haida carver "Captain" Andrew Brown (1879-1962). The artist takes pride in this family connection but also enjoys giving a modern twist to traditional argillite compositions. Samuels is one of the artists featured in Carol Sheehan's 2008 book *Breathing Stone; Contemporary Haida Argillite Sculpture*, pp. 172-183.

This sculpture depicts the *Dogfish Woman* (sometimes known as Shark Woman) of Haida myth. The story features a woman who was taken by Dogfish to his underwater home, and eventually transformed into a dogfish herself. She eventually returned to her human home, bringing the Dogfish crest back to her family. Details that identify her as *Dogfish Woman* include her arms and hands; wrinkles on her large forehead (here represented in red paint); her large, pointed teeth; her elliptical pupils; and her distinctively shaped tail. The bearded face on her back perhaps depicts *Dogfish Woman*'s human husband, who had searched for her the whole time she was missing. The sculpture is carved more robustly than most works by the artist; the combined effect of the lavishly carved and inlaid details give the work an extraordinary energy.

120 LIONEL SAMUELS (1963-), HAIDA, Dogfish Woman, late 1990s, argillite, abalone, and red inlay, 11.25 x 5.5 x 3 in



121 UNIDENTIFIED TLINGIT ARTIST, Rattle Top Basket, c. 1890-1900, spruce root, natural and dyed bear grass and possibly maidenhair fern, 6.75 x 4.5 x 4.5 in (17.1 x 11.4 x 11.4 cm). decorated with stepped and geometric motifs.

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

Provenance: A Vancouver Collection.

Sharp and linear against the finely woven grass. the geometric motifs of this tall, elegant rattle-top basket are fine examples of Tlingit weaving design. The main body features three bands of coloured false embroidery woven into the grass, the upper and lower bands matching in design but carefully stepped to add visual interest. The body's central band matches the rim edge of the lid which gently slopes towards a fine knob handle, home to a collection of tiny shells or pebbles. The general shape and design of this basket borrows from the form of the much used berry basket, but the lid and its distinctive rattle speak to the burgeoning trade in these baskets; functional but sought after works by skilled Tlingit artisans.



122 UNIDENTIFIED SALISH ARTIST, Klickitat or Yakima Burden Basket, late 1800s, split cedar root, bear grass, horsetail root, and hide, 16 x 15.5 x 15.5 (40.6 x 39.4 x 39.4 cm), unsigned; imbricated with complimentary stepped pyramid and arrowhead designs and rim loops. ESTIMATE: \$4,000 / \$6,000

Provenance: Bonham's Auction, 5 December 2016, Lot 303; A Vancouver Collection.

With its gentle sloping walls and carefully woven loops along the rim, this basket does not immediately show its utilitarian nature. The cone shape of the basket itself allows for the weight of multiple gallons of huckleberries to be distributed so that the berries on the bottom are not being crushed by those on top. When the basket was full, it could be left in the shade of a tree with a few leafy branches interlaced through the loops on the rim to prevent the berries from drying out while harvesting continued. The mosaic tile-like decoration reveals an artistic hand, with the bold geometric pattern imbricated throughout the body of the basket.

123 UNIDENTIFIED ARTIST, POSSIBLY TLINGIT or HAIDA, Feast Ladle, c. 1880s, hand forged, etched and repoussé copper, cow horn, copper rivets, and abalone, 12.5 x 2.25 x 13 in (31.8 x 5.7 x 33 cm).

ESTIMATE: \$3.000 / \$5.000

Provenance: An Important Private Collection, Canada. A tour de force of horn work, copper repoussé and engraving, this complex, composite spoon was likely made for sale or trade outside the culture, where its unique construction and appearance would have been most valued. The double-headed eagle at the top has been deeply engraved with formline elements on the heads, body, and wings, also incorporating feather-like textures where appropriate. Then the copper was hammered outward from the back to give remarkable dimension to the engraved designs. The deepest relief areas on the front were accomplished by tapping the surface back into itself, as it were, hence the name repoussé for the technique. The copper then extends down through the frog's head at the top of the horn section, where it once again expands through the process of repoussé, bulging into a frog's body perched at the upper end of the horn bowl.

The horn has been masterfully shaped to blend smoothly with the copper. The frog's head and forefeet wrap around the copper, and a narrow section of horn extends up the handle where it tapers out and is riveted to the copper to strengthen the bond between the two materials. The section of horn to become the bowl is carved down to an even thinness and boiled to limber it up enough to open out into a shallow spoon, much wider than was the horn from which it was made. The translucent quality of the horn shows through beautifully in this unusual fabrication. Steven C. Brown

124 ATTRIBUTED TO CHARLES EDENSHAW (DAAX'IGANG OR TAHAYGEN) (1839-1920), MASSET, HAIDA GWAII, Spoon,

c. 1890-1910, silver, 4.625 x 1 x 1.25 in (11.7 x 2.5 x 3.2 cm), measurements reflect dimensions without custom metal stand. unsigned.

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

Provenance: A New York Collection.

In addition to innumerable silver and gold bracelets, Daax'igang, Charles Edenshaw, one of the most prolific and in many ways the best of the Haida artists of his generation, created small objects, including napkin rings, brooches, ferrules for wooden canes, and spoons like this one, based on traditional wood and horn examples. Most, if not all, feature a raised raven head at the end of the handle with eyes, nostrils, and mouth line engraved upon it. This spoon includes formline patterns engraved inside the handle and on the back of the bowl, both of which appear to represent bird heads and are connected to the raven identity of the handle tip. Silver for such work originally came from coins, hammered out, cut to form, annealed, engraved, and bent into shape. Later in the work of Edenshaw and others sheet silver became available, which allowed objects to be made from thicker material. The graceful curves and lines of traditional spoons adapted well to this foreign material, and Edenshaw is known to have made sets of spoons like this for special clients.

Steven C. Brown

For three very similar examples of silver spoons attributed to Charles Edenshaw see Bill Holm, The Box of Daylight (1984), pg. 126.





ROBERT DAVIDSON



125 ROBERT DAVIDSON (GUUD SANS GLANS), C.M., O.B.C. (1946-), HAIDA, MASSET / WHITE ROCK, B.C., Frontal Frog Cuff / Bangle Bracelet, 1976, testing 22kt gold, 1.5 x 2.5 x 2 in (3.8 x 6.3 x 5.1 cm) / circumference: 6.75 in (17.1 cm), 50 g, signed, dated, and inscribed: "A Davidson / 76 22k". ESTIMATE: \$35,000 / \$50,000

Provenance: Alcheringa Gallery, Victoria, BC; Acquired from the above by Mr. Morton and Mrs. Estelle Sosland, Kansas City, MO; Estate of the above.

At the age of twenty, Robert Davdison began his 18-month apprenticeship with Bill Reid. From Reid, Davidson learned the art of engraving and other jewellery making techniques, as well as other art techniques. Davidson's early metalwork attempts are less intuitive in composition, as he was still learning to transcribe the Haida imagery of past generations of artists. With Reid's encouragement, in 1967 Davidson registered at the Vancouver School of Art (now Emily Carr University of Art and Design), where he learned the fundamentals of drawing and made several examples of experimental, non-Haida jewellery. Almost immediately his work gained a fresh vitality, and to this day Davidson continues to demonstrate innovation in his approaches to art making of all types.

Created in 1976, this bracelet was made at a seminal period in Davidson's career as a goldsmith. Smooth tooled surfaces, fluent engraving, and incised details combine to express the traditional arrangement of a frontal Frog. With remarkable elegance, the subject's form is depicted with sweeping curves and precise details as it stretches around the convex surface of the bangle. We admire the sureness of touch and easy control of shapes, each of which take place in a complex and well-planned design by a master artist.





 REG DAVIDSON (1954-) HAIDA, MASSET, Ceremonial Dance Drum and Beater, 2000, the drum: skin, cedar, sinew, and acrylic, 3 x 20.25 x 20.25 in (7.6 x 51.4 x 51.4 cm); the beater: wood, hide, and cotton fabric, 15 x 1.25. x 1.25 in (38.1 x 3.2 x 3.2 cm).
 ESTIMATE: \$4.000 / \$6.000

Provenance: An American Collection; Identified as made by Reg Davidson by Lattimer Gallery, Vancouver; A Vancouver Collection. A talented and accomplished artist, Reg Davidson (SKIL KAAT'LASS -Luck Comes To Him) began his artistic career at 18, following in the footsteps of many family members. Davidson's work spans a variety of materials including gold, silver, wood, printing, painting, drums, and weaving, and also includes dance and song. He co-founded the Rainbow Creek Dancers with his brother Robert in 1980, and as well as being a skillful dancer and singer, he designed and created much of the group's regalia including masks and drums.

This ceremonial drum presents a Raven image compacted to fit within a circle. The mouth of the raven is the curving (unpainted) line that crosses the entire field between the two largest ovoids, the upper one the wing joint, and the lower one the raven's eye socket. The long thin red element in the mouth is the raven's tongue. The red and black profile face in the wing joint is not a separate creature, but a mask-like face common to ovoid forms. The eye of the raven has its iris embellished as a profile eagle's head. Eagle is the 'opposite' of Raven in the Haida moiety system.

127 JANE ASH POITRAS, C.M., R.C.A. (1951-), CREE, *Hayoka Feather*, 2014, mixed media on canvas, *30 x 20 in (76.2 x 50.8 cm)*, signed and dated: "J. ASH POITRAS / RCA / 2014"; titled to the Kinsman Robinson Galleries label.

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

Provenance: Kinsman Robinson Galleries, Toronto, their label affixed verso; Private Collection, Ontario; by descent.

Exhibited and Published: Kinsman Robinson Galleries, Jane Ash Poitras: New Paintings, November 2015, Toronto (catalogue page 7).

In *Hayoka Feather*, Jane Ash Poitras mixes her media in a tempestuous structure of purples, pinks, reds, and blues, painting and collaging an evocative array of images and text to her canvas. In large, stencilled letters in the top register, Poitras identifies the subject as "SITTING BULL." Poitras's gel transfer is based on the 1885 photograph by David Francis Barry, which has been widely reproduced. Above Chief Sitting Bull is a stock photo of a group of galloping horses. These generic photos, when taken together with the image of what looks like an approaching storm at the very top, might reference the "Heyoka Chiefs." The heyoka (heyókňa) is a famous trickster figure in Sioux culture, but there are also references to Chief Sitting Bull being one of the three "Heyoka Chiefs," along with Chief Crazy Horse and Chief Rain-in-the-Face, who fought at the Battle of Little Big Horn in 1876.

With the addition of cruciform or star shapes found in traditional Lakoka design, Poitras is perhaps attempting not only to demystify the images but to renegotiate them as well. She literally reframes the photo transfers with tangible links to Indigenous culture. At the bottom of the canvas, Poitras includes a 32¢ stamp from the Canada Series. Commissioned by Canada Post in 1984 from Jean Paul Lemieux, the image shows three of the Fathers of Confederation in front of the Province House in Charlottetown, P.E.I. Next to the stamp is a partial quotation, attributed to Sitting Bull, which reads, "God made me an Indian." Not reproduced is the second line of this now immortal statement of defiance, "but not a reservation Indian." The implication of the stark contrast reads clear: a subversive nod to the Indigenous title of territory. 128 NORVAL MORRISSEAU, C.M. (1931-2007), ANISHINAABE (OJIBWE), Portrait of the Artist as Christ Figure, 1969, oil and acrylic on kraft paper, 56 x 28.5 in (42.2 x 72.4 cm), framed, signed: "▷\◁·∧d∧¬¬"; dated: "69".

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

Provenance: Acquired by a Private Collection, Ontario from James R. Stevens, Ahnisnabae Art Gallery, Thunder Bay, Ont.; Estate of the above. Morrisseau's relationship with Christianity has been the subject of considerable discourse. While Morrisseau himself grew tired of the topic, the artist was obviously excited by the symbolic language that religious art and objects possessed. Beginning in the mid 1960s Morrisseau utilized the lexicon of Christian imagery and began to incorporate its motifs through his own lens. Two paintings dated to 1966, The Virgin Mary and Portrait of the Artist as Jesus Christ, show stylistic similarities to the present painting. In particular, we note the same distinctive teardrop shape to depict the eyes. The figure in Portrait of the Artist as Christ Figure is depicted with an imposing halo and wearing a purple and blue robe, both like those seen in Morrisseau's Lily of the Mohawk from 1974.

Morrisseau commented on his use of unorthodox sources, stating that he was drawn to religious works that had a "mystical or supernatural feeling to them." He cited his admiration for Bernini's Ecstasy of Saint Teresa for both its artistic and sensual qualities but noted that "the Christ figure was always the one that was dominant for me" [1]. In Portrait of the Artist as Christ Figure, Morrisseau achieves his own depiction of a visionary experience. Morrisseau portrays his monumental figure against a flax-coloured field, which recalls the golden rays of a divine light. His garment is coloured with seductively beautiful pigments of rich reds, blues, greens, and yellows which are segmented by Morrisseau's velvety black formlines. The effect is one that simulates stained glass panels. Taken all together, Morrisseau endows Portrait of the Artist as Christ *Figure* with a palpable atmosphere of sanctity. 1. Jack Pollock et al, Norval Morrisseau (Toronto: Methuen, 1979), p. 45.





NORVAL MORRISSEAL

Morrisseau's remarkable control of the brush (and perhaps his fingertips) is evidenced in Tree of Life, where the composition is so fluid that it can only be described as calligraphic. The verticality of the image, the sheet for which is almost 5 feet tall, adds to the sense that the plant pushes upward from the earth toward an unseen sun, and creates a strong, most poetic impression.

ANISHINAABE (OJIBWE), Untitled (The Tree of

Life), c. 1979, *57.25* x *25.75* in (145.4 x 65.4 cm),

Provenance: Acquired by a Private Collection, Ontario from James R. Stevens, Ahnisnabae Art

Gallery, Thunder Bay, Ont.; by descent in the

The Tree of Life depicts a blossoming plant

Set against an unadorned paper ground,

with beautifully coloured leaves and flowers.

Morrisseau's heavy black lines, decorated to

their leafy interiors with joyful colours, is so

pure and deliberate that the image borders

simplified floral motifs, however, harken to

the distinctive elements of the quillwork and

beadwork found on older Anishinaabe clothing

on abstraction. The stylized vining foliate and

framed, signed: "אס־A·AdA יאס־/".

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

and other garments.

family.

Tree of Life is one a series of floral works that Morrisseau painted after 1978, quite possibly based on elaborate floral beadwork vests he would have been familiar with. [1] The imagery would be found in many of his paintings in subsequent years, including in the celebrated Androgyny of 1983, and Observations of the Astral World, c. 1994.

1. For a similar contemporaneous work in the McMichael collection see Elizabeth McLuhan and Tom Hill, Norval Morrisseau and the Emergence of the Image Makers (AGO, 1984), fig. 10, p. 74.



TUNA IQULIQ

130 TUNA IQULIQ (1934-2015), QAMANI'TUAQ (BAKER LAKE), Head, 1976, stone, 9.5 x 8.5 x 9.75 in (24.1 x 21.6 x 24.8 cm), unsigned. ESTIMATE: \$5,000 / \$8,000

Provenance: Collection of Mr. Stanley and Mrs. Jean Zazelenchuk, purchased at Nunamiut Art, Baker Lake. Tuna Iquliq carved this remarkable *Head* about a dozen years after his early astonishing examples carved in Rankin Inlet (see First Arts May 2019, Lot 4; July 2021, Lot 43), and several years after his move back to Baker Lake. One of only a handful he carved after the mid 1960s, Head confirms our opinion of Tuna as one of the most experimental of Kivallig sculptors. Although equally "brutal" in style to the earlier works, it is in several respects quite different from them. We get the distinct impression that the artist truly enjoyed reprising ideas and trying to achieve various new visual and psychological effects. As with his earlier examples, *Head* transcends

the aesthetic canons of Inuit art. Indeed, it could be argued that it transcends aesthetic canons of beauty! Like the most fearless early twentieth century European artists, Tuna (quite literally!) sticks his tongue out at the viewer, daring us to accept or reject his work. As a sculpture Head is bold, brutal, uncompromising, and remarkably compelling.

132 LUCY TASSEOR TUTSWEETOK (1934-2012), ARVIAT (ESKIMO POINT), Family Scene, 2001, stone, 17.5 x 14.5 x 11 in ESTIMATE: \$4,000 / \$6,000

Provenance: Private Collection, Ottawa.

As she entered her sixties, Tasseor and her husband Richard Tutsweetok began collecting medium-large size fieldstones on the land for her to carve. Their larger size, their mostly oval shapes, and their hardness necessitated the use of power tools and a more "economical" style of working the stone. Rather than working in high relief as she had done for decades, she invented a judicious and rather elegant method of working in very low relief with a grinder. The resulting faces and figures sometimes look as if they have been "drawn" onto the surface of the stone. Works such as Family Scene do not merely look monumental, they truly are very large and impressive. At their best, they are as poignant and powerful as many of her small masterpieces from earlier in her career.



131 TUNA IQULIQ (1934-2015) m., QAMANI'TUAQ (BAKER LAKE), Rotund Owl, c. 2000, stone, 9.5 x 8 x 6.5 in (24.1 x 20.3 x 16.5 cm), signed: "∆d⊂". ESTIMATE: \$2,000 / \$3,000

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

While Tuna's early bird carvings (much admired by George Swinton and published in his books) are notable for their purity of form, his later depictions of birds are distinguished for their angular quirkiness. Tuna's late career owls, on the other hand, are different yet again; rotund and amusing, they are perhaps closer in style and feeling to the sculptures of the Cape Dorset artist Latcholassie Akesuk than they are to other birds by Tuna or his Baker Lake colleagues. Tuna's owls are truly charming, and this example is particularly so.

133 MARY KAHOOTSUAK MIKI (1920-1993), ARVIAT (ESKIMO POINT), *Family Group*, mid-late 1970s, stone, 9.75 x 8 x 6 in (24.8 x 20.3 x 15.2 cm), signed: "br". ESTIMATE: \$2,500 / \$3,500

Provenance: A Montreal Collection.

In the heyday of carving production in Arviat in the 1970s it was not uncommon to find both husband and wife busily producing works of art, often side by side. It is sometimes difficult to distinguish the works of certain artists from those of his/her spouse. This was the case for several carving couples; Joy and Luke Hallauk, or Luke and Mary Ayaq Anowtalik immediately come to mind. This was decidedly not the case with Mary Kahootsuak Miki and her husband Andy

Miki. While Miki's carvings were minimalist and sometimes whimsical animal figures (see Lot 79), Kahootsuak's were bold and expressive larger sculptures that evoke comparisons with the works of John Tiktak (Lot 33) or Toona Iquliq (Lot 130). Family Group is a work of some scale and considerable impact. It is a shame that Kahootsuak was not more prolific.







JOSIAH NUILAALIK



134 JOSIAH NUILAALIK (1928-2005), QAMANI'TUAQ (BAKER LAKE), Shaman, c. 1996, stone and antler, stone and antler, 17 x 12.25 x 4.5 in (43.2 x 31.1 x 11.4 cm), measurements reflect dimensions with inset antlers, signed: " $\Delta \Delta c c$ ".

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

Provenance: Collection of John and Joyce Price, Seattle, WA.

Exhibited and published: Marion Scott Gallery, Two Great Image Makers from Baker Lake (Vancouver: Marion Scott Gallery, 1999), cat. 17. Son of the great Jessie Oonark and husband of the gifted textile and graphic artist Ruth Qaulluaryuk, Josiah Nuilaalik created a remarkable body of work that lies rather outside the mainstream Baker Lake sculptural aesthetic. His dream-like images of animal-shamans and transforming animal spirits feel inspired by drawings, prints and wall hangings, taking on three-dimensional, shape-shifting form in stone and antler. They are fantastical but strangely believable.

For Nuilaalik form, material, and content are equally malleable; the imaginary blends seamlessly with the real; stone and antler are pliable and fluid. As Robert Kardosh writes in the Two Great Image Makers from Baker Lake catalogue: "Many of Nuilaalik's sculptures feel as though they have been literally stretched or pulled into shape rather than just simply carved out of the stone...." (p. 6).

Shaman is one of Nuilaalik's great masterpieces. The artist's unique brand of dreamy abstraction is brilliantly captured in this work. The body suggests human and animal forms and gestures yet seems to defy actual materiality as it shape-shifts before our eyes. The shaman's pose and facial expression are ecstatic; tilted back slightly with raised arms/wings, he opens himself up to receive his helping spirit. Bravo.



135 IRENE AVAALAAQIAQ TIKTAALAAQ, R.C.A. (1941-), QAMANI'TUAQ (BAKER LAKE), Untitled Work on Cloth, c. 1975-76, duffle, felt, cotton thread, and embroidery floss, 56.5 x 70 in (143.5 x 177.8 cm), unsigned. ESTIMATE: \$6,000 / \$9,000

Provenance: Collection of Mr. Stanley and Mrs. Jean Zazelenchuk; purchased from the Baker Lake Sewing Shop. My grandmother used to tell me stories...My grandmother told me that animals used to turn into people. My grandmother told me stories to put me to sleep at night. I wondered how I could do something to put the stories my grandmother used to tell me into art. (from an artist interview with Ingo Hessel, 2004, in Hessel, Arctic Spirit, 2006, p. 123)

When Avaalaaqiaq was given the chance to make her very first work on cloth in 1969 or 1970, she was immediately inspired by her grand-

mother's stories. Animal-human transformation would become the hallmark of her imagery, apparent already in an early work c. 1972 (see Sheila Butler's article in Alma Houston, ed., Inuit Art: An Anthology, p. 96), and her landmark Mysterious Powers of the Shaman from 1974 (see Hessel, Inuit Art, fig. 33). This wonderful and impressive untitled work dates about a year or two after that example. Here Avaalaagiag presents bold, colourful transforming animal-human figures displayed within a loosely symmetrical yet energetic composition. The zigzag-striped embroidery patterns are typical of her early style and add to the feeling of energy and excitement. Avaalaaqiaq's hybrid creatures are humorous rather than unsettling; lively and joyful, they cavort almost like costumed circus performers.

IRENE AVAALAAQIAQ

More than the end of a decade of astonishing productivity and experimentation for the artist. Inukpuk's famous early 1950s carvings were notable for their compact, rotund style (see Hessel, *Inuit Art*, 1998, fig. 49; First Arts, July 2020, Lot 65). By the late 1950s he was carving sizeable sculptures that were impressive for their monumental quality and showcased the artist's strength in depicting closely observed details and gestures (see Swinton, *Sculpture of the Inuit*, fig. 55; First Arts, July 2020, Lot 24; First Arts, Dec. 2020, Lot 68). These qualities are still evident in the present work.

Mother and Restless Child is a fine example of Inukpuk's technical skill as a sculptor; its broadly carved and polished surfaces allow light to play upon the features of the figures, almost certainly modeled after Inukpuk's beloved wife and one of their children. Equally impressive is the intricate intercarving that is evident in the depiction of the *ajaraaq* string game. We are charmed by the way the young woman carefully concentrates on the string in her typically oversized hands as she engages in the game, which requires dexterity in manipulating a long loop of sinew into various figures. The woman's hair, which falls over her shoulders in two delicate plaits, is beautifully echoed in the details of her belt and the fringe of her amautiq.

Quite apart from the overall visual appeal of the work, however, *Mother and Restless Child* is truly remarkable for its stroke of conceptual genius. Seen from the front, or from only one side or the other, the sculpture seems like a "normal" mother-and-child composition. But as we move around to the back, we realize that there are two children's faces, not one. Twins then, we think. But in fact, there is only one Janus-faced youngster! Inukpuk has depicted a curious or bored child, excitedly looking to the left and right. It's brilliant, and in wonderfully comical contrast to the mothers' patient concentration.





136 JOHNNY INUKPUK, R.C.A. (1911-2007), INUKJUAK (PORT HARRISON), Mother and Restless Child, Playing Ajaraaq (String Game), late 1960s, stone, 26.5 x 9.5 x 10 in (67.3 x 24.1 x 25.4 cm), unsigned.
ESTIMATE: \$18,000 / \$28,000
Provenance: Private Collection, Montreal; A Toronto Collection.



JOHNNY INUKPUK



137 OVILOO TUNNILLIE, R.C.A. (1949-2014) KINNGAIT (CAPE DORSET), Alighting Hawk, late 1980s, stone, 19.5 x 13.5 x 6.5 in (49.5 x 34.3 x 16.5 cm), signed: "⊂۵⊲".

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

Provenance: Inuit-Galerie, Mannheim, Germany; Private Collection, Germany; A Montreal Collection.

Oviloo was well known for her superb depictions of birds even before she became famous for her soulful depictions of women (see Lot 34). Alighting Hawk is proof that Oviloo could carve as well as any of her male rivals. The power and beauty of the raptor are beautifully captured in details both large and small. The bird's strong wings thrust upwards and back, stretching the tensile durability of the serpentine stone, and creating a gesture that suggests the resistance to an invisible wind as the bird of prey alights on the ground. Echoing the curve of the hawk's powerful body, even the arch of the bird's talons is impressive and authoritative. Oviloo's exacting standards and understanding of sculptural form combine to create an image that despite its considerable size and heft, exhibits lightness and grace as well. Alighting Hawk is a brilliant sculpture in the finest Cape Dorset tradition.



JOHNNY MEEKO SR. (1933-) SANIKILUAQ 138 (BELCHER ISLANDS), Fish and Whales, 1968, stone and wood, 3.5 x 7.5 x 3.5 in (8.9 x 19.1 x 8.9 cm), signed and inscribed with disc number: "JOHNNY / MEEKO . E.9.-68".

ESTIMATE: \$1.200 / \$1.800

Provenance: Collection of Mr. Stanley and Mrs. Jean Zazelenchuk, New Brunswick. Exhibited and published: Winnipeg Art Gallery, The Zazelenchuk Collection of Eskimo Art, 1978, cat. 71.

Stanley Zazelenchuk taught in Kuujjuaraapik (Great Whale River) and in Sanikiluag for three years in the late 1960s, acquiring a fascinating and varied group of carvings in those years. Fish and Whales is one of six works by Johnny Meeko illustrated in the Winnipeg Art Gallery's Zazelenchuk Collection catalogue. Like many of the works from Sanikiluaq in the collection, Fish and Whales is a charming composition that transcends the simple type of "souvenir" carving usually associated with the community.

139 JOHNNY INUKPUK, R.C.A. (1911-2007) INUKJUAK (PORT HARRISON), Composition: Igloo, Dog Team, and Walrus Hunter, c. mid 1970s, stone, 15.75 x 17 x 4.75 in (40 x 43.2 x 12.1 cm), signed: "JOHNNY / INUKPUK". ESTIMATE: \$4,000 / \$6,000

> Provenance: Private Collection, Montreal; by descent to the Present Private Collection, Montreal.

Johnny Inukpuk was a dominant force in Inukjuak sculpture, and his works inspired and influenced an entire generation of artists. His fabulous works from the 1950s and 1960s show his tremendous skill as a sculptor and his keen sense of observation. This marvelous sculpture, likely from the mid 1970s, reveals an unexpected experimental side to Inukpuk's imagination. With this *Composition* the artist eschews his preferred subjects of Inuit hunters or variations on the mother and child theme, for which he is best known, in favour of an imaginary tableau of Inuit camp life. In this visually complex work Inukpuk combines bas relief and a surprising amount of negative space to document traditional life on land and at sea. We love how the artist depicted each activity on its own stratum layered atop the igloo. This is the most atypical Johnny Inukpuk sculpture we have ever seen; it makes us wish he had continued in a more experimental vein in his later years.

140 ANNIE NIVIAXIE (1930-1989), KUUJJUARAPIK (GREAT WHALE RIVER), *Mother and Child*, c. 1968-70, stone, 5.5 x 4 x 4 in (14 x 10.2 x 10.2 cm), unsigned. ESTIMATE: \$800 / \$1.200

Provenance: Waddington's, 23 January 2020, Lot 49; Acquired

from the above by the present Private Collection, Toronto. Apart from Salluit (Sugluk) and Kuujjuaraapik (Great Whale River), few Arctic Quebec communities have had more than a handful of female sculptors. Annie Niviaxie began carving in the 1960s and by the 1970s had become a popular and prolific artist. Her mostly small carvings of mothers and children are instantly recognizable for their stylized facial features and rather formulaic standing poses. To us, her more substantial and more complex works are far more interesting. Lovely examples include Mother and Two Children from 1966 (see Sculpture/Inuit, cat. 280), and a seated Mother and Children from 1968, illustrated in the 1988 Indian & Northern Affairs Canada publication Canadian Inuit Sculpture (fig. 8). The latter is quite similar in style to this lovely and charming Mother and Child. Annie Niviaxie was also a talented sealskin wall hanging and basketry artist.









OCTOPUS BAG

141 UNIDENTIFIED ARTIST, PROBABLY MÉTIS OR POSSIBLY TLINGIT, Octopus Bag, c. 1860s, trade cloth, glass beads, steel cut beads, wool yarn, hide, cotton cloth and thread, 20.5 x 10 x 0.25 (52.1 x 25.4 x 0.6 cm), measurements include length with wool yarn tassels; accompanied by a custom acrylic display box. ESTIMATE: \$12.000 / \$18.000

Provenance: Purchased from Isaacs Gallery, Toronto, 16 February 1988 (as Athapascan) by the present Private Collection, Ontario, accompanied by a copy of the original invoice.

This highly distinctive type of bag probably had its origins among decorated animal skin pouches (incorporating legs and tails) made by Ojibwe artists in the Great Lakes region in the 1700s. Eventually sewn from cloth, the bags took on their present design, with the animals' four legs morphing into more stylized pendant shapes. The bags became popular among the Cree and Cree-Métis who used the bags as firebags, decorating them with floral designs, and through trade rapidly spread the bags and their designs northwest into Athapaskan, Shuswap, and Tlingit territories by the 1850s. The Plains Métis were the great popularizers of octopus bags and their most prolific makers, but the bags were soon made by the Tlingit themselves, and many historical photos show Tlingit proudly wearing them as regalia. it may have been the Tlingit who invented the term "octopus bag" because of their distinctive shape, with four appendages each ending in two points, or a total of eight points (or alternatively, eight appendages when the bottoms of the two panels are not sewn together).

This stunning Octopus Bag features particularly complex and dense floral beadwork designs on both sides. Kate Duncan disputes the widespread belief that octopus bags were widely used and made by Athapaskans [1]. Given this example's likely early date of manufacture and its lovely meandering floral patterns it is probably Métis, but it is certainly possible that it was made by a Tlingit artist. Gorgeous.

1. Kate C. Duncan, Northern Athapaskan Art: A Beadwork Tradition (Seattle: University of Washington Press, 1989), p. 181.



142 UNIDENTIFIED ARTIST, PROBABLY PLATEAU (POSSIBLY YAKAMA), *Dance Shirt*, c. 1890-1910, trade cloth, steel cut and glass beads, fur, mother of pearl buttons, cotton fabric, and thread, 31.75 x 39 x 0.75 in (80.6 x 99.1 x 1.9 cm), displayed in custom-made acrylic and canvas wall-mounted box.

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

Provenance: By Repute: Collected by J.L. Williams, Great Falls, Montana, 1904; Sold by his Estate in 1986; an Auction, 1987; Estate Collection; Acquired from the above by Shuswap Trading Company, Sorrento, B.C., n.d.; Acquired from the above by the Present Private Collection, Ontario as "Chief's Shirt / Nootka-Makah": Northern Washington; 1890-1920."

Despite the often-vast distances between them, Indigenous artisans and makers were never truly isolated or limited to local materials; intertribal trade, conducted primarily along waterways, made the exchange of materials and design ideas possible throughout multiple regions. While glass beads had long been introduced to western groups in the Plateau Region from both directions by European fur traders, the introduction of the tiny, delicate seed beads and more European-styled floral patterns became increasingly popular in the mid-19th century. The distinctively brilliant floral Plains clothing designs influenced Plateau makers later in the century, so it is little wonder that we see that influence here.

Fashioned with a simple body and set-in, open sleeves (much like Yakama wing dress designs), this *Dance Shirt* is a fascinating hybrid of coastal and interior techniques and designs. The flowers are beautifully mirrored along the chest and shoulders, their stems and leaves vining through the blooms. A careful mix of opaque and colour-lined beads makes the individual petals pop, and the long, faceted tube beads along the stems add texture and depth. While the sparkle and shine of the beads attracts the eye, they are challenged by the gentle swaying of the beaded fur tassels along the back of the shirt, punchy and vibrant against the darker trade cloth. The lower half of the shirt features design elements more commonly associated with the Northwest Coast: two lines of mother of pearl buttons frame simple, repeating flowers made of the same buttons. As with many garments from the coastal region, their subtle, pearlescent sheen pops in contrast to the red wool beneath them. One can easily imagine this *Dance Shirt* being worn with great pride at special occasions.

DANCE SHIRT



143 UNIDENTIFIED ARTIST, CREE-MÉTIS, Pair of Embroidered Mittens, ca. 1860s, tanned hide, trade cloth, and silk thread, each approximately 12.25 x 6.25 x 1.25 in (31.1 x 15.9 x 3.2 cm).

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

Provenance: Private Collection, Manitoba; A Montreal Collection.

The prevalent use of floral motifs in their beadwork earned the Métis the moniker the "Flower Beadwork People"; the same thought can be applied to their embroidery as well. Combining patterns borrowed from First Nations beaders and 1800s French-Canadian embroidery, these mittens show a skilled and patient hand. Embroidered straight into the soft hide, the fine, individual stitches are the giveaway that these spectacular mittens were not just meant to have a laid soutache or trim, but rather were destined to display a grand design, the result of many hours of expert needlework and artistry.

144 UNIDENTIFIED ARTIST, PROBABLY SAULTEAUX (PLAINS OJIBWE), *Knife Sheath*, c. 1850-60, hide, trade cloth, glass beads, thread, and quills,

16.5 x 12.5 x 0.25 in (41.9 x 31.8 x 0.6 cm), measurements reflect dimensions with fringe.

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

Provenance: Al McClelland, Shuswap Trading Co.; Purchased from the above by a Private Collector, Ontario.

The relatively small size of this fine knife sheath didn't stop its maker from showcasing several techniques and materials. The lazy stitch beadwork throughout the face of the sheath allows for a veritable rainbow of colours, while the sewn-on hide fringe is segmented by twisted quills and weighted with larger cut glass beads. Knife sheaths typically covered not only the blade of a knife, but also most of the handle, decreasing the chance of the knife falling out or getting lost, hence the slightly flared upper section of this sheath.



Provenance: Captain Bashford, Calgary; Private Collection, Toronto.

Pipe bags were technically functional, but they were also objects of prestige and as such they served as canvases for Indigenous beaders. In this fine example the two densely beaded panels mirror each other in shape and size, but not in design; why not take the opportunity to have two completely different geometric designs on one work? The edges of the upper half of the bag feature dense lines of beading. One line functions as a seam, while the other is sewn to mirror it. The very top of the bag is delicately scalloped.





146 UNIDENTIFIED WOLASTOQIYIK (MALISEET) ARTIST, Beaded Collar, c. 1860, black velveteen, glass beads, metal beads, silk, and cotton thread, 13.5 x 9.5 x 0.25 in (34.3 x 24.1 x 0.6 cm). ESTIMATE: \$3,500 / \$4,500 Provenance: Private Collection, UK; A

Montreal Private Collection.

This complex and densely beaded collar exemplifies the Wolastoqiyik tradition of leaving little blank space between its floral designs. Well mirrored with only a few points of asymmetry, this work comes from a time where Wolastoqiyik beaders were moving away from using only white beads to create linework, to a style that embraced multiple hues and textures. This can be seen in the many opaque, colour-lined, and metallic beads throughout. The white beads are still very much present in the borders and vines, and shine like tiny beacons against the black velvet and the multicoloured beads around them. Despite the density of this design, the beaded patterns of the individual flowers and leaves give the illusion of depth and make them pop from their flat background.

147 UNIDENTIFIED ARTIST, LORETTE HURON, Sash, mid 19th century, wove and dyed and waxed wool, dimensions without fringe: 72 x 5.75 x 0.25 in (182.9 x 14.6 x 0.6 cm); length including fringe: 128 in (325.1 cm).

ESTIMATE: \$3,000 / \$5,000 Provenance: Private Collection, Quebec

City; A Montreal Collection. With the long twisted braids of tassels revealing the number of colours before even inspection of the sash itself, one has to marvel at the complexity involved in its creation. Utilizing imported wool from European traders, the finger weaving of these sashes was done in two stages, from the centre towards each end, using a single peg as the starting point for each side. This practice creates the subtle seam line running across the centre of the sash, also creating the slightly larger band of red in the middle of the mirrored zigzags. Also known as the ceinture fléchée (French for "arrowed sash"), this beautiful type of sash would be used as a belt by both men and women, and occasionally to bundle various items as needed. It is considered part of the cultural heritage of French Canadians and Métis in Canada.



 148 DAVIE ATCHEALAK (1947-2006) PANNIQTUUQ (PANGNIRTUNG) / IQALUIT (FROBISHER BAY), Dancing Bear, late 1980s, stone, 21.75 x 14.5 x 6.5 in (55.2 x 36.8 x 16.5 cm), signed: "DAVIE / ATCHEALAK". ESTIMATE: \$10,000 / \$15,000 Provenance: An Ottawa Collection. DAVIE ATCHEALAI

Throughout the 1970s most Inuit sculptures of the polar bear could be roughly sorted into two different camps: the stylized bears popularized by Pauta Saila which seemed to capture the "spirit" of the polar bear, or the naturalistic bears of artists like Henry Evaluardjuk which usually presented the subject with greater realism. Indeed, to this day, such is the renown of the two pioneers that collectors refer to their works branded simply as either "Pauta bears" or "Henry bears". In the 1980s Davie Atchealak began to take the polar bear in a completely new direction.

Atchealak was not only a supremely gifted sculptor, his works in stone and bone reveal that he had the gift of showmanship as well. His finest works, of which this magnificent Dancing Bear is a sterling example, display a flourish of almost baroque style and detail, as evidenced in the fringes of fur along the chest and legs or the meticulously detailed dentition. One can also see that "Davie" intuitively understood the engineering aspects of sculpture better than almost any of his contemporaries. Both his bears and his drum dancers often feature the subjects in positions where much of the weight is very off-center, but where the stress is offset by a cantilevered landscape element from which the subject seems to spring forth. Behold the "Davie bear"!







 149 IOLA ABRAHAM IKKIDULAK (1936-2003), KIMMIRUT (LAKE HARBOUR), Walrus Man, c. 1969, stone and antler, 10.25 x 5.5 x 4 in (26 x 14 x 10.2 cm), signed and inscribed with artist's disc number: "Δ>c / E7. 923"
 ESTIMATE: \$2,000 / \$3,000

Provenance: Private Collection, British Columbia.

For a period of perhaps no more than three years in the late 1960s a small group of carvers in Kimmirut, led by Nuyaliaq Qimirpik, created a remarkable group of spirit carvings, apparently at the request of a local schoolteacher named Tony Whitbourne who was buying carvings for the government for a time. Sadly this spiritual flowering ended as swiftly as it began, but we can be grateful for the wonderful works created during that period.

lola lkkidluak had a very traditional upbringing and was renowned as a great storyteller. One of his favourite tales was the story of a man who, after eating some walrus meat, found that his head had turned into a walrus head. This charming work, with its beautifully fluid sculptural forms, appears to depict the *Walrus Man* halfway through his transformation. We find this work more poetic than lola's later versions of the subject.

150 DAVIDEE ITULU (1929-2006), KIMMIRUT (LAKE HARBOUR), *Cribbage Board*, 1965, ivory, stone, and black ink, *13.5 x 2.5 x 3.25 in*

(34.3 x 6.3 x 8.3 cm), signed and dated: "DAVIDE / 1965". ESTIMATE: \$1,800 / \$2,800

Provenance: An Ottawa Collection.

Davidee Itulu is probably the greatest and certainly the most famous ivory scrimshaw artist in the history of Inuit art. Itulu began carving and engraving ivory around 1950, creating both sculptural and engraved works. For years he worked alongside his cousin the great Cape Dorset artist Sheokjuk Oqutaq, who periodically lived and carved in Kimmirut. Remarkably, Itulu practiced the art of scrimshaw until the last year of his life, still using his original set of carving and engraving tools. Scrimshaw is more a graphic than a sculptural art but fashioning this gorgeous cribbage board required consummate skill in both traditions.

151 ELIZABETH NUTARAALUK AULATJUT

(1914-1998), ARVIAT (ESKIMO POINT), Family Composition, c. 1988-90, antler and wood, 13 x 19.5 x 10 in (33 x 49.5 x 25.4 cm), unsigned.

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

Provenance: Private collection, Chicago, Illinois; Galerie Elca London, Montreal; Collection of E. Daniel Albrecht, Scottsdale, AZ; A Montreal Collection.

Although best known for her works in stone, late in her career Nutaraaluk occasionally worked with caribou antler, either for use as inlay (see lot #2) or for small abstracted stand-alone human figures. This exceptional piece by Nutaraaluk is reminiscent of the antler compositions of her sonin-law Luke Anowtalik, if less whimsical; it also puts us in mind of the powerful antler compositions of Luke Iksiktaaryuk of Baker Lake. We love the rather brutalist approach to the figures which seem to have been hewn with an axe; the central matriarchal figure with her wonderful windswept braid is a nod to one of the trademarks of Nutaraaluk's stone sculptures.

152 UNIDENTIFIED INUIT ARTIST, EASTERN CANADIAN ARCTIC, Resting Caribou, c. 1960s or 1970s, stone and antler, 8 x 10.5 x3 in (20.3 x 26.7 x 7.6 cm), unsigned.

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

Provenance: Private Collection, USA.

We have not been able to determine an artist or even a community for this splendid *Resting Caribou*. The sculpture looks like it was carved by a highly skilled and sensitive artist. It is the kind of work that we can imagine a young Paul Malliki creating; we even considered Henry Evaluardjuk as a possibility. In the end, of course, an attribution is not really crucial; the work is a stunningly beautiful work of art.





153 JOHNASSIE ARRAGUTAINAQ (1935-), SANIKILUAQ (BELCHER ISLANDS), Man Caught in a Fox Trap, 1967, stone, 7.25 x 3 x 2 in (18.4 x 7.6 x 5.1 cm), inscribed with artist's disc number: "E9157". ESTIMATE: \$1,000 / \$1,500

Provenance: Collection of Mr. Stanley and Mrs. Jean Zazelenchuk, New Brunswick.

Exhibited and published: Winnipeg Art Gallery, The Zazelenchuk Collection of Eskimo Art, 1978, cat. 53.

Stanley Zazelenchuk taught in Kuujjuaraapik (Great Whale River) and in Sanikiluaq on the neighbouring Belcher Islands for three years in the late 1960s and acquired a very interesting and surprisingly varied group of carvings in those years. Many of them, including this fascinating and wince-worthy work, are illustrated in the Winnipeg Art Gallery catalogue of the Zazelenchuk Collection. Kuujuaraapik, the southernmost Inuit village in Nunavik, is directly adjacent to the Cree village of Whapmagoostui, and according to the Zazelenchuks the man depicted here is a resident of that community.



155 JIMMY TAIPANAK (1919-2000), QAMANI'TUAQ (BAKER LAKE), Bear, 1979, stone, 3.75 x 7 x 1.5 in (9.5 x 17.8 x 3.8 cm), unsigned. ESTIMATE: \$600 / \$900

Provenance: Private Collection, British Columbia. Jimmy Taipanak is best known for his small carvings of polar bears and other animals, and his mask-like human faces. His faces especially but even his animal carvings remind us of the style, and certainly the sensibility of the artist John Kavik of Rankin Inlet. All Taipanak's works exhibit simplified form; this delightful bear, while certainly guirky, is less crudely formed and certainly more highly finished than most. Taipanak was married to the well-respected and much-loved Baker Lake textile artist Annie Piklak Taipanak.



154 LUCY TASSEOR TUTSWEETOK (1934-2012) ARVIAT (ESKIMO POINT), *Family*, early 1980s, stone, 6.5 x 5 x 2.75 in (16.5 x 12.7 x 7 cm), signed indistinctly: "ニ [イ?]". ESTIMATE: \$2,500 / \$3,500

Provenance: Private Collection, USA.

In this mid-period work by Tasseor we see an approach to fashioning family groups out of stone that is simultaneously raw and abstract. One can see and feel the artist's "fingerprints," or rather her tool marks, on every surface and plane. The faces jut out almost randomly from the central mass of the stone, and range from rather low relief to virtually fully carved protrusions. The patina is truly wonderful; one can tell that the sculpture has been lovingly caressed and oiled much as Tasseor herself would have done before the work left her hands. In our comments on Joe Talirunili's owls (Lot 75), we noted how no two are exactly alike and despite their tremendous variety, each is easily recognized as the work of the master. Ditto!





156 LUCY QINNUAYUAK (1915-1982), PRINTMAKER: EEGYVUDLUK POOTOOGOOK (1931-1999) m., Owl at Day Break, 1982 #24, stonecut and stencil print, 1/50, 23 x 27 in (58.4 x 68.6 cm), framed, sight. ESTIMATE: \$1,200 / \$1,800

Provenance: Private Collection, Ottawa

Featured on the cover of the 1982 Cape Dorset print catalogue, *Owl at Day Break* is one of Lucy Qinnuayuak's most famous print images. The scratchy texture of the owl's plumage undulates softly through its body, then heads off at jaunty angles to form the more clearly defined feathers of wings and tail. The vibrant main body of the owl stands out sharply against the feathers. One gets the impression that this owl is welcoming the morning sun, warm in comparison to the chilly night that preceded it. Like so many of Lucy's birds, this owl is slightly ungainly and ever so charming.



157 KIAKSHUK (1886-1966) m., PRINTMAKER: IYOLA KINGWATSIAK (1933-2000) m., KINNGAIT (CAPE DORSET), The Legend of Lumiuk, 1960 #3, 14/50, stonecut print, 15 x 23.75 in (38.1 x 60.3 cm). ESTIMATE: \$1.500 / \$2.500

Provenance: Private Collection, Santa Fe, NM.

Of the numerous stories reflected in Inuit prints across the Canadian Arctic, perhaps no narrative has received more attention than permutations of the Lumaaq (Lumiuk) story. In Kiakshuk's image from the story cycle we encounter the characters at the crux of the plot twist. In most tellings of the story the young hero, who has recently regained his sight and recognized his mother's deceit and cruelty, lures her to help him hunt a whale. He ties her to the harpoon line, harpoons the largest whale he can find, and watches as she is dragged out to sea.

158 IYOLA KINGWATSIAK (1933-2000) m., KINNGAIT (CAPE DORSET), Geese Leaving, 1964 (1964/65 #38), stencil print, 12/50, 19.5 x 25.25 in (49.5 x 64.1 cm), framed.

ESTIMATE: \$1.000 / \$1.500 Provenance: Private Collection, Santa Fe, NM.

We have lauded lyola Kingwatsiak's talents as a printmaker elsewhere in this catalogue, but this charming print demonstrates his talents as a designer of prints. The sleek shapes of the repeated stenciled figures of the geese, combined with the tonal variations in their inked forms which show their lighter coloured breast feathers, illustrates lyola's unique compositional ability and outstanding technical execution. As both artist and printer for Geese Leaving, lyola's arrangement produces a scene of graceful movement and delight.



160 PUDLO PUDLAT (1916-1992) m., PRINTMAKER: TIMOTHY OTTOCHIE (1904-1982), KINNGAIT (CAPE DORSET), The Owl, 1967 #30, stonecut print, 23/50, 16 x 23.5 in (40.6 x 59.7 cm), framed, sight. ESTIMATE: \$1,200 / \$1,800

Provenance: Private Collection, Ottawa

Pudlo's The Owl is an image as quirky and whimsical as any of the drawings and prints that the famous artist produced in his lifetime, but it is considerably more abstract in conception. Pudlo has reduced the form of the bird into a complex network of striations; its two-dimensionality is deliberate and quite amazing. The only deviations from the linear schematics of Pudlo's image, which have been faithfully chiseled by printmaker Timothy Ottochie, are the deep golden eyes of the bird. Given its considerable economy of means, The Owl is an image of mesmerizing power and intensity.





159 TUMIRA ASHOONA (1943-) f., PRINTMAKER: TIMOTHY OTTOCHIE (1904-

1982), KINNGAIT (CAPE DORSET), *Inukshoo*, 1964 (1964/5 #81), stonecut print, 30/50, 21.5 x 16 in (54.6 x 40.6 cm), framed, sight. ESTIMATE: \$1,200 / \$1,800

Provenance: Private Collection, Santa Fe, NM.

The title *Inukshoo* is a spelling variation of the more common word "inukshuk," which broadly refers to the various stone markers erected by Inuit in many shapes and sizes over the centuries. Technically, Tumira Ashoona's beautiful print depicts a kind of inukshuk known as an inunnguag (literally "in the likeness of a person"). The rocky body of the figure is printed by Timothy Ottochie in a cool grey "stone" colour, which allows the black silhouetted bird to really pop in contrast. This highlights the contrast between the *inunnguag* as a human-made monument, and the bird as a transient, living being. Inuksuit and *inunnguat* are symbolic, important links to past generations, but the young Tumira used artistic license to create an implausibly complex and enormous "sculpture." We love it. *Inukshoo* is a charming and compelling image that would look at home in this year's Kinngait print catalogue.



161 MARTHA ITTULUKA'NAAQ (1912-1981), PRINTMAKER: JAMES

TELEGENEAK (1946-) QAMANI'TUAQ (BAKER LAKE), The Old Ways, 1972 #15, stonecut print, III/III A/P, 23.25 x 18 in (59.1 x 45.7 cm), framed, sight. ESTIMATE: \$ 600 / \$900

Provenance: Private Collection, Ottawa

Born in the Kazan River area south of Baker Lake, Martha Ittulaka'naaq relocated to the settlement of Qamani'tuaq in the early 1960s. As she came to maturity living on the land, depictions of motifs that relate to a traditional lifestyle and beliefs abound in her graphic works. In *The Old Ways*, Ittulaka'naag captures the details of her human and animal subjects with impressively simplified lines. The various figures seem almost randomly placed on the page as if they were assorted pictures cut out and pasted into a scrapbook collage. Perhaps more than any of her Baker Lake peers, Ittuluka'naag's images feel as if they portray not just the past, but the ancient past.

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rist Art is proud to support a range of philanthropic initiatives. Our continued success, made possible by our collectors and consignors, has allowed us to maintain our commitment to supporting Inuit, First by our collectors and consignors, has allowed us to maintain our communities to support the Nations, and Métis arts communities by raising critical funds for important initiatives. We at First Arts know that it is imperative that we give back and support programs that seek to celebrate Indigenous art and artists, and those that work to amplify Indigenous voices.

We are pleased to announce that we have established the First Arts Indigenous Award at the Emily Carr University of Art + Design. These pledged funds will be awarded annually to an Indigenous visual arts student at the university.

First Arts again donated funds 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.

We are proud once again to support the Inuit Art Foundation, a national organization devoted to supporting Inuit artists. This year, First Arts has made a commitment to match all gifts to the Inuit Art Foundation up to \$5,000.

We are also delighted that we have been able to facilitate donations to various organizations on behalf of our consignors through the sale of their works. This includes a donation made to the Canadian Heritage Photography Foundation, an archive of photographs reflecting the diverse cultural heritage of Canada, including several communities in the north, as well as a donation to the Minwaashin Lodge in Ottawa, an Indigenous women's support centre that provides a range of programs and services to First Nations, Métis, and Inuit women survivors of domestic and other forms of violence.

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