

# INUIT & FIRST NATIONS ART

June 9, 2025, Toronto



First Arts



## INUIT & FIRST NATIONS ART

MONDAY, JUNE 9, 2025 at 7pm ET

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

### PREVIEWS

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

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

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# First Arts

Catalogue photography by Dieter Hessel | Catalogue design by Colleen Clancey  
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## INTRODUCTION

We are proud to present our Spring 2025 auction catalogue, bringing together a thrilling array of historical and classic masterworks, rare finds, and powerful contemporary expressions from across the Indigenous art traditions of North America. In this sale, exceptional objects by artists from the Northwest Coast, the Arctic, and other First Nations come together in a dazzling celebration of cultural memory, aesthetic innovation, and enduring artistic brilliance.

Among the standout works from the Northwest Coast is another commanding mask by Beau Dick. *Bqk'wqs Ghost Mask with Skull* (Lot 8) is a work that channels Beau's genius for transforming tradition into raw theatrical force. Equally captivating is Augustus Bean's *Devilfish Bowl* (Lot 19), a masterful carving alive with over 150 precise inlays across its surface. Willie Seaweed's *Sisiutl Dance Baton* (Lot 56) distills his exacting style into a compact yet powerful form, while Jimmy John's *Grouse Frontlet Headdress* (Lot 68), carved from a single block and worn in ceremony, blends sculptural strength with the delicacy of his signature chip-carved technique.

Historical works also shine this season. A tall and striking Haida *Sea Captain Figure* in argillite and bone (Lot 18) offers a commanding presence, while an argillite and bone *Ship Panel Pipe* (Lot 54) is both refined and amusing. A c. 1880s model pole (Lot 55) tells the story of the Lazy-Son-in-Law with elegant formline and exquisite detail, each character unfolding with careful precision. Towering with spirit, the Kwakwaka'wakw model pole (Lot 108), crowned by the rare figure of K'enk'u and studded with pegged limbs, pulses with supernatural energy and a fever-dream intensity.

Don Yeomans's *Bentwood Feast Dish* (Lot 99) is another marvel, carved from a single bentwood plank and alive with intricate formline storytelling. In another medium entirely, but no less exceptional, is Bill Reid's cast gold *Frog Brooch* (Lot 100), a limited edition work that merges Haida design with mid-century modern flair.

From the Arctic, a diverse range of Inuit works offers depth, tenderness, and powerful cultural presence. John Pangnark's sublime *Figure with Amulet* (Lot 26) is a well-published work of note, made rarer still by its ivory accessory, an unusual and striking inclusion. Monumental in both scale and impact, Judas Ullulaq's *Men Fighting Over a Bird Spirit* (Lot 33) is a theatrical (and hilarious) tour-de-force. Works by Karoo Ashevak are always anticipated, and this season we are pleased to offer two important early works from 1971: *Head* (Lot 32) and *Dancing Man* (Lot 64); each is incredibly charming and highly innovative.

Gracing the cover of the catalogue, Elijassiapik's rare *Seated Mother and Child with Platter* (Lot 34), c. 1953-55, is compact in scale yet generous in its emotional appeal. Three exquisite works by Osuitok Ipeelee (Lots 39, 52, and 95) also deserve special mention; they demonstrate his characteristic elegance, sense of form, and wide-ranging imagination.

David Ikutaaq's touching *Father and Child* (Lot 65), featured in both of George Swinton's books and in *Sculpture/Inuit*, is a tender and robust carving that blends emotion with mass. In the same spirit, Peter Sevoga's figural groups (Lots 49 and 80) offer sculptural odes to family and community, clustered together with warmth and weight. Lot 81, a rare female figure by Luke Iksiktaaryuk from the John Bell Collection, stands out for its unique blend of stone and antler. Once in Budd Fehleley's storied collection, Henry Evaluardjuk's narrative-rich engraved tusk (Lot 96) is a striking blend of art and document. Other Inuit highlights include fine works by Miriam Qiyuk, Kenojuak Ashevak, Johnny Inukpuk, Joe Talirunili, Manasie Akpaliapik, and Parr.

We are also pleased to present a selection of significant paintings and works on paper by First Nations artists. These include four works by Norval Morrisseau (Lots 9, 46, 47, and 89) that range from early works on paper to mid-1980s compositions, offering a glimpse into the breadth of his evolving style; and Alex Janvier's *Oilers Phenoma* (Lot 10), a swirl of motion and colour that captures the electrifying elegance of a hockey game in mid-play.

As always, we are honoured to steward these works. We look forward to sharing them with you and welcome your inquiries as you explore the stories, artists, and visual brilliance that animate this sale.

Ingo, Nadine, Mark, Pat, Ashley, and Chris

## ACKNOWLEDGEMENTS

Each season's auction is the result of many hands, sharp eyes, and generous minds coming together, and so it is with deep appreciation that we recognize those who made this offering possible.

We are most grateful to our consultants Steven C. Brown and Sarah Raven, whose knowledge and insight have enriched this catalogue. We also wish to thank Karen Duffek for her assistance in cataloguing these works.

To the staff at A.H. Wilkens, thank you for your tireless efforts behind the scenes and during our previews. Your professionalism, energy, and hospitality help create a welcoming space that brings the art to life for collectors and visitors alike.

Our thanks also go to Colleen Clancey and Dieter Hessel at Heliographics Studio. Season after season, they bring our catalogues to life with skill, patience, and precision. Their superb artistry and craftsmanship are integral to everything we share in print.

Finally, and most importantly, we extend our heartfelt thanks to the collectors and consignors who have entrusted us with these works. Your confidence in us and your passion for Indigenous art make all this possible. It is a privilege to do this work, and an honour to share in your stewardship of these remarkable objects.

Ingo, Nadine, Ashley, Mark, Pat, and Chris





**1 ATTRIBUTED TO QAQAQ (KAKA) ASHOONA** (1928-1996) m., KINNGAIT (CAPE DORSET), *Standing Woman*, early 1950s, stone, 9.5 x 3.75 x 1.5 in (24.1 x 9.5 x 3.8 cm), unsigned.

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

Provenance: A Toronto Collection; Estate of the above.

While a case could be made for attributing this lovely lady to Niviaqsi (see First Arts, December 2023, Lot 9) we feel that a safer attribution would be to Qaqaq Ashoona (see First Arts, December 2023, Lot 108). As almost no early 1950s Kinngait sculptures are signed, attributions are a challenge, especially as there were so many gifted carvers almost from day one. Pedantic arguments aside, we simply love how this gorgeous sculpture exudes personality and grace. There is a delicacy and winsomeness that suggests that this is a portrait of a girl or young woman. While the sculpture is not small, it is quite slender front-to-back and so can be easily held and caressed in one's hands.

**2 AQJANGAJUK SHAA, R.C.A.** (1937-2019) m., KINNGAIT (CAPE DORSET), *Standing Woman*, early to mid 1950s, stone, 11.75 x 7.25 x 4 in (29.8 x 18.4 x 10.2 cm), unsigned.

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

Provenance: An Ottawa Collection

Later in his long career Aqjangajuk would focus primarily on dynamic and whimsical depictions of drum dancers, bears, and walrus poised in all manner of precarious positions. His works from the 1950s and 1960s, however, are generally less fanciful and were grounded on a keen observation of daily camp life. This beautifully detailed and quite imposing piece is a classic example of mid-1950s Kinngait sculpture and compares very favourably with contemporaneous works by Kiakshuk and Niviaqsi. We love how the artist takes great care to accurately delineate the design and decoration of the woman's *amautiq*. The multitude of creases in her garment show that Aqjangajuk was already keen to depict movement.



**4 SAGGIAKTOK SAGGIAKTOK** (1932-) m., KINNGAIT (CAPE DORSET), *Couple with Dog*, c. 1965, stone, 16 x 16.5 x 9 in (40.6 x 41.9 x 22.9 cm), signed: "ᓂᓴᓴᓴ".

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

Provenance: Private Collection, Toronto.

Saggiaktok Saggiaktok (also known as Sagiaktok) worked in the Kinngait graphics studio for many years, both cutting images into printing stones and pulling prints. One of only a few known examples of Saggiaktok's sculpture, this work depicts a seated man holding a dog and leaning up against his kneeling wife. Perhaps this is a rare moment of quiet repose for the couple; even the dog looks relaxed in this tranquil and serene domestic scene. The smooth polished stone of the torso and limbs of the figures lead the viewer's eye directly to the finely proportioned and detailed facial features; the face of the woman is, quite simply, stunningly beautiful. The precise requirements of cutting a stone block perfectly no doubt informed Saggiaktok's masterful handling of this dense and surprisingly heavy stone.

**3 TOONOO** (1920-1969) m., KINNGAIT (CAPE DORSET), *Standing Man*, c. 1950-53, stone, 5.75 x 2.5 x 1.5 in (14.6 x 6.3 x 3.8 cm) without later added base, unsigned.

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

Provenance: Private Collection, Toronto.

This fine and very early Cape Dorset sculpture is the work of Toonoo. Toonoo was admired as a gifted sculptor, but he was never prolific. *Standing Man* is stylistically very similar to another figure by the artist in the Sarick Collection at the Art Gallery of Ontario. [1] The parka design is also quite similar, and even the stone type is the same. Several Kinngait artists tried carving this rather tricky material in the early to mid 1950s. We love the archaic aura of this work; it looks not merely old, but positively ancient. Interestingly, Toonoo was the father of Oviloo Tunnillie, Jutai Toonoo, and Sam Toonoo, all talented artists, and husband of the graphic artist Sheojuke Toonoo. [2]

1. See Gerald McMaster ed., *Inuit Modern* (Toronto: AGO, 2010), p. 67.

2. See the Feheley Fine Arts catalogue, *Toonoo's Legacy* (Toronto, Feheley Fine Arts, 2002).



**5 INUIT ARTIST, INUKJUAK (PORT HARRISON), *Bear with Captured Seal*, c. early to mid 1950s, stone and bone, 6 x 4.25 x 4.75 in (15.2 x 10.8 x 12.1 cm), unsigned.**

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

Provenance: Private Collection, Toronto.

This fine sculpture is remarkable for a couple of reasons: its set of teeth, and its charm (in no particular order!). We don't recall seeing this kind of dentition on an early Inukjuak bear before. This really quite impressive set of dentures (probably bone and not ivory) has teeth that are quite small and very regular; they had to be small, because the mouth is not open very wide. This is in its own way appealing, but the charm level is dialed up because this bear holds its seal prey almost as a mother bear would hold its cub (or a human mother her small child). The seal, far from being dead, looks at us with a peeved expression. Hilarious! The overall form of the sculpture is appealing as well; the work is compact yet fully and expertly carved. We only wish we knew who carved it; the curiously upturned snout does offer a clue. There are a few tantalizing possibilities: Amidlak, Elijassiapik, and Eli Weetaluktuk come to mind, but we may never know for sure. [1]

1. For a few comparables, see First Arts auctions: 4 Dec. 2023, Lot 115 (Amidlak); 12 June 2023, Lot 10 (Elijassiapik); 2 Dec. 2024, Lot 104 (Eli Weetaluktuk).



**6 INUIT ARTIST, INUKJUAK (PORT HARRISON) OR SANIKILUAQ (BELCHER ISLANDS), *Fisherman with Catch*, c. early 1950s, stone, bone, ivory, soap, string, and black pigment, 9.75 x 5.5 x 3 in (24.8 x 14 x 7.6 cm), unsigned.**

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

Provenance: Private Collection, Toronto.

The early 1950s became a period of great artistic experimentation in Arctic communities as more and more Inuit tried their hands at carving. Early efforts from Nunavik are particularly interesting as many artists explored how inlays could enhance or embellish their stone works. Faces carved from ivory, bone, antler, or stone (and often detailed with ink) provided lifelike contrast when set into dark stone figures. To depict the decorative touches seen on Inuit clothing, some carvers ingeniously pressed soap into grooves carved into their works, as is the case here. The Inukjuak or Sanikiluaq artist who carved this *Fisherman* successfully integrated multiple materials (including ivory for the lovely fish) to create a visually striking and highly appealing sculpture.



## JOHNNY INUKPUK

We at First Arts have had the privilege to offer several outstanding works by the great Johnny Inukpuk over the years. This lovely example reminds us of *Mother and Child*, *Stretching a Kamik*, dated to the early 1960s [1]. The present work was likely carved a year or two later, in the mid 1960s. Interestingly, it carries on virtually the same theme; here, Johnny's beloved wife, Mary, is busily sewing or repairing a *kamik*. Her son (apparently now a couple of years older!) seems to be trying to hoist himself loose from the confines of his mother's *amautiq*. He certainly seems old enough to manage by himself, but of course, that would present Mary with another set of challenges. As always, she seems completely engrossed in her task.

As ever, Inukpuk exaggerates the size of the woman's head and hands. Mary's beautiful braids are carefully executed, as are the fringes of her *amautiq*, which form a lovely serpentine rhythm around almost the whole perimeter of the sculpture. This is one of Inukpuk's enduring trademarks: to give equal importance to the sculptural forms of both large and small details. The sensuous muscularity of these sculptural shapes adds visual interest as we move around the work.

1. See First Arts, 13 July 2021, Lot 53.



**7 JOHNNY INUKPUK, R.C.A. (1911-2007), INUKJUAK (PORT HARRISON), *Mother and Child, Sewing a Kamik*, c. mid 1960s, stone, 13.25 x 8.25 x 11 in (33.7 x 21 x 27.9 cm), signed: "ᐅσ" and inscribed with the artist's disc number.**

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

Provenance: The Snow Goose, Ottawa; an Ottawa Private Collection.



## BEAU DICK

8 **BEAU DICK** (1955-2017), KWAKWAKA'WAKW, *Bak'was Ghost Mask with Skull*, c. 2005-10, red cedar wood, hammered cedar bark, acrylic paint, and string, 31 x 20 x 10 in (78.7 x 50.8 x 25.4 cm), unsigned.

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

Provenance: Seahawk Auctions, Burnaby, B.C., 21 November 2010, Lot 144; Acquired from the above by the present Important Private Collection, Pittsburgh.

As an initiated Hamat'sa dancer, Beau Dick created a work that is not merely an interpretation but a lived expression of tradition, embodying both the spiritual depth and theatrical intensity of the Kwakwaka'wakw culture he so powerfully represented. The Hamat'sa is now almost inseparable from the bird-monster trio but, in his characteristic spirit of renewal, Dick reintroduced other beings associated with the group, including the ghost dancers who, in some fashion, adorned wooden skulls to symbolize death and revival in the Winter Dance (Hawthorn, *Kwakiutl Art*, 1994, p. 29).

Offering a stark yet no less powerful reinterpretation of these spectral figures, with *Bak'was Ghost Mask with Skull* Dick takes an approach distinct from the equally large *Bak'was Mask with Articulated Skeletal Figure*, which was sold in our June 2024 auction (Lot 30). The present mask prioritizes boldness, favouring sweeping planes and well-modulated forms over fine detail. This is not mere simplification but rather a deliberate shift in approach; one that reflects a different mode of storytelling through carving, where Dick engages with early, ephemeral mask-making traditions in which masks were quickly carved, used in ceremony, and ultimately destroyed. By forgoing intricate refinement, Dick channels the raw, gestural force of these historic works, balancing deep respect for tradition with his ever-present drive to innovate.

This balance between tradition and innovation is evident in the mask's formal and symbolic elements as well. The inky black of the mask that is highlighted on the features with a sumptuous, smouldering sanguine red does more than create a visual intensity that is both striking and unsettling. This colouration serves as a deliberate marker of identity. It is a palette Dick frequently employed when depicting Bak'was as well as Dzunu'kwa. The ghost is also a companion closely associated with Bak'was. A spectral figure, the ghost lingered at the edge of the woods, both threatening and beckoning.

In addition to the highly dramatic, bold, angular cuts that create the exaggerated proportions of the facial features to achieve a commanding presence, the entire mask has an underpaint of glitter. Dick, ever attuned to theatricality and performance, ensured it would shimmer even outside the firelight of the Big House. As well, this choice reflects his engagement with historical practices. Early works were adorned with pulverized minerals such as mica schist, a technique later replaced by commercial glitter in the 20th century for the same effect.





## ALEX JANVIER



- 10 **ALEX JANVIER, C.M., A.O.E., R.C.A.** (1935-2024), DENE SULINE AND SAULTEAUX, COLD LAKE, AB, *Oilers Phenoma [sic]* (CLX-43), 1981, acrylic on canvas, 18 x 24 in (45.7 x 61 cm), signed: "Janvier"; dated, numbered, titled, and inscribed by the artist, verso, top selvage: "1981 CLX-43 OILERS PHENOMA [sic] 18 x 24 ACRYLIC". ESTIMATE: \$20,000 / \$30,000  
Provenance: With Levis Fine Art Auctions, 18 April 2010, Lot 312 (as "Oilers Phenomenon"); Private Collection, Toronto.



Like energy coaxed into form, *Oilers Phenoma* by Alex Janvier is a composition that feels both fluid and electric. Ribbon-like lines curl and loop across the canvas, drawing the eye into continuous motion. Janvier's use of colour is bold and strategic: vivid teals and seafoam greens snake through the surface, balanced by flashes of warm ochres, reds, and violets. These hues seem to vibrate against the neutral ground, which remains largely untouched, giving the composition room to breathe while heightening the visual impact of every mark. There is no central focal point; rather, the eye travels in constant motion, pulled along by arcs and intersections that suggest both chaos and choreography.

Though Janvier sometimes used representational forms, *Oilers Phenoma* offers no clear visual context—only its title verso hints at meaning. A riot of motion and colour that arcs and spins in curved lines that seem to echo the kinetic grace of a game of hockey mid-play. Janvier painted this in 1981, before the Edmonton Oilers team rose to national prominence and surged into something almost mythical with a string of Stanley Cups later in the decade. However, Oiler Wayne Gretzky was already breaking records for goals and assists; his stats, along with his balletic skating skill and improvisational style made him a true hockey "phenom". This work, then, likely alludes to both the Oilers team and its star player.



- 11 **BENJAMIN CHEE CHEE** (1944-1977), ANISHINAABE (OJIBWE), *Untitled (Goose in Flight)*, 1977, acrylic on Arches watermarked and stamped watercolour paper, 22.5 x 30 in (57.1 x 76.2 cm), signed and dated: signed and dated: "Benjamin / Chee / Chee / 77"; inscribed verso in graphite in an unknown hand [Washa Gallery?]: "23333-7-481-14[?]-5 50.00", framed. ESTIMATE: \$4,000 / \$6,000  
Provenance: With the Washa Gallery, Winnipeg, their label affixed to the frame, verso; Acquired from the above by the present Private Collection, Ottawa.

This elegant composition by Benjamin Chee Chee exemplifies the power of restraint. Rendered in a sleek palette of black, white, and warm orange accents, the work captures a solitary bird in a single, continuous line. The fluid grace of the work is striking. Every curve feels deliberate yet instinctive, as though the artist was tracing something already alive within the sheet. There is a modernist sensibility here but without any associated coldness. Instead, the image feels warm and, paradoxically, generous despite its aesthetic economy. As with all the finest works in his oeuvre, with the present painting, Chee Chee asks, "how little can be said to still speak volumes?" And then answers, "just this; no more, no less."

BENJAMIN CHEE CHEE





**12 KENOJUAK ASHEVAK, C.C., R.C.A.** (1927-2013) f., KINNGAIT (CAPE DORSET), *Two Ravens on the Land*, c. 1997-98, graphite, coloured pencil, and pentel, 26 x 40 in (66 x 101.6 cm), signed: "P ᐃᐱᐱ".  
ESTIMATE: \$6,000 / \$9,000

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

During the mid to late 1990s Kenojuak Ashevak was experimenting with surprisingly different compositions and colours in her drawings. These two finely detailed birds are typical of her style, with meticulously rendered pen and ink bodies and multicoloured fantastic feathers. Here, however, they are placed in a dynamic landscape filled with energetic and occasionally abstracted elements. The sinuous shoreline, green tundra, and distant hills at sunset recur in several drawings from this period, suggesting that they are based on her memories. With *Two Ravens on the Land*, Ashevak successfully combines colour and lively patterns into a cohesive, beautiful, and powerful drawing.

KENOJUAK ASHEVAK



**13 KENOJUAK ASHEVAK, C.C., R.C.A.** (1927-2013) f., **PRINTMAKER: QAVAVAU MANUMIE** (1958-) m., KINNGAIT (CAPE DORSET), *Floral Passage*, 2007 #10, stonecut and stencil print, 19/50, 24.5 x 29 in (62.2 x 73.7 cm).  
ESTIMATE: \$3,500 / \$5,000

Provenance: Collection of John and Joyce Price, Seattle.

In *Floral Passage* we are treated to a study in contrasts. The central figure of a loon sits, almost stark with its washes of dark ink but far from flat, thanks to the intricately carved feathers and textures across its body. A bold, stenciled flower, bending gently along its stem, follows the swooping curve of the loon's neck and bursts with colour, its warmth radiating against the darker loon. Expertly printed by Qavavau Manumie, the depth and feel of the work defies the supposedly "fixed" nature of a printed image.



**14 LUKE ANGUHADLUQ** (1895-1982), **PRINTMAKER: MICHAEL AMAROOK** (1941-1998), QAMANI'TUAG (BAKER LAKE), *Fisherman + Hunter (Fisherman and Hunter)*, 1969 (1970 #24), stonecut print, 39/47, 24.25 x 22 in (61.6 x 55.9 cm), framed.  
ESTIMATE: \$2,500 / \$3,500

Provenance: Collection of John and Joyce Price, Seattle.

Elsewhere, we have explored Luke Anguhadluq's works in depth. His distinctive drawings (and the prints based on them) were shaped by an untrained yet intuitive and highly sophisticated approach and offer a remarkable testament to traditional Inuit life and raw talent. Anguhadluq rendered scenes with a striking immediacy, distilling movement and narrative into forms with such a palpable feeling that it secured his place as a defining figure in Inuit art.

There is, to our eyes, a striking resonance between the works of Luke Anguhadluq and those of the so-called "Outsider" artist Bill Traylor. [1] Though they emerged from vastly different cultural and geographic contexts, both artists harnessed the power of silhouette (but also vibrant colour) with an almost supernatural ability. Like many of Traylor's compositions, this print, based on an early graphite drawing by Anguhadluq, presents flattened, inky forms stripped to their most essential yet pulsing with energy and charged with the suggestion of motion and story. In *Fisherman and Hunter*, Anguhadluq's stark silhouettes inhabit a world in flux: bodies bend, animals shift, and hunters hover, poised in moments of action.

1. The great American folk artist Bill Traylor was born into slavery in 1854, became a sharecropper, and began drawing on the streets of Montgomery, Alabama in 1939, at the age of 82.



**15 LUKE ANGUHADLUQ** (1895-1982), **PRINTMAKER: THOMAS SIVURAQ** (1941-2006) QAMANI'TUAG (BAKER LAKE), *Muskox*, 1977 #4, stonecut and stencil print, 14/50, 21.5 x 31.5 in (54.6 x 80 cm).  
ESTIMATE: \$2,500 / \$3,500

Provenance: Collection of John and Joyce Price, Seattle.

Muskoxen really are quite remarkable animals; contrary to what their name implies, they are actually more closely related to sheep and goats than to oxen. Inuit call the animal *umingmak* ("the bearded one"). Anguhadluq takes anatomical liberties with this version by streamlining and beautifully attenuating its form. And in using his trademark mixed perspective, Anguhadluq has thoughtfully allowed us to appreciate the animal's elegant set of horns. This solitary *Muskox* is masterfully cut and printed by Thomas Sivuraq in a striking blue, yellow, and green palette. Sivuraq, too, has taken liberties by simplifying and stylizing Anguhadluq's energetic treatment of the animal's shaggy hair. Although there is no hint of a background setting, we can see that the animal is peacefully grazing. Gorgeous.

LUKE ANGUHADLUQ

## ABRAHAM ANGHIK RUBEN



As a mature artist, Abraham Anghik Ruben has developed a personal style that has become recognizable for its distinctive visuals, material defying engineering, and the frequent use of a grand scale. Few artists can make such large pieces of stone seem so soft to the eyes, and so evident of life. Rather than be limited by the material, Anghik can truly elicit form from the stone, and in this instance, to a beautiful final result.

While they are oft-repeated subjects in Anghik's work, each of his Sedna figures has its own character and movement that differentiates her from her sisters. Here, the columnar presentation in dark stone features graceful curves and soft flowing movement. *Sedna* gently floats in place, encircled by her spectacular tresses of flowing hair and gazing up towards an unseen waterline. Perhaps she is waiting for a shaman to braid her hair or is keeping an eye on the various sea creatures she has provided to the world. Enchanting.

**16 ABRAHAM ANGHIK RUBEN, O.C.** (1951-), PAULATUK / SALT SPRING ISLAND, B.C., *Sedna*, late 1990s, Brazilian soapstone, 30.75 x 17.5 x 11.5 in (78.1 x 44.5 x 29.2 cm), unsigned.

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

Provenance: Private Collection, Toronto.



## MANASIE AKPALIPIK



**17 MANASIE AKPALIPIK** (1955-) m., IKPIARJUK (ARCTIC BAY) / ONTARIO, *Power of the Shaman*, 1989, whale bone, antler, ivory, and shells, 11 x 17.5 x 5.25 in (27.9 x 44.5 x 13.3 cm), signed: "Laᓂ / ᐱᐱᐱᐱᐱᐱ."

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

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

Exhibited: Winnipeg Art Gallery, *Manasie: The Art of Manasie Akpaliplik*, August-November 1990; catalogue by Darlene Wight, cat. 33.

Exhibited and Published: Verona, Italy, Galleria d'Arte Moderna e Contemporanea di Palazzo Forti, *Immaginario Inuit: Arte e Cultura degli Esquimesi Canadesi*, 19 March - 9 July 1995, cat. 28, p. 93.

Published: Harold Seidelman & James Turner, *The Inuit Imagination: Arctic Myth and Sculpture* (Vancouver: Douglas & McIntyre Ltd., 1993), fig. 23, p. 47 (as "Angakoq").

Manasie Akpaliplik was born on the land on northern Baffin Island; his family moved into Arctic Bay when he was twelve. He began school there and continued in boarding school in Iqaluit. After a restless and rebellious youth, Manasie married and started a family in Arctic Bay, only to have his life turned upside down when his wife and children died tragically in a fire around 1980. He moved to Montreal and began carving professionally, then in 1985 moved to Toronto and began to carve feverishly, encouraged by gallerist Harold Seidelman. *Power of the Shaman* was carved in preparation for an important solo exhibition of some fifty works organized by Darlene Wight at the Winnipeg Art Gallery in 1990.

Like many of Akpaliplik's works, this powerful, mask-like sculpture exhibits a high degree of psychological tension. The shaman's ears and teeth suggest that he is in the throes of transformation. Interestingly, this work strongly resembles a whale bone sculpture by (coincidentally) Manasie Maniapik (b. 1939) from Pangnirtung, illustrated in George Swinton's second book. [1] It's quite likely that the younger Manasie saw the illustration and was inspired to make his own version, perhaps in the spirit of friendly competition. Despite the similarity, the sculptural treatment is pure "Akpaliplik." Terrific.

1. George Swinton, *Sculpture of the Inuit*, (Toronto: McClelland & Stewart, 1972/92), fig. 207, p. 139.

SEA CAPTAIN FIGURE



18 HAIDA ARTIST, *Sea Captain Figure*, c. 1840s or 1850s, argillite and bone, 16.75 x 4.5 x 3.25 in (42.5 x 11.4 x 8.3 cm), with affixed handwritten label, in an unknown hand: "Queen Charlotte / Island / BC / [indistinct - To: ?all?]". ESTIMATE: \$50,000 / \$80,000  
Provenance: A British Columbia Private Collection.



Haida argillite carvers in the nineteenth century found a popular subject in representations of sea captains and other seagoing subjects. Many of the figures were sculpted solely of argillite, while others, like this fine example, include a piece of bone or ivory carved with features of the white man's face. Here a sea officer is wearing a uniform cap atop his full head of wavy hair, no doubt a curiosity to the Haida. His high-collar uniform coat has a full double row of buttons and simple seams shown around the edges. The seams that attach the sleeves are depicted as fine zigzag lines around the shoulders; similarly fine seams appear at his collar and cuffs. His right hand holds a telescope while his left is neatly tucked into his coat pocket. The construction of his shoes is depicted, and his individually carved legs are covered with stove-pipe pants. The figure is shown standing on a truncated pyramidal base carved of one piece with the human image. A number of examples of such figures exist, carved in varying amounts of detail and size, each the encapsulation of an image of authority in a strange (to the Haida) occupation. This rather large figure was made for sale to a ship's officer.

Steven C. Brown

## AUGUSTUS BEAN

**19 AUGUSTUS BEAN (1850-1926), TLINGIT, SITKA, ALASKA, Model Devilfish/Octopus Feast Bowl, c. 1890-1910, cedar wood, bone, abalone, and glass beads, 5.5 x 16 x 7 in (14 x 40.6 x 17.8 cm).**

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

Provenance: Private Collection, Calgary.



Augustus Bean was a Sitka, Alaska-based Tlingit artist and the brother-in-law of Rudolph Walton (1867-1951). Like Walton, Bean made pieces for sale and community use and was best-known for his heavily inlaid figural feast dishes. While superficially similar to Walton's work, Bean's dishes tend to be more gracile and elegant in their execution. The attribution of this carving is based on a *Land Otter Man Bowl* identified as the work of Bean by Erna Gunther in the Alaska State Museum. [1] That bowl features the same squarish ovoids and long, rectangular bone inlays as this devilfish bowl. This complex bowl is composed of two devilfishes facing one another and features approximately 150 inlays of bone, abalone, and seed beads. Their mantles are decorated with crosshatching and split-u forms, while their tentacles are defined by cutouts from the main body and are adorned with crosshatching and bone and bead inlays.

1. For a discussion of Augustus Bean's style, please see Zachary Jones' 2018 doctoral dissertation, "Haa Léelk'w Hás Ji.Eetí, our Grandparents' Art: A Study of Master Tlingit Artists, 1750-1989." There is an image of the *Land Otter Man Bowl* on page 133 (Figure 120, Alaska State Museum II-B-1746).

Christopher W. Smith

**20 HEILTSUK ARTIST, Feast Spoon, c. 1880s, mountain goat horn, copper, and abalone, 10.5 x 2.75 x 4.5 in (26.7 x 7 x 11.4 cm).**

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

Provenance: Alaska on Madison, New York; Acquired from the above by the present Private Collection as "19th C Haida Spoon" in Nov. 2005, accompanied by a copy of the original receipt.

This elegant horn spoon features a chiefly figure wearing a crest hat over an anthropomorphic bear holding a human head or mask. Elongated hands and limbs and the distinctive proportions of the human faces likely identify this spoon as Heiltsuk in origin. The spoon is constructed of two mountain goat horns held together by copper pins and is inlaid with abalone throughout the composition. Mountain goat horn is prized for its pliability when steamed and its ability to hold finely carved details. The once-known Heiltsuk artist has taken full advantage of the horn medium in sculpting the beautiful faces on this ladle.



**21 DAVID KONKETAH (1871-1925), TLINGIT, Model Totem Pole, c. 1910, cedar wood, pigment, and abalone shell, 20 x 3.5 x 3.75 in (50.8 x 8.9 x 9.5 cm), unsigned.**

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

Provenance: Private Collection, Calgary.

David Konketah was an accomplished, Sitka-based Tlingit artist who created objects for sale and community usage. He was known for his model poles that featured perfect ovoid eyes, well-developed arms and legs, prominent mouths and cheeks, and monoxylous, cube-shaped bases. There are several pieces by him in the Sheldon Jackson Museum in Sitka.

This pole is an earlier example of Konketah's work that features deep carving rather than painting. It depicts a pair of ravens and a wolf. The dark stain and inlaid abalone recall the work of fellow Sitka Tlingit carver and contemporary, Rudolph Walton (1867-1951), who undoubtedly influenced Konketah's art.

Christopher W. Smith



**22 JOE TALIRUNILI** (1893-1976), PUVIRNITUQ (POVUNGNITUK), *Portrait Head*, c. 1965, stone, 9.5 x 8 x 4 in (24.1 x 20.3 x 10.2 cm), signed: "JOE" and inscribed with the artist's disc number.

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

Provenance: An Ottawa Collection.

Joe Talirunili's favourite subjects by far were owls; his most famous works are his *Migration Boats*. He also carved numerous standing figures of men carrying their hunting weapons and women holding ulus and other implements. However, we are not aware of another portrait head; this fine sculpture might indeed be unique in the artist's oeuvre. We cannot say with certainty whether this is a self-portrait or the portrait of a friend or relative. Portrait photos of Talirunili himself suggest that his face was relatively plump; on the other hand, this *Portrait Head* suggests that the subject was fairly young. The work is beautifully carved and finished – even the teeth are carefully rendered – and we therefore suggest a date of c. 1965. Perhaps the most remarkable aspect of this sculpture, aside from the distinctiveness and clarity of its facial features, is its large size, essentially life-size. In terms of relative size, it is the largest-scale sculpture that Joe ever produced!

**23 JOE TALIRUNILI** (1893-1976), PUVIRNITUQ (POVUNGNITUK), *Otter with Lolling Tongue*, c. 1970, stone, 2.5 x 8.5 x 1 in (6.3 x 21.6 x 2.5 cm), signed: "JOE".

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

Provenance: Collection of John and Joyce Price, Seattle.

First Arts has been fortunate to have presented some of the most important works ever created by Joe Talirunili. Indeed, we have sold several "Joe Boats," first establishing and then tying our own world record price for an Inuit sculpture at auction! This beautifully sinuous otter by Joe is proof positive that it is never the subject or the size that defines quality, and perhaps more importantly, that one needn't spend a fortune to acquire a masterpiece. The *Otter* even seems to be smiling. Way to go, Joe!



**24 ENNUTSIAK** (1893-1967) m., IQALUIT (FROBISHER BAY) m., *Seal Hunters*, c. 1960-62, stone, sinew, and ivory, 4 x 10 x 5.25 in (10.2 x 25.4 x 13.3 cm), signed: "ᐱᐱᐱ / ᐱᐱᐱ" and inscribed with artist's disc number.

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

Provenance: An Ottawa Private Collection, purchased from the artist in the early to mid 1960s.

Ennutsiak's work typically reflects the deeply communal nature of Inuit life. He is famous for his tableaux which capture moments of shared experience: women birthing or preparing food, families interacting, and as seen here, hunters collaborating. This emphasis on collective experiences lends his work a documentary quality; here, it shows the critical role hunting played in traditional Inuit life. *Seal Hunters* is a dynamic composition, carefully structured to convey both movement and narrative. The figures are rendered with naturalistic precision, from the detailing of their clothing to their facial expressions and postures. The two hunters in the foreground lean into their labour; the taut sinew line emphasizes their effort and motion as they drag the huge seal out of the water. A third figure stands poised with knives in hand, ready to begin flensing once the others have finished their task. Ennutsiak stands out as one of the great Inuit masters of understated but engaging storytelling.



**25 ENNUTSIAK** (1893-1967) m., IQALUIT (FROBISHER BAY) m., *Standing Mother and Child*, c. 1960-62, stone, 9 x 4 x 4 in (22.9 x 10.2 x 10.2 cm), inscribed with artist's disc number.

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

Provenance: An Ottawa Private Collection, purchased from the artist in the early to mid 1960s.

Even when Ennutsiak occasionally depicted solitary figures, he often focused on connection and interdependence. Here, as her young child peeks out from the protective hood of the mother's *amautiq*, the woman holds a twisted skin to her mouth, engaged in the labour of softening it for clothing. This sculpture beautifully conveys the dual responsibilities of care and creation for Inuit women in traditional life. An unusually large sculpture by Ennutsiak, *Standing Mother and Child* emphasizes this woman's stability and strength. We love how the overall stocky look of the sculpture is countered by the almost fragile delicacy of the woman's hands. Lovely.



## JOHN PANGNARK

In our auction of 4 Dec. 2023 (Lot 82), First Arts offered an unusual and rare sculpture by the great John Pangnark, *Figure Holding an Implement* from c. 1972. We noted that figures by Pangnark with any sort of attachment are extremely rare, and that the only other example that came to mind was *Figure with Amulet*, exhibited in the 1985 Winnipeg Art Gallery show *Uumajut: Animal Imagery in Inuit Art*. Little did we know that we would be offering that very masterpiece in a future sale.

The stone figure, by itself, is one of Pangnark's most sublimely beautiful creations. In terms of its purity of line and the subtlety of its volumes and planes, it ranks with only a handful of his other great works; it brings to mind the marvelous *Figure* c. 1973-74 which graced the cover of the 1 Dec. 2020 First Arts catalogue (Lot 88). Where that sculpture reveled in the interplay of curved and hard-edged planes, *Figure with Amulet* takes form as if created by the soft strokes of a brush. Its gentle, elegant curves are achingly beautiful; the figure's human shape is hinted at with delicate notches. And the face, the serene and lovely face... we are speechless.

In the *Uumajut* catalogue, *Figure with Amulet* was placed in the section titled "Uumajut: Sign of Spiritual Power." In the 1979 WAG exhibition catalogue *The Coming and Going of the Shaman*, curator Jean Blodgett explains that amulets could be worn by anyone, and might be worn to ward off evil forces, bring luck, and to give a person special strengths and abilities (p. 203). Although the amulet here superficially resembles the head of a fish, we think there's a good chance that it represents a bear's head. If the former, it would be a good luck charm bringing abundance; if the latter, it would bring strength and protection. We have no way of knowing if Pangnark carved the amulet himself or if it was one that had been given to him. Either way, the amulet adds spiritual power to a work of art that already has achieved aesthetic perfection.



**26 JOHN PANGNARK** (1920-1980), ARVIAT (ESKIMO POINT)  
*Figure with Amulet*, c. 1971-73, stone, ivory, and sinew,  
7.25 x 6 x 5.5 in (18.4 x 15.2 x 14 cm), unsigned; inscribed  
in an unknown hand: "26470".

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

Provenance: A Canadian Private Collection; Inuit Gallery of Eskimo Art, Toronto; Acquired from the above by a Private Collection, Montreal; Private Collection, Vancouver; Private Collection, Victoria, BC.

Exhibited and Published: Winnipeg Art Gallery, *Uumajut: Animal Imagery in Inuit Art*, Mar. 24 - May 19, 1985; curated by Bernadette Driscoll, cat. 87, p. 98 (date given as c. 1976).

Exhibited and Published: The Inuit Gallery of Eskimo Art, Toronto, *Rugged and Profound - Sculpture from Eskimo Point*, April 4-24, 1987, catalogue, back cover.

Exhibited: Marion Scott Gallery, Vancouver, *Tiktak, Kavik, Pangnark, Parr: From the Brian P. Wilson Collection*, July - August 2021 (date given as c. 1971).



**27 JACOB IRKOK** (1937-2009), ARVIAT (ESKIMO POINT), *Caribou*, mid-late 1960s, antler, 4.25 x 7.25 x 3.5 in (10.8 x 18.4 x 8.9 cm), inscribed: "26939-1".

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

Provenance: An Ottawa Private Collection.

Jacob Irkok began carving in the early 1960s and continued to do until the end of his life, sometimes in stone but most often and most famously in caribou antler. His graceful and quite naturalistic carvings of birds, caribou, and other animals were greatly admired by his Arviat artist peers as well as by collectors. As he typically did, Irkok carved *Caribou* from a flat piece of antler, lending it a two-dimensional, silhouette-like quality. It reminds us of the tanned caribou hide appliqué figures that Arviat textile artists sometimes used instead of felt. *Caribou* is an extraordinarily elegant and delicate work of art; one of the finest examples we have ever seen by this artist. [1]

1. For other fine examples see Ingo Hessel, *Arctic Spirit* (2006), cat. 99; *Eskimo Point/Arviat* (WAG, 1982), cat. 30; First Arts, 2 Dec. 2024, Lot 158; and Walker's Auctions, 5 May 2013, Lot 30.



## NICK SIKKUARK

**29 NICK SIKKUARK** (1943-2013), KUGAARUK (PELLEY BAY), *Spirit with Wild Hair*, c. late 1990s, antler, muskox hair, and rabbit fur, 9 x 6 x 10.25 in (22.9 x 15.2 x 26 cm), signed: "σδϙ ρδϙ".

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

Provenance: Private Collection, Toronto.

This wild-haired *Spirit* (or possibly, a transforming shaman) exemplifies Nick Sikkuark's masterful fusion of the eerie and the absurd. The creature gallops along with unrelenting momentum, back legs flung behind as it bears down on two fur-trimmed paws; viewed head-on, he is quite intimidating! We love how the figure's kinetic energy is captured almost in freeze-frame by the artist even as it is accentuated by an unruly mane that nearly obscures the face. Beneath this mop of wild hair, Sikkuark's meticulous carving reveals a deeply furrowed visage with dramatically flared nostrils. Sikkuark's flair for the theatrical manages to both menace and amuse us.

**28 SAKKIASSEE ANAIJA** (1913-1980) m., TALOYOAK (SPENCE BAY), *Screeching Bird Spirits*, c. early 1970s, antler and whale bone, 14.75 x 22 x 18.5 in (37.5 x 55.9 x 47 cm), signed: "ϙαΔϙ".

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

Provenance: Private Collection, Nova Scotia.

Anaija was one of the pioneers of the Taloyoak carving style that focused on shamanic and spiritual themes 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. While Anaija's raw material of choice was whale bone, this wonderfully sinuous composition is delicately carved from caribou antler set into a bone base. The undulating, serpentine forms of these *Bird Spirits* remind us of the elegant antler birds carved by Baker Lake artists in the mid 1960s, but this brilliant composition by Anaija infuses the work with the powerful sense of spirituality and the surreal that is the hallmark of Kitikmeot sculpture.



**30 NICK SIKKUARK** (1943-2013), KUGAARUK (PELLEY BAY), *Ice Worm Spirit*, 1997, whale bone, antler, and hair, 4 x 7.75 x 3.5 in (10.2 x 19.7 x 8.9 cm), signed and dated: "σδϙ / ρδϙ / 97".

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

Provenance: Waddington's Auctions, 16 Sept 2019, Lot 30; Acquired from the above by the present Private Collection, Canada.

In *Ice Worm Spirit*, as in Lot 29, Sikkuark's subtle mastery of the grotesque is strikingly apparent. The Spirit's features are ugly and distorted but, in a minimalist, almost dreamlike fashion that render them unsettling yet oddly endearing. Wisps of hair emerge from its mouth like breath made visible or plumes of smoke, an eerie but playful detail. This delicate balance between unease and amusement defines Sikkuark's work and draws us into this creature's peculiar, paradoxical charm.



**31 NICK SIKKUARK** (1943-2013), KUGAARUK (PELLEY BAY) / UQSUGTUUQ (GJOA HAVEN), *Drum Dancer*, c. mid 1980s, muskox horn, bone, stone, hide, and antler, 7.25 x 5 x 7.25 in (17.8 x 12.7 x 18.4 cm), signed: "σδϙ ρδϙ".

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

Provenance: An Ottawa Private Collection.

Sikkuark has secured his spot in the pantheon of the Kitikmeot Region and is best known for his sculptural depictions of the spirit world; works that successfully fuse humour and horror. While Sikkuark's subjects generally focus on shamanic or otherwise supernatural figures and environments, he also excelled at depictions of the more "terrestrial." This *Drum Dancer*, possibly carved during Sikkuark's stay in Gjoa Haven (and certainly influenced by it), may depict someone drumming for entertainment, but more likely portrays a shaman leading a drum séance or summoning a helping spirit.

## KAROO ASHEVAK

Although Karoo is most famous for his larger, more elaborate constructions, he also enjoyed carving “snack-sized” works. Of these, his small heads are the most charming and compelling. This particularly fine *Head* is, simply, a fabulous sculpture. We know it dates from 1971, which makes it an important early exemplar of one of his most famous innovations: the mismatching of eyes. Not just the eyes, but all of the facial features here are beautifully formed and already “classic” Karoo. We could name several works from the following year, 1972, that immortalize these features but will for now mention one superb example: *Spirit Figure* in the Sarick Collection at the AGO. [1] Please feel free to find more yourself. *Head* has a delightful childlike quality to it; perhaps it grew up and became *Spirit Figure*!

1. Illustrated in Ingo Hessel, *Inuit Art: An Introduction* (Vancouver: D&M, 1998), pl. 89, p. 111; and in Gerald McMaster ed., *Inuit Modern: The Samuel and Esther Sarick Collection* (Toronto: AGO, 2010), pp. 118-119; also in George Swinton, *Sculpture of the Inuit* (Toronto: M&S, 1992 only), fig. 832, p. 249.



32 KAROO ASHEVAK (1940-1974) m., TALOYOAK (SPENCE BAY), *Head*, 1971, whale bone, ivory, and stone, 7.5 x 4 x 3 in (19.1 x 10.2 x 7.6 cm), signed: “b̄”.  
ESTIMATE: \$8,000 / \$12,000  
Provenance: Gift of the artist to a Canadian Private Collector in Taloyoak in 1971; by descent to a Private Collection, Ottawa.

## JUDAS ULLULAQ

Judas Ullulaq made a few small carvings as early as 1961, years before his move into Taloyoak (Spence Bay) around 1966 or 1967, and he happily tried his hand at larger-scale whale bone carving when it was introduced a year or two later. The revolutionary carving style of Ullulaq’s nephew Karoo Ashevak dominated Taloyoak art and influenced the style of Ullulaq and other sculptors. Ullulaq began carving in stone more regularly as early as 1973 and developed his own style. His career took off after 1980 and especially after his move to Gjoa Haven in 1982, and Ullulaq was given his first solo exhibition at the Inuit Gallery in Toronto in 1983. [1] For the next fifteen years it was Ullulaq’s brilliant sculptures in stone and whale bone that would influence the art of the entire Kitikmeot Region.

Although Ullulaq’s sculptural style shines through in every piece, his oeuvre is remarkably varied in terms of material, scale, themes and subject matter, and format. This impressive sculpture showcases Ullulaq’s unique ability to blend angst, humour, and ambiguity as well as his flair for dynamic composition, even on a large scale. We are witnessing a struggle of almost epic proportions – the sculpture has a wonderfully theatrical feel to it – even if we’re not certain what the “play” is about (the action has an almost Punch and Judy quality to it!). Our hunch is that the work portrays two shamans fighting over a bird spirit (an owl or possibly a raven). The remarkable upright figure seems to be in the throes of shamanic transformation; his head is bald (rather than sporting the typical grooved hairstyle seen on the other man), and his nose is more of a beak. The second shaman leans over as he tries to tug the spirit away. Understandably, the bird spirit, torn between them, squawks furiously. As is so often the case with Ullulaq’s art, the scene might be disturbing if it weren’t so hilarious! We love it.

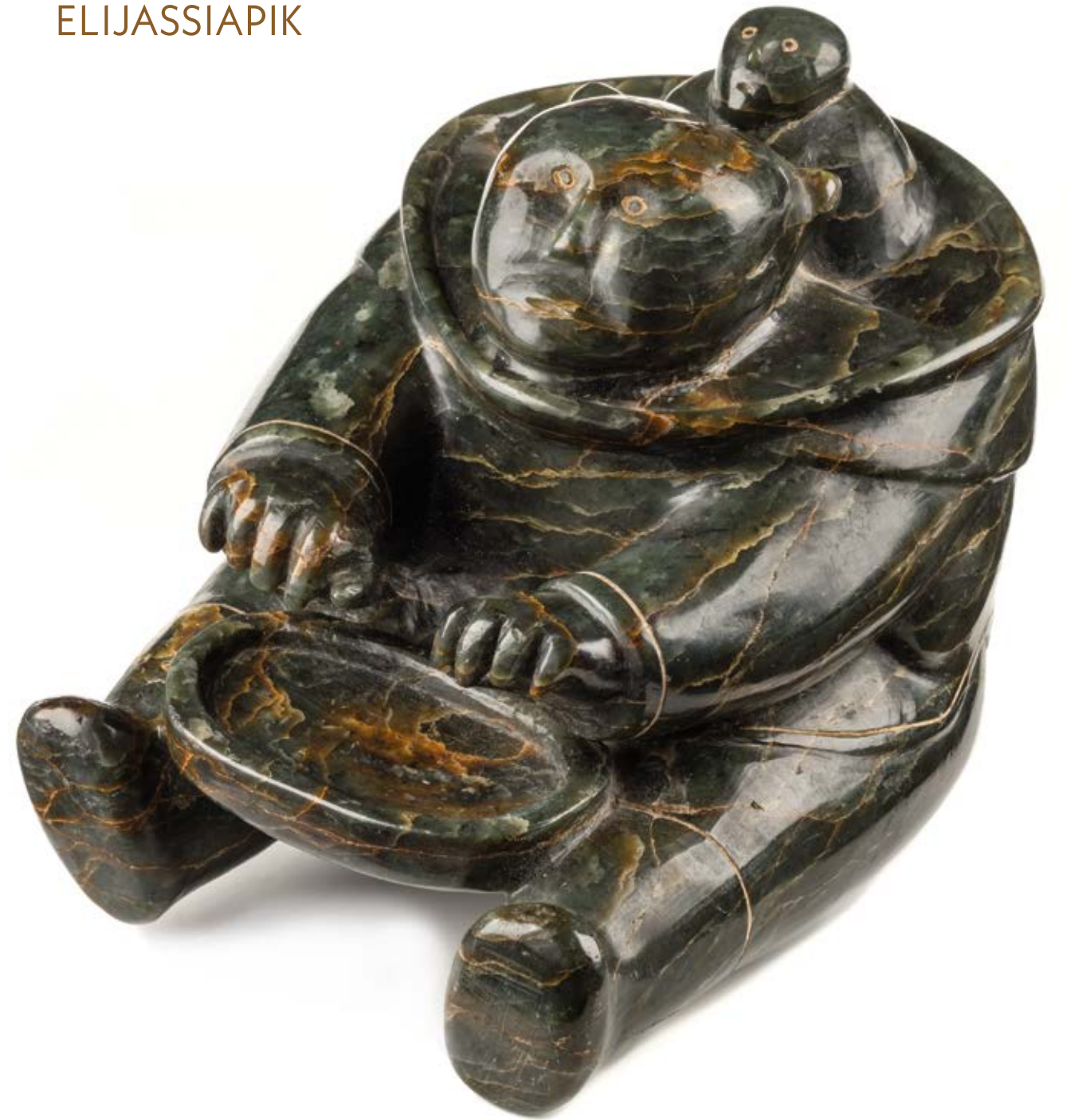
1. Ullulaq’s commercial success in the early 1980s is largely due to the work of Darlene Coward Wight, who was the Fine Arts Curator at Canadian Arctic Producers in Ottawa from 1981 until her appointment as Inuit Art Curator at the Winnipeg Art Gallery in 1986. At the WAG she curated the important exhibition *Art & Expression of the Netsilik* in 1997; Ullulaq featured strongly in the show and in the catalogue (2000).



33 JUDAS ULLULAQ (1937-1999), UQSUGTUUQ (GJOA HAVEN), *Men Fighting Over a Bird Spirit*, c. 1988-89, stone and antler, 21.5 x 28 x 12 in (54.6 x 71.1 x 30.5 cm), signed: “ᐅᐅᐅ”.  
ESTIMATE: \$12,000 / \$18,000  
Provenance: Private Collection, Toronto.



## ELIJASSIAPIK



Elijassiapik and Johnny Inukpuk were good friends (but not brothers, as some thought). Elijassiapik lived at Inukpuk's camp, and it's likely that they carved together sometimes. It has been said that he was not a prolific carver, but several fine works by the artist have surfaced over the past twenty years or so, some from the 1950s and more from the early to mid 1960s. [1] Although many Inukjuak carvers left their works unsigned in the 1950s, Elijassiapik sometimes did sign with his disc number and syllabics, as with this fine work. [2] One important signed sculpture is especially relevant here: a *Mother and Child with Kudlik* in the Klamer Family Collection at the Art Gallery of Ontario. [3] There are differences: that work includes an integral base and a *qulliq* as well as a serving dish (with a tiny seal) set in front, and the mother is embellished with inlaid stone face and ivory hands. Stylistically, though, the two sculptures are quite similar. The overall form of each is expansive, the *amautiq* hoods are generous, and the two mothers' facial features are very alike. Take away the base of the AGO piece, and even the scale of the figures is the same: quite compact. Part of the great charm of our example is the very fact that she can be comfortably held in one's hands (trust us, you will want to pick her up). We also love how her child tries to peer up over its mother's head to look at us. This is one of the most endearing works of this genre that we have had the pleasure of offering.

1. See examples of very fine bears by the artist in First Arts, 13 July 2021, Lot 95; 5 Dec. 2022, Lot 17; and 12 June 2023, Lot 10.

2. Here, he has signed syllabics that omit the "-apik" ending. The WAG's *Early Masters* catalogue confirms that he sometimes did this (note, p. 89).

3. See Jean Blodgett, *Grasp Tight the Old Ways* (Toronto: AGO, 1983), cat. 116, illustrated pp. 28 and 175.



**34** ELIJASSIAPIK (1912-1972) m., INUKJUAK (PORT HARRISON), *Seated Mother and Child with Platter*, c. 1953-55, stone and soap inlay, 5 x 5.75 x 4.75 in (12.7 x 14.6 x 12.1 cm), inscribed with artist's disc number and signed: "ΔCΔ77". ESTIMATE: \$20,000 / \$30,000  
Provenance: An Ottawa Collection.



**35 PUDLO PUDLAT** (1916-1992) m., **PRINTMAKER: ELIJAH POTOOGOOK** (1943-) m., KINNGAIT (CAPE DORSET), *Woman with Bird Image*, 1961 #14, stencil print, 11/50, 23.75 x 18.25 in (60.3 x 46.4 cm), framed.

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

Provenance: Collection of John and Joyce Price, Seattle.  
While Pudlo Pudlat is best known for depictions of hydro wires, helicopters, and airplanes, his early drawings are marked by experimentation, both in style and in subject matter. This 1961 print (one of ten Pudlos in that year's collection) is based on an early graphite drawing. [1] More complex than its title suggests, the "bird image" depicts a fusion of bird/seal/bear/whale forms. The use of negative space and alternating dark and light areas suggest that Pudlo was working out different methods of graphic expression as well. The impact of the image is further enhanced by the printer who varied solid black with soft ethereal pochoir.

1. See Pudlo's original drawing in the National Gallery of Canada's 1990 catalogue *Pudlo: Thirty Years of Drawing*, cat. 1.



**37 KENOJUAK ASHEVAK, C.C., R.C.A.** (1927-2013) f., **PRINTMAKER; LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *Night Hunter*, 1969 #60, stonecut print, 44/50, 24 x 33.5 in (61 x 85.1 cm).

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

Provenance: Collection of John and Joyce Price, Seattle.

*Night Hunter* is a classic example of Kenojuak's distinctive and powerful-looking owl imagery from the 1969 Cape Dorset print collection. The face of the owl is the focal point of this image, surrounded by a halo of stylized feathers. It stands firmly on two stylized birds, grasping them like prey with bear-like claws. The subdued colours of this print actually enhance the impact of the image; the blue above and the negative white space below further accentuate the intensity of the owl's staring eyes.

## KENOJUAK ASHEVAK



**36 PARR** (1893-1969) m., **PRINTMAKER: LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *Geese, Man, and Animals*, 1963 #41, stencil print, 50/50, 24.5 x 33.5 in (62.2 x 85.1 cm).

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

Provenance: Collection of John and Joyce Price, Seattle.

Memories of his life as a hunter inform most of Parr's images. Based on a graphite drawing, this compact composition captures the close bond between Inuit and the animals, although, here, the seated man seems to be simply enjoying (and pointing out to us!) the flock of geese and two seals rather than being engaged in hunting them; his dog seems excited, though! This is one of only two stencil prints made from Parr's drawings. The addition of shaded colour by the printer Lukta enlivens the image, giving it a lovely three-dimensional quality rather than the usual stonecut textural treatment.



**38 KENOJUAK ASHEVAK, C.C., R.C.A.** (1927-2013) f., KINNGAIT (CAPE DORSET), *Untitled (Opposing Tattooed Faces)*, c. 1994-95, coloured pencil, felt tip pen, and graphite drawing, 20 x 26 in (50.8 x 66 cm), signed: "P. Q. <math>\text{ᐱᐱ}</math>".

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

Provenance: Collection of John and Joyce Price, Seattle.

As with *Two Ravens on the Land* (Lot 12), this drawing shows the degree of experimentation in both colour and design in Kenojuak's drawings of the mid to late 1990s. Central tattooed faces recur in Kenojuak's drawings and prints from this time in varied compositions. [1] In this case, they provide the focal point of the drawing, placed in a blue background from which feathers and plumes radiate. The limited colour palette of only pink and blue both enlivens and energizes the image.

1. See the print *Tattooed Sun* (1994#17), but especially *My Mother, Myself* (1995#17), in which the two opposing female faces are almost identical to this drawing. Two more 1995 prints (1995#19 and 20) are closely related imagery.

Osuitok Ipeelee was a great admirer of the female form; young women engaged in a variety of pursuits such as fishing and performing chores were among his very favourite subjects and are much admired by collectors. [1] Surprisingly, however, he carved relatively few depictions of the Inuit sea goddess Sedna; surprising because so many of his Kinngait peers have repeatedly portrayed the sea goddess, typically as an exemplar of feminine beauty. There is, however, one depiction by Osuitok that bears mention, a gorgeous swimming *Sea Goddess* from 1983, carved in light green stone, which graced the cover of Alma Houston's book *Inuit Art: An Anthology* [2].

We are honoured to offer a rare addition to this aspect of Osuitok's sculptural canon: the stunning *Sedna with Plaited Hair*, almost certainly carved around the same time as the *Sea Goddess*. With this sculpture, the artist again shows why he is considered by many to be the greatest Inuit sculptor of all time. This sea goddess is a supremely elegant, poised, and beautifully serene sculpture. As our eye moves from her delicately carved and tilted head with its peaceful facial features, down her slender, sensuous torso, we are struck by the gently echoing curves of braids and arms. Moving around to the back we realize just how delicate her braids are and how exquisite the flip of her tail is. We can also appreciate how Osuitok was a consummate master of balance, both literally and visually. Despite the swelling and tilting forms of her body, this *Sedna* rests fully stable on her narrow base. We also love how the solid front of the figure contrasts with the negative space created by the finely sculpted braids and tail, providing a visual balance between the front and back of the work. Carved from the light green stone favoured by the artist, *Sedna with Plaited Hair* firmly attests to Osuitok's genius.

1. First Arts has offered several superb examples, including the spectacular *Fisherwoman* from c. 1978-80 in our inaugural May 2019 sale (Lot 28).

2. Alma Houston's book also contains the article "Osuitok Ipeelee" by Jean Blodgett which illustrates the sculpture on page 53. A fine contemporaneous and similarly styled *Swimming Sea Goddess* was offered by First Arts, 30 Nov. 2021, Lot 37.



OSUITOK IPEELEE

**39 OSUITOK IPEELEE, R.C.A.** (1923-2005) m., KINNGAIT (CAPE DORSET), *Sedna with Plaited Hair*, c. 1983, stone, 16.25 x 6 x 6.25 in (41.3 x 15.2 x 15.9 cm), inscribed and signed: "PᓄΔ (Kinngait) / ᐅᓯᐃᐅ ᐃᐱᐸ".

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

Provenance: A Canadian Private Collection; Feheley Fine Arts, Toronto; Acquired from the above by John and Joyce Price, Seattle.

## PAUL QUVIQ MALLIKI



**40 PAUL QUVIQ MALLIKI** (1956-), NAUJAAT (REPULSE BAY), *Walking Bear*, 1999, marble with black stone inlay, 5.75 x 15 x 5.25 in (14.6 x 38.1 x 13.3 cm), signed and dated: "PAUL MALLIKI / ᑭᑦᑲᑦ / 99 21". ESTIMATE: \$8,000 / \$12,000

Provenance: Private Collection, Alberta.

Paul Malliki is rightly praised for his ability to depict wildlife magnificently in an unabashedly naturalistic style. Raised on the land and having hunted all his life, Malliki has studied his subjects well and excels at translating their movements and attitudes into hard stone. *Walking Bear* proves not only this artist's powers of observation but also his faithfulness to his subject's anatomy. It is carved in a white marble that beautifully gives a sense of the bear's colour and coat, but more importantly, it truly renders the animal's proportions and gait; the pitched shoulders and turned-in paws of the lumbering polar bear. Punctuating the paws are almost dainty black claws, and, hidden from our view in this static pose are individually inlaid paw pads and toes also in black. In addition, we are treated to this bear's sense of purpose, and perhaps even its personality: with its nose to the ground, and the hint of a smile on its muzzle, we wonder whether lunch might not be too far away!

**41 PAUTA SAILA, R.C.A.** (1916-2009) m., KINN-GAIT (CAPE DORSET), *Dancing Bear*, 1988, patinated bronze mounted on a stone base, 11.75 x 9.5 x 5 in (29.8 x 24.1 x 12.7 cm), inscribed with artist's signature, Art Bronzes International's mark, and editioned in the matrix: "<D>C / A B I / 19/500". [1]

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

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

At first glance, with its richly mottled tones, lustrous surface, and convincing sense of weight, this *Dancing Bear* might easily be misread as a carving in dark chlorite rather than what it is: a meticulously patinated and waxed cast bronze. A familiar and iconic subject for Pauta, this charming fellow is captured mid-motion, his energy captured for all time through the enduring medium of bronze. This work retains all the spirit and charm of Pauta's finest stone works, and through its rendering in bronze is placed in a broader worldwide sculptural tradition; one where bronze has long been the material of permanence, legacy, and artistic canon.

1. A phone call with Art Bronzes International revealed that the eventual number of works cast is not precisely known but was in fact far less than 500. These bronzes appear on the market infrequently. Also of interest is the fact that a small number of monumental versions were created c. 1999; the three that we know of are on outdoor public display in Ottawa, Toronto, and Windsor, Ontario.



## PAUTA SAILA

**42 PAUTA SAILA, R.C.A.** (1916-2009) m., KINN-GAIT (CAPE DORSET), *Playful Seal*, c. 1970, stone, 4.5 x 3.25 x 6.5 in (11.4 x 8.3 x 16.5 cm), signed: "PAUTA" and inscribed with his disc number.

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

Provenance: A Montreal Collection.

Pauta Saila produced a wide variety of subjects throughout his lengthy career. While he is justifiably famous for his easily identifiable "Pauta Bears," his carvings of birds, if unsigned, are rather harder to distinguish. The same cannot be said for Pauta's incredible carvings of seals, however. While Pauta's seals may not exactly "dance," they are all remarkably animated and sensitively carved. This magnificent serpentine *Playful Seal* proves that, like the best of his bears, Pauta's pinnipeds each have individual personalities.



## CHRISTIAN WHITE



**43 CHRISTIAN WHITE** (1962-), OLD MASSET, HAIDA GWAII, *Sgaan (Supernatural Being)*, 2007, argillite and catlinite, 9.5 x 7.75 x 4.75 in (24.1 x 19.7 x 12.1 cm), titled, signed with artist's stylized initials, dated, and inscribed: "Sgaan" / Supernatural being / CW 07 / Haida Gwaii".  
ESTIMATE: \$12,000 / \$18,000

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

Christian White has titled this work *Sgaan (Supernatural Being)*, not after a single story but in recognition of the many in which the natural and supernatural worlds intersect. The Haida, master ocean navigators, travelled vast distances through treacherous waters for trade, ceremony, and war. The sea, in turn, had its own laws. Haida stories tell of beings that controlled tides, summoned storms, and transformed humans into creatures of the deep. One of the most enduring is the story of Nanasimigat, a woman lured into the undersea world by a lovesick killer whale, her fate hanging in the balance until Kugann Jaad (Mouse Woman) intervenes. In *Sgaan*, White seeks to capture this precise moment of tension: the woman clings to the whale's dorsal fin as it arches, poised to pull her into the depths.

*Sgaan* is an impressive sculpture, meant to be experienced both visually and in a tactile way, with one's hand: its curves fit one's palm, its edges practically demand to be traced, as if touch might reveal something unseen. Carefully placed inlays of catlinite glint from its surface. A human face peers from the whale's blowhole, as a reminder of the boundary between worlds. Like the stories themselves, White's work resists a single interpretation, offering instead something more immersive: the feeling of being caught between the known and the unknown, or the natural and supernatural.

Gary Wyatt with First Arts



**44 DAVID A. BOXLEY** (1952-), TSIMSHIAN, ALASKA / WASHINGTON, *Killerwhale Crest*, 1985, cedar wood, operculum shells, acrylic paint, and hair, 21.25 x 9.25 x 2.75 in (54 x 23.5 x 7 cm), titled, signed and dated: "Killerwhale Crest / David Boxley / Metlakatla, Alaska."  
ESTIMATE: \$3,500 / \$5,000

The present work is a dynamic killer whale crest sculpture rooted in Tsimshian visual tradition and ceremonial design. Raised by his grandparents in Metlakatla, Alaska, David A. Boxley has devoted over forty years to the revitalization of Alaskan Tsimshian culture. This early carving is based on a Tlingit box drum finial from Yakutat, Alaska. It is adorned with human hair along the back edge and inlaid operculum shell at the front of the dorsal fin. The sculpture depicts an anthropomorphic killer whale within a dorsal fin, carved in low relief and painted in red, black, and blue/green pigments.

Sarah Raven with Christopher W. Smith



**45 GARY MINAKER-RUSS** (1958-2025), MASSET, HAIDA GWAII, *Haida Wasco Capturing Two Killer Whales*, September 1997, argillite, 10 x 5.75 x 3.75 in (25.4 x 14.6 x 9.5 cm), titled and signed: "HAIDA / WASCO (Sea Monster) / Capturing 2 Killer Whales / by / Gary Minaker-Russ"; dated: "9/97".  
ESTIMATE: \$4,000 / \$6,000

Provenance: Private Collection, Toronto.

When shown carrying whales, the Wasco (sea-wolf or sea monster) references a Haida story about a son-in-law whose supposed idleness concealed a supernatural secret. Unbeknownst to his in-laws, the son-in-law would hunt in secret, wearing a Wasco skin on condition that he return before the raven's cry. His mother-in-law, claiming credit for the food, boasted that she would make two whales appear. The young man succeeded in delivering them but arrived too late. As the raven cried, the spell broke: the whales were there, but he was dead. Here, Minaker-Russ perfectly captures a precise moment of tension: the Wasco and whales are locked in a strenuous battle; the raven has not yet cried, and the young man's fate yet hangs in the balance.



PETER SEVOGA



**49 PETER SEVOGA** (1940-2007), QAMANI'TUAG (BAKER LAKE), *Family Group*, early to mid 1970s, stone, 8.75 x 10.75 x 9.5 in (22.2 x 27.3 x 24.1 cm), signed: "ΛC / ᐱᐱᐱ".  
ESTIMATE: \$6,000 / \$9,000  
Provenance: Private Collection, Toronto; Estate of the above.  
Part of the second wave of Baker Lake sculptors, Sevoga gained fame while still in his twenties. By the early 1970s, he was recognized as one of Baker Lake's leading lights, known for his massive looking yet sensitively portrayed and elegantly poised figures and family groups. The present *Family Group* is a superb example of his mature style. It is not exceedingly large, but it feels monumental. The compact, elemental nature of the stone is not oppressive because Sevoga modulates its mass beautifully; broad volumes alternate with sensuous curves and surface rhythms. There's a sturdy delicacy to the work that we greatly admire. One of Sevoga's tricks is to cut away the stone between the myriad, relatively small feet of the figures, thus creating an unexpected lightness and lift. This work, especially, has an undeniable charm as well. Sevoga's family groups typically portray three or four figures; here, ten tightly packed figures huddle together. Their faces are surprisingly expressive, and we wonder about the mixed emotions of the various family members. And although eight of the ten face forward expectantly, two children at the back may have other ideas. Brilliant. The 2010 AGO exhibition and catalogue *Inuit Modern* featured three fine sculptures by the artist (pp. 154-55).



TIKTAK



**50 JOHN TIKTAK, R.C.A.** (1916-1981), KANGIQLINIQ (RANKIN INLET), *Janus Head*, c. early 1970s, stone, 5.5 x 4.5 x 2.5 in (14 x 11.4 x 6.3 cm), signed: "ᐱᐱ".  
ESTIMATE: \$4,000 / \$6,000  
Provenance: Collection of John and Joyce Price, Seattle.  
While John Tiktak is deservedly famous for his superb figural sculptures, the figures' expressive faces are often the focal points of these works. Tiktak began carving single heads in the mid 1960s, and multiple head works shortly thereafter; these became an important part of his repertoire (see First Arts, 5 Dec. 2022, Lot 127). While a "Janus head" has by default one face looking forward and the other looking rearward, their features are usually depicted as very different (a motif made famous in ancient Roman art). Rather than the smile and grimace we might expect in a Roman example, this fine sculpture by Tiktak presents us with a smile and a rather impish smirk. We love it.

**51 ATTRIBUTED TO JOHN TIKTAK, R.C.A.** (1916-1981), KANGIQLINIQ (RANKIN INLET), *Figure with Raised Arms*, c. 1959-61, stone, 3.25 x 1.75 x 1.25 in (8.3 x 4.4 x 3.2 cm), unsigned.  
ESTIMATE: \$1,200 / \$1,800  
Provenance: Inuit Gallery of Eskimo Art, Toronto; Estate of John Bell. John Bell was employed for many years at the Inuit Gallery of Eskimo Art (Isaacs/Inuit Gallery), Toronto.  
John Tiktak moved from Arviat to Rankin Inlet in 1958 to work at the new nickel mine there. Injured at the mine in 1959, he quickly took up carving. Interestingly, though, there are very few documented works by him dated earlier than 1962, [1] and only a handful dated to 1962. We suggest that this powerful little sculpture is a very early sculpture by Tiktak and feel it likely dates between 1959 and 1961. Carved in a small piece of quite hard stone, *Figure with Raised Arms* has rudimentary yet expressive facial features set in a blocky head; the nose is broad and deliberately separated from the cheeks. The arm gesture reminds us of Tiktak's somewhat later *Blind Man* (Zepp, *Williamson Collection*, p. 4), and *Seated Man* (WAG, *Twomey Collection*, p. 103).  
1. For works listed as prior to 1962 see George Swinton (1972/92), figs. 652, 664. Interestingly, we know that Tiktak's wife, Matee Atangak, was already carving between 1959 and 1961; see First Arts, 4 Dec. 2023, Lot 120, and 2 Dec. 2024, Lot 19.





**52 OSUITOK IPEELEE, R.C.A.** (1923-2005) m., KINNGAIT (CAPE DORSET), *Owl and Three Chicks*, c. 1983, stone, 12.25 x 7.75 x 7.5 in (31.1 x 19.7 x 19.1 cm), signed and inscribed: "ᐅᓯᓯᓯ ᓴᓴᓴ ᓯᓯᓯ [Kinngait]".  
ESTIMATE: \$15,000 / \$25,000  
Provenance: A Canadian Private Collection; Waddington's Auctions, 4 Nov. 2002, Lot 151; Collection of John and Joyce Price, Seattle.

This stylized depiction of an owl with her chicks is one of several sculptures of owls from the early 1980s by the artist in which they appear in often abstracted, dynamic compositions. [1] The features of the birds are exaggerated, particularly the deep-set eyes, while the arms and torso-like tail of this mother owl indicate a human transformation. Osuitok has created a work which is brilliantly balanced, with the negative space around the chicks' heads providing a counterweight to the arms and torso/tail planted on the ground. It is also a strikingly dynamic composition, full of pent-up energy. From the alert faces of the birds, all staring in one direction, to the seeming instability of the curved base to the knuckles of the hands pushing down; all indicate tension and imminent movement.

1. We see precursors of this style already two decades earlier; see Osuitok's *Owl* from 1964 in *Sculpture/Inuit* (1971), cat. 190. For a fine contemporaneous example see his *Owl* from c. 1982 in Derek Norton and Nigel Reading, *Cape Dorset Sculpture* (Vancouver: D&M, 2005), p. 15.



**53 PITSEOLAK NIVIAQSI, R.C.A.** (1947-2015) m., KINNGAIT (CAPE DORSET), *Bird with Captured Fish*, c. early 2000s, stone, 12 x 15 x 3.5 in (30.5 x 38.1 x 8.9 cm), signed: "ᓯᓯᓯᓯ / ᓯᓯᓯᓯ".  
ESTIMATE: \$2,500 / \$3,500  
Provenance: A Montreal Collection.  
Pitseolak Niviaqsi was the son of the famous 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. Due to his extensive work in the print studio, however, Niviaqsi was not a prolific sculptor until his "retirement" in 1990. This magnificent depiction of a bird of prey with fish displays exquisite detail and wonderful use of negative space. The elegant sculpture compares quite favourably with the avian compositions of Osuitok Ipeelee and Toonoo Sharky.



## SHIP PANEL PIPE

Early argillite carving among the Haida was employed to represent the strange (to them) world of Euro-American sailors. Sophisticated depictions of sailors [see Lot 18] and ships' features came into being. This montage features refined images of a steam-powered ship with two paddle wheels, a smokestack, and two windowed cabins. The ship appears to be underway on a sea with a turned-up spiral-form wave at the bow (a shape that in some other examples represents the ship's billet head). Thus the planked ship swims along with its paddle wheels half submerged, appearing to be in motion.

On the port side of the ship, the smaller of the two cabins has a bone overlay pierced with eight "windows". On the starboard side, the bone overlay is only on the larger cabin, but with nine windows. Four men represent the crew. The skipper is at the bow, and a second aft-facing, curiously hooded figure behind him seems about to enter the forward cabin. A second aft-facing figure appears to be reading a book that rests atop the angled smokestack. A fourth, hat-wearing figure is forward-facing in the stern. Is it possible that these two portray a preacher and his audience of one? The clothing of all four figures is beautifully detailed with zigzag seams. An unusual and charming feature of this pipe is the figure of a wolf or dog inside the large cabin, perhaps eager to be fed or set free by the hooded man.

*Steven C. Brown*



**54 HAIDA ARTIST, *Ship Panel Pipe*, c. 1840s or 1850s, argillite and bone, 4.25 x 12 x 1 in (10.8 x 30.5 x 2.5 cm).**  
ESTIMATE: \$20,000 / \$30,000  
Provenance: A British Columbia Private Collection.

## MODEL TOTEM POLE

This large and impressive argillite pole illustrates the story of the Waasgo, or the Lazy-Son-in-Law. The pole features, from the top: frog; the mother-in-law in her shamanic regalia with headdress, circular rattles, and apron; the head of a whale; and the Waasgo consuming a whale. This pole is very finely carved and has some interesting features not typically found on model poles. In particular, the two-dimensional formline elements and crosshatching on the shaft of the pole behind the mother-in-law figure are reminiscent of earlier argillite platters. The Waasgo is also nicely executed with well-developed arms and elegantly etched formline designs under its arms, in its flukes, and in its ears. Interestingly, the Waasgo also has a wolf tail, which may help identify where in Haida Gwaii this pole was made.

*Christopher W. Smith*



**55 HAIDA ARTIST, *Model Totem Pole*, c. 1880s, argillite, 13 x 3.5 x 3 in (33 x 8.9 x 7.6 cm).**  
ESTIMATE: \$7,000 / \$10,000  
Provenance: A Vancouver Collection.



**56 WILLIE SEAWEED (HIAMAS)** (c. 1873-1967), KWAKWAKA'WAKW, *Sisiutl Dance Baton*, c. 1920s, wood and acrylic, 4.5 x 37.75 x 0.75 in (11.4 x 95.9 x 1.9 cm), unsigned.

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

Provenance: A Vancouver Collection.

Of Willie Seaweed's artwork, the late Bill Holm (1925-2020) said: "No carved surface or painted line was ever random. Each was planned, with a draftsman's accuracy, so that each form took its perfect shape and held a precise, balanced relationship to its brother shapes and to the space around and between them." [1] This dance baton exemplifies that ethos and features a Sisiutl head with an exaggerated tongue in profile. The sophisticated usage of white paint in play with the black primary forms and the slightly angled teeth, along with his signature circular eyes, are all key features of Seaweed's style.

1. Bill Holm, *Smoky-Top: The Art and Times of Willie Seaweed* (Vancouver: Douglas & McIntyre, 1983), p. 35.

Christopher W. Smith



**57 CHARLIE JAMES (YAKUDLAS)** (1867- c.1937), KWAKWAKA'WAKW, *Thunderbird Figure*, c. 1920s, cedar wood and pigment, 6 x 9 x 3 in (15.2 x 22.9 x 7.6 cm), signed: "CHARLIE / JAMES"; signed again: "YAKUGLAS".

ESTIMATE: \$800 / \$1,200

Provenance: A Vancouver Collection.

Charlie James was a prolific and renowned artist who helped popularize model poles and Northwest Coast art with the public in the early 20th century. The stepfather of Mungo Martin and grandfather of Ellen Neel, James's impact on contemporary Northwest Coast art is truly incalculable. This *Thunderbird Figure* features James's signature painting style of quick, smooth paintbrush movements in red, black, blue, and lime green pigments. The thunderbird is standing on a decorated, monoxylous base, with individually pegged wings raised as if ready to take flight.

Christopher W. Smith



**58 GEORGE SIWIS NELSON** (1884-1969) KWAKWAKA'WAKW/ QUATSINO, *Model Totem Pole*, c. 1950, cedar wood and acrylic paint, 25.5 x 13.25 x 5.75 in (64.8 x 33.7 x 14.6 cm), signed in graphite: "Made By / George Nelson".

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

Provenance: A Vancouver Collection.

A model pole carved and painted by Quatsino artist George Nelson. He was a prolific maker whose work can be found in the Museum of Vancouver and the UBC Museum of Anthropology collections. Primarily known for model poles and painted cedar chests, Nelson's carvings often depict thunderbird motifs in colourful and expressive representations. This pole depicts a thunderbird, diving killer whale, and bear holding a human figure. Nelson's use of vibrant green, red, and black paint with finely detailed formline are classic elements of his mid-20th century style.

Sarah Raven and Christopher W. Smith



**59 KWAKWAKA'WAKW ARTIST**, *Model Totem Pole*, c. 1915-1925, wood and acrylic paint, 25.25 x 2.5 x 2.75 in (64.1 x 6.3 x 7 cm); with later added base: 27.25 x 4.25 x 4.25 in (69.2 x 10.8 x 10.8 cm).

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

Provenance: A Vancouver Collection.

This finely balanced work presents a narrative composed of stacked figures, led by a high-ranking woman shown in ceremonial garb. Her conical, multi-tiered hat signals her status, while her robe, crisply carved, cascades over a menacing secondary figure that is, perhaps, a *Bak'was* holding a deceased human. Though clearly Kwakwaka'wakw in origin, the composition eschews the brightly painted details of other Kwakwaka'wakw model poles from this period. The painting is subdued, with a softened palette that shows signs of its age.

First Arts with Christopher W. Smith



## KAROO ASHEVAK



Karoo Ashevak's fabulous and bizarre "surreal" constructions in whalebone, meticulously carved and augmented with contrasting details in other materials, explored his private world of dreams and the spirit world of the Netsilik and seemed to transcend popular notions about what constituted Inuit art. They somehow struck a universal chord and spoke to a surprisingly wide range of art collectors and critics; they continue to do so today. Karoo's ability to communicate psychological, emotional and/or spiritual meaning directly to the viewer, together with his brilliant imagination and extraordinary skill as a sculptor, are as fresh and compelling as they were over fifty years ago.

Like his marvelous *Head* (Lot 32 in this auction), also carved in 1971, *Dancing Man* has one large eye and one small one – an important stylistic innovation by the artist. Apparently, Karoo was acquainted with an old shaman who had one large eye and one small eye (or no eye, depending on the report). Inspiration aside, facial asymmetry became a trademark of Karoo's style. *Dancing Man* certainly might portray a shaman, but we think it's fun to wonder if it might not be a self-portrait, given Karoo's reputation as a fun-loving and excitable person. Jean Blodgett's landmark solo exhibition catalogue includes a similarly posed *Dancing Man* c. 1971. [1] Our example also features other important innovations which first appear in 1971: the detachable (and also mismatched) hand; and a single leg (with the peg possibly standing in for the second one).

But quite apart from the historical importance of these novel attributes, the figure itself is incredibly charming. It really feels as if this fellow is performing just for us. The sculpture is beautifully composed and balanced as well, with the parka tip, hands and leg pointing in the four cardinal directions. The main piece of flat bone is remarkably expressive as well: porous yet relatively smooth in front and dramatically scarred at the back. Fantastic.

1. Jean Blodgett, *Karoo Ashevak* (Winnipeg Art Gallery, 1977), cat. 16.



64 KAROO ASHEVAK (1940-1974) m., TALOYOAK (SPENCE BAY), *Dancing Man*, 1971, whale bone, ivory, and stone, 11.75 x 10 x 5 in (29.8 x 25.4 x 12.7 cm), signed: "b".

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

Provenance: Purchased from a gallery in Yellowknife in 1971; by descent to a Private Collection, Ottawa.

## DAVID IKUTAAQ

David Ikutaaq was one of the foremost Baker Lake sculptors of the early 1960s, with his work exhibited and published widely, and he helped shape the 1960s Baker Lake style. In his first, landmark book on Inuit sculpture (see below), George Swinton devoted a two-page spread to this masterpiece. His commentary (p. 115) still rings true: "Ekoota is a great carver of strong sculptural awareness... all volumes flow into each other with an amazing degree of continuity very reminiscent of Henry Moore. Also of interest is the effectiveness of this carving in two positions."

Though Ikutaaq carved a ruggedly powerful sculpture, in *Father and Child* he yet managed to convey a rare image of paternal care and affection with remarkable sensitivity. And the idea of the two possible orientations is ingenious and full of possibilities. In the standing posture, the father appears to be gently lowering his child to the ground (or perhaps picking it up), while in the seated pose, he seems to be comforting the child even as his expressive face looks for assistance. The work is every bit as moving and evocative as any mother-and-child composition we have seen. Remarkable.



**65 DAVID IKUTAAQ** (1929-1984), QAMANI'TUAAQ (BAKER LAKE), *Father and Child*, 1963, stone, standing position: 11.25 x 5.5 x 9.25 in (28.6 x 14 x 23.5 cm), signed: "ΔbC" and inscribed with artist's disc number.

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

Provenance: Collection of R. Bennett, Montreal; Mira Godard Collection of Inuit Art, Montreal/Toronto (by 1971); Waddington's Auctions, 7 Nov. 2005, Lot 354A; Collection of John and Joyce Price, Seattle.

Exhibited and published: Canadian Eskimo Arts Council, *Sculpture/Inuit: Masterworks of the Canadian Arctic* (Toronto: University of Toronto Press, 1971), international touring exhibition, 1971-73, cat. 262.

Published: George Swinton, *Eskimo Sculpture*, (Toronto: McClelland and Stewart, Ltd., 1965), pp. 114-115. Also published in George Swinton, *Sculpture of the Inuit*, (Toronto: McClelland & Stewart, 1972/92), fig. 676, p. 220.



## JOHN KAVIK

**66 JOHN KAVIK** (1897-1993), KANGIQLINIQ (RANKIN INLET), *Mother Checking on Her Infant*, 1980, stone, 5.5 x 4 x 4 in (14 x 10.2 x 10.2 cm), unsigned.

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

Provenance: With the Upstairs Gallery, Winnipeg; Collection of John & Joyce Price, Seattle.

Exhibited and Published: Upstairs Gallery, Winnipeg, *Special Small Sculptures: Old and New*, fig. 40, p. 13.

For much of his career John Kavik represented single human figures with a simplified, almost uniformly erect posture, though there are some marvelous exceptions to the rule. [1] How wonderful, then, to be presented with another work where he eschews convention and presents us with a surprisingly atypical composition.

Here, the mother is depicted leaning forward to balance herself as she looks back at her child. The way in which Kavik deftly captures both movement and maternal concern is charming and absolutely delightful.

1. See examples in Norman Zepp's 1986 *Pure Vision: The Keewatin Spirit*; one of these, the superb *Figure with Upraised Arms* from 1972, was featured in the 2, Dec. 2024 First Arts sale (Lot 84).



**67 JOHN KAVIK** (1897-1993), KANGIQLINIQ (RANKIN INLET), *Swimming Seal*, c. early 1960s, stone, 3.25 x 8.5 x 4.25 in (8.3 x 21.6 x 10.8 cm), unsigned.

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

Provenance: An Ottawa Collection.

John Kavik is best known for his myriad portrayals of the human figure, but he did make the occasional foray into the animal kingdom, with an apparent fondness for muskoxen. While there may be more examples extant, we know of fewer than five depictions of seals by Kavik (see First Arts, July 2020, Lot 83, for an interesting and quite large specimen). The present example is a very early one, perhaps the archetype. *Swimming Seal* is a particularly fine work, delicately carved and more finished than later works by Kavik. With its streamlined body, tucked-in front flippers, and almost bird-like head, the sculpture is a truly appealing animal portrait.





**68 JIMMY JOHN** (1876-1988), MOWACHAHT (NUU-CHAH-NULTH), *Grouse Frontlet Headdress*, c. 1950s, red cedar wood, abalone, copper strapping, and fabric, 8.5 x 7 x 8.75 in (21.6 x 17.8 x 22.2 cm), unsigned; inscribed twice in graphite, in an unknown hand [probably Mason Davis]: "M.D."

Accompanied by postcard featuring Jimmy John holding the headdress and a copy of *Out of the Mist: Treasures of the Nuu-chah-nulth Chiefs* (2000).

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

Provenance: Purchased from Mason Davis, Victoria, B.C., c. 1986 by a Private Collection, Ottawa; Estate of the above.

Jimmy John was a prolific maker of model poles and masks who lived and carved for over a century. He made objects both for sale and community usage and innovated a distinctive style of chip-carving.

This well-documented grouse headdress has been published on a mid-20th century postcard with the artist and in the book *Out of the Mist: Treasures of the Nuu-chah-nulth Chiefs* (2000). [1] The headdress is chip-carved with elaborate, grooved flourishes and inlaid abalone eyes. The mask is crowned with a pair of eagles and spines meant to mimic sea lion whiskers, all carved from one piece of wood.

1. Page 107, bottom right. RBCM PN 8965-35.

Christopher W. Smith



**69 NORMAN G. JACKSON** (1957-), TONGASS TLINGIT, KETCHIKAN, ALASKA, *Mask*, c. 2000, alder wood and acrylic paint, 9.25 x 8.25 x 3.5 in (23.5 x 21 x 8.9 cm), inscribed with artist's initials: "NJ"; with Silver Hand sticker.

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

Provenance: Private Collection, Calgary.

Norman G. Jackson is a Tongass Tlingit from the Teikweidi Clan of Ketchikan, Alaska. In the mid-1980s, Jackson studied at the Gitanmaax School of Northwest Indian Art. A frequent participant and teacher at the Totem Heritage Center in Ketchikan, Jackson has also apprenticed under such great artists as Phil Janze and Dempsey Bob.

This mask reflects Bob's influence on Jackson, with characteristic heavy eyelids and broad facial features. This alder mask is masterfully carved and reminiscent of Jackson's work in the 2001 exhibit and catalogue *From the Wolf and Bear: Three Northern Artists* (Stan Bevan, Norman Jackson, Ken McNeil).

Christopher W. Smith



**70 HAIDA ARTIST**, *Model Totem Pole*, c. 1960, argillite, 10 x 1.5 x 2.25 in (25.4 x 3.8 x 5.7 cm), unsigned.

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

Provenance: A Vancouver Collection.

This finely carved argillite pole features a dynamic sequence of figures: a bear, raven, frog, Waasgo or bear, and an inverted human head. The composition closely mirrors that of a renowned wood pole by Haida artist Zacherias Nicolas (1861-d.), once held in the private collection of Bill Reid (1920-1998) and now housed in the Bill Reid Gallery. During the 1960s, that original pole was featured on a widely circulated poster showing it from two angles, making it a popular reference for contemporary Indigenous carvers. It is likely that the present work was inspired by that image, reinterpreted in argillite by a skilled but unidentified Haida artist. The crisp transitions between figures, the harmony of rounded and incised forms, and the uninterrupted rhythm of the composition all speak to the artist's fluency with the material. The work showcases not only technical precision but also a confident sculptural hand.

First Arts with Christopher W. Smith



**71 ROBERT DAVIDSON (GUUD SANS GLANS), O.C., O.B.C.**, (1946-), HAIDA, MASSET / WHITE ROCK, *Model Totem Pole*, 1967, argillite, 9 x 2 x 2.25 in (22.9 x 5.1 x 5.7 cm), inscribed, dated, and signed: "HAIDA ART / Robert Davidson Jr / 1967". ESTIMATE: \$2,500 / \$3,500

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

This complex and finely executed argillite pole exemplifies Davidson's early innovation in formline design and remarkable carving skill. One of Canada's most prominent living artists, the carver is the great-grandson of Charles Edenshaw and began carving at age thirteen under the guidance of his father, Claude Davidson. The present work reflects the artist's early mastery of form and design. The pole features a human figure, a raven and sun motif, and a beaver with a human face emerging from its tail, each element rendered with exceptional detail and control, all the more impressive considering the artist was only twenty-one at the time of its creation.

Sarah Raven with First Arts

## JACKOPOSIE OOPAKAK

**72 JACKOPOSIE OOPAKAK** (1948-2015), IQALUIT (FROBISHER BAY), *Totemic Composition*, c. 1986, ivory and bone, 19.5 x 3.5 x 5 in (49.5 x 8.9 x 12.7 cm), signed: "JACKOPOSEIE".

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

Provenance: Wynnychuk Collection, Toronto.

Jacoposie Oopakak is considered the master of intricate ivory carving among Inuit artists. His ability to capture tiny, precise details in such a fragile material is truly astonishing. This "totem" is made of incredibly fine individual subjects, but rather than being simply stacked one on top of the other they delicately support each other with an overall rhythm and airiness that elevates this magnificent sculpture into the realm of poetry. There is a hierarchy: the stone base supports two hunters, the lower one catching a seal and the other impaling a fish on a kakivak. These give way to a woman with a baby in her amautiq, while above her a man holds a fish. As the eye moves upward, we see a narwhal and a walrus flow into each other; finally, a kneeling man is crowned by a bird below a char surging upwards to provide an elegant tip for this exquisite totem.



## TOONOO SHARKY

**73 TOONOO SHARKY** (1970-) m., KINNGAIT (CAPE DORSET), *Opposing Birds*, 1998, stone and antler, 9 x 19 x 6.25 in (22.9 x 48.3 x 15.9 cm), signed, dated, and signed again: "ᑕᑕ ᑭᑭ / 1999 / T. Sharky".

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

Provenance: Private Collection, Toronto.

There is something spectacular about the best of Toonoo Sharky's bird sculptures. They can be beautifully naturalistic like the remarkable *Bird of Prey* (see First Arts, Dec. 2022, Lot 28), or more stylized and abstracted like *Bird Fish Transformation* (see First Arts, June 2024, Lot 73). In the latter category, rather than opting for a literal representation, Toonoo masterfully distills his subjects down to their essential "birdness." With *Opposing Birds*, the artist combines the best of both approaches, presenting us with a tightly compressed composition in which two "Janus-birds" are fused into a fiery embrace; whether it is amorous or combative is hard to tell. Toonoo truncates the birds' bodies and eliminates two wings, giving us only what he deems important: massive heads, powerful talons, and gorgeous plumage. With its recto-verso composition, this remarkable sculpture is stunning viewed from any angle.



**74 TOONOO SHARKY** (1970-) m., KINNGAIT (CAPE DORSET), *Fish*, 1997, stone, 6 x 11.5 x 2 in (15.2 x 29.2 x 5.1 cm), signed and dated: "ᑕᑕ ᑭᑭ / 1997".

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

Provenance: Private Collection, Nova Scotia.

Apart from some wonderful examples by the great Sheokjuk Oqutaq (1920-1982), Inuit carvings of fish are frequently generic and unexciting. To paraphrase Gertrude Stein, "a fish is a fish is a fish," except, of course, when it isn't. This exceptional sculpture by Toonoo elevates the mundane to the magnificent. The artist has exercised the same care and precision that we see in the best of his avian compositions. We love how the subtly mottled serpentine stone mimics the speckled appearance of fish skin.



**75 MARY QAYUARYUK (KUDJUAKJUK)** (1908-1982), KINNGAIT (CAPE DORSET), *Owl*, c. late 1960s, stone, 3 x 4 x 1 in (7.6 x 10.2 x 2.5 cm), signed: "ᑲᓴᓴ"; signed again: "ᑲᓴᓴ[4?]ᓴ".

ESTIMATE: \$500 / \$800

Provenance: An Ottawa Collection.

In her own community, Mary Qayuaryuk is probably best remembered as a respected midwife and healer, and as a jolly woman of indomitable spirit who had survived numerous personal tragedies. She produced over three thousand drawings in her lifetime, but only a dozen were ever translated into prints. Owls and other birds were among her favourite drawing subjects; in sculpture, owls predominate. With its stance and hilariously exaggerated eyes, this incredibly endearing *Owl* is a classic example of Qayuaryuk's quirky style.



**76 ATTRIBUTED TO KIUGAK (KIAWAK) ASHOONA, O.C., R.C.A.** (1933-2014) m., KINNGAIT (CAPE DORSET), *Seated Howling Dog*, c. early 1960s, stone, 10 x 17.5 x 5 in (25.4 x 44.5 x 12.7 cm), unsigned.

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

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

While dogs appear constantly in camping and hunting scenes, single figures of dogs are relatively few in Inuit art. Perhaps, as working animals, companions, and family members, they are not seen as suitable as suitable "wildlife" subjects. Carved in a deep green stone, this lovely *Howling Dog* is portrayed with limbs close to the body; compact, but the sense of energy and excitement that dogs everywhere are known and loved for. Seated for the moment, this fellow is ready to run and get to work.



**77 EEGYVUDLUK POOTOOGOOK** (1931-1999) m., KINNGAIT (CAPE DORSET), *Excited Hawk*, c. 1970s, stone, 11.5 x 10 x 7 in (29.2 x 25.4 x 17.8 cm), signed: "ᐃᓴᓴᓴ / >ᓴᓴ".

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

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

Carved in a simplified, stylized manner in a lovely black stone, *Excited Hawk* is an absolute delight to behold. The streamlined avian body reveals only the most essential details, directing our attention to the raptor's beak open in a joyful screech. With the slightest of head tilts and the barest hint of a smile (!), we can well imagine this hawk's squawk resounding across Kinngait from the roof of the co-op.



**78 MARK TUNGILIK** (1913-1986), NAUJAAT (REPULSE BAY), *Muskox*, c. 1969-70, stone and antler, 6.5 x 9 x 4 in (16.5 x 22.9 x 10.2 cm), signed and inscribed: "ᑕᑕᑕ / ᓴᓴᓴ (Naujaat [Repulse Bay])".

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

Provenance: Purchased from an art gallery in Yellowknife c. 1970; by descent to a Private Collection, Ottawa. Although best-known for his ivory miniatures, Mark Tungilik did regularly carve in stone, and with charming results. Stone, of course, allowed for a larger scale, practically gargantuan in comparison to some of his micro-miniatures, something that seems only fitting for this massive-looking Arctic mammal. This *Muskox* is a delightful member of Tungilik's "herd": solid and angular with a charismatic little smile beneath its inset horns. Balanced upon a set of solid hooves, *Muskox* would be a delightful addition to your own herd, perhaps bringing up the rear for his smaller brethren!



## MARK TUNGILIK

**79 MARK TUNGILIK** (1913-1986), NAUJAAT (REPULSE BAY), *Standing Caribou*, c. mid to late 1970s, stone and antler, 5.5 x 8 x 1.25 in (14 x 20.3 x 3.2 cm), measurements reflect dimensions with inset antlers, signed: "LP. ᑕᑕ"; inscribed: "ᓴᓴᓴ [Naujaat (Repulse Bay)]".

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

Provenance: The Snow Goose, Ottawa; acquired from the above by an Ottawa Private Collection.

We could be forgiven if, upon initial inspection, we assumed that this lovely *Standing Caribou* was the work of an unknown Inukjuak sculptor from the early or mid 1950s. Closer scrutiny might dispel that assumption but would still beg the question: where have we seen this before? The eureka moment occurs when we realize that the DNA of this sculpture is about 90% Mark Tungilik muskox (see previous Lot 78). We love how Tungilik adapts his familiar muskox architecture by simply lengthening the legs, stretching out the neck, and shedding a few pounds. The delicately carved antlers provide an airy counterpoint to the heavyset body. Delightful!







**80 PETER SEVOGA** (1940-2007), QAMANI'TUAQ (BAKER LAKE), *Three Figures (Mother, Father, and Child)*, mid 1970s, stone, 7 x 9.75 x 5 in (17.8 x 24.8 x 12.7 cm), signed: "AC / P9U".

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

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

Peter Sevoga was one of the top names in Qamani'tuaq sculpture in the early 1970s despite still being a young man. This lovely and quite moving sculpture is a brilliant example of Sevoga's early classic style, which typically featured depictions of family units, both large and small (for a fine work featuring a family of ten, see Lot 49). Here, a small family of three is shown closely huddled together. Sevoga handles the considerable mass of the stone with delicacy and aplomb. The bulky figures are elegantly placed in a triangular composition and enlivened by a combination of negative space at the bottom and the dynamic flourishes of arm gestures. The somewhat melancholy facial expressions suggest that perhaps the family is saying goodbye to a departing friend or relative.



**81 LUKE IKSIKTAARYUK** (1909-1977), QAMANI'TUAQ (BAKER LAKE), *Woman*, c. early 1970s, stone and antler, 4.75 x 3.25 x 3 in (12.1 x 8.3 x 7.6 cm), apparently unsigned, signature obscured by Isaacs/Innuvit Gallery sticker.

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

Provenance: Innuvit Gallery of Eskimo Art, Toronto; Estate of John Bell. John Bell was employed for many years at the Innuvit Gallery of Eskimo Art (Isaacs/Innuvit Gallery), Toronto.

In his antler sculpture (and to some extent in his graphic art), Iksiktaaryuk's approach was economical, almost minimalist, yet his works could be highly expressive and quite moving. The artist embraced the materiality of caribou antler and utilized its inherent shapes whenever possible. He also worked in a utilitarian manner, never concealing the simple joinery of a nail or peg, for example. Iksiktaaryuk virtually never carved in stone, and very few examples are known. We wager that this remarkable sculpture, which combines the two materials, is unique. We were tempted to say that *Woman* looks as if she might have come from one of the artist's famous drum dance scenes, but figures in those scenes never have pegged arms. But she doesn't resemble most of his antler standing or walking figures either, for she lacks legs. This "hybrid" figure certainly succeeds as an experimental work, but it is so much more than that; it's a profoundly moving little masterpiece, an exciting addition to Norman Zepp's *Pure Vision* aesthetic canon in Kivalliq art.



**82 BARNABUS ARNASUNGAAQ** (1924-2017), QAMANI'TUAQ (BAKER LAKE), *Drum Dancer*, c. 1980, stone, 10.5 x 9.75 x 4.75 in (26.7 x 24.8 x 12.1 cm), signed: "ᐱᐅᐱᐱ".

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

Provenance: Collection of John and Joyce Price, Seattle.

"Barnabus muskoxen" were every bit as de rigueur as "Pauta bears" amongst savvy collectors over the decades, and like his Cape Dorset colleague, Arnasungaaq managed to satisfy market demands while avoiding the trap of becoming formulaic. Indeed, like Pauta, and arguably more so, Barnabus produced a wide variety of subjects including Arctic fauna, scenes from camp and family life, and even the occasional foray into the spirit world. In this fine sculpture, we love how Barnabus opted for the much harder monolithic approach of carving the drum and beater in high relief, rather than the more typical and expedient method of carving these ancillary elements from antler, ivory, wood, or skin and simply pegging them in. As such, the work is very much in keeping with the rugged Baker Lake sculptural aesthetic.



**83 MARC ALIKASWA** (1928-2008), ARVIAT (ESKIMO POINT), *Seated Mother and Child*, stone, 11.75 x 8.5 x 10.25 in (29.8 x 21.6 x 26 cm), signed: "ᐱᐅᐱᐱ".

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

Provenance: Collection of John and Joyce Price, Seattle.

The son of the shaman Idjuadjuk, Alikaswa originally lived near Aulatjut's camp and Ennadai Lake. He began carving in his late thirties, quickly gaining recognition for his beautifully modulated figural sculptures with simple drilled facial features. His work captures the essence of Inuit family life with fluid, minimalist forms. Alikaswa preferred carving single figures or mothers with children. While the majority of Alikaswa's sculptures are quite small, this ruggedly powerful work is large in scale and positively monumental in its impact.



**84 JOHN ATTOK** (1906-1980) ARVIAT (ESKIMO POINT), *Man Carving a Stone Platter*, c. 1965-70, stone and antler, 8 x 6 x 3.5 in (20.3 x 15.2 x 8.9 cm), apparently unsigned, obscured by igloo tag.

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

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

John Attok moved from Whale Cove to Arviat in 1965, continuing to carve even as he began losing his vision by decade's end. Researcher Diana Trafford observed that his work brims with "life, movement and feeling." [1] This is especially true here, where gesture and mass strike a harmonious chord. The stone figure's overall rounded form is complemented by elongated arms, one of which extends from the body to grip the shallow platter on which he works. The axe is carved in contrasting antler, thus emphasizing the act of creation. A minimalist face, incised and smiling, infuses the composition with a sense of calm purpose.

1. See Bernadette Driscoll, *Arviat / Eskimo Point*, (Winnipeg Art Gallery, 1983), p. 105.



## NORVAL MORRISSEAU



In this work, we see Norval Morrisseau at a moment of spiritual synthesis and stylistic evolution. The vibrant palette – electric blues, warm reds, soft pinks – signals his mid-1970s engagement with Eckankar, a spiritual philosophy that shaped his belief in colour as a vehicle for energy and healing. By the 1980s, his visual language had shifted: complex internal structures gave way to simplified forms designed to foreground unity and connectedness. The black outlines, assertive yet fluid, are unmistakably Morrisseau. The theme, too, is typical for the artist. Here, he once again explores the “life cycle,” anchoring the work within his lifelong exploration of unity and transformation.

**89 NORVAL MORRISSEAU, C.M.** (1931-2007), ANISHINAABE (OJIBWE), *Untitled (Life Cycle)*, c. early to mid 1980s, acrylic on canvas, 24 x 36 in (61 x 91.4 cm), signed, “D54ndn-02”. This work is accompanied by the Authenticity Examination Report, issued by Morrisseau Art Consulting Inc.

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

Provenance: Gift of the artist to the wife of the present Private Collection, Ontario.



**90 RICK RIVET** (1949-), SAHTU-MÉTIS, AKLAVIK, NWT / ONTARIO, *Journey #25*, 1995, oil on canvas, 31 x 43 in (78.7 x 109.2 cm), titled, signed, and dated, and with directional arrow: “Journey #25 / Rick Rivet / 1995”.

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

Provenance: Gallery Phillip, Toronto, their label, verso; Acquired from the above by the present Private Collection, Toronto.

While Rick Rivet's artistic practice draws influence from many sources, a recurring theme within his canon is that of the journey. He presents these crossings through his own invented visual language and imagery, which almost always include some sort of watercraft, depicted in various ways. *Journey #25* presents a slim rowing boat seen from a bird's eye view, with several long paddles splayed out from its sides. With possibly the truest sense of the “hand of the artist,” Rivet's handprints at left and right create the impression that he has folded open some shroud that allows us to look down onto the scene from high above. It's an interesting, and dizzying, trick of perspective.



**91 JANE ASH POITRAS, C.M., R.C.A.** (1951-), CREE, *Tools of the Sacred (Tools of an Artist)*, 1998/1999, mixed media on canvas, 36 x 26 in (91.4 x 66 cm), signed and dated: “J ASH POITRAS 99”; verso: inscribed, dated, and signed: “Tools of the / Sacred / by / Jane Ash Poitras / 98”; inscribed (titled?) and signed with initials: “Tools / of / an / Artist / Henry / Understand / JAP” to the top selvage, verso.

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

Provenance: Waddington's May 2004, Toronto, Lot 258; Acquired from the above by the present Private Collection, Toronto.

Scholars Janet Berlo and Ruth Phillips succinctly describe Jane Ash Poitras' art: “[She has] adopted compositional collage as a means of examining, through prints, paintings, and mixed media works, the relationships that exist among seemingly incompatible knowledge systems—Aboriginal understandings of nature and Western science; shamanistic and Christian spirituality—as well as relationships between autobiography, family history, and official narratives of the past.” [1]

*Tools of the Sacred* is an almost altar-like presentation; affixed to the canvas is an ethnographic photo portrait showing a man (probably a shaman), seated stone-faced and resolute behind a collection of the “tools of his trade”; two pipes have been accented with colour by the artist; a fragment of cloth with Anasazi designs crowns the photo. At the bottom, a colourful block with Navajo rug-like geometric designs, and over-painted with three crosses, anchors the canvas. In between, a single painted claw, inscribed with symbols, hangs overtop the cursive-written “Sacred.” This work by Poitras deftly and powerfully marries the realms of the political, the scientific, and spiritual.

1. Janet C. Berlo and Ruth B. Phillips, *Native North American Art* (Oxford/New York: Oxford University Press, 1998), pp. 232-233.

## AUGUSTUS BEAN

Like the *Devilfish/Octopus Bowl* (see Lot 19, this sale), this *Beaver Bowl* is the work of Tlingit artist Augustus Bean. This elegant dish shares several of Bean's stylistic features with both the *Devilfish Bowl* and the *Land Otter Man Bowl* in the Alaska State Museum, the latter having been attributed to Bean by Erna Gunther. [1] Bean's sculptures tended to be more figural and less blocky than works by his brother-in-law Rudolph Walton (1867-1951), and the lifelike posture and seeming alertness of this beaver is a good illustration of that quality. Furthermore, the forelegs of this beaver are very similar to the arms and feet of the *Land Otter* figure, with well-defined elbows, wrists, and paws. The inlaid teeth of all three dishes are very similar and speak to being by the same hand. The rim of the bowl is inlaid with alternating beads and bone squares and the eyes are inlaid with abalone.

1. For a discussion of Augustus Bean's style, please see Zachary Jones' 2018 doctoral dissertation, "Haa Léelk'w Hás Ji.Eetí, our Grandparents' Art: A Study of Master Tlingit Artists, 1750-1989." There is an image of the *Land Otter Man Bowl* on page 133 (Figure 120, Alaska State Museum II-B-1746).

Christopher W. Smith



**92 AUGUSTUS BEAN** (1850-1926), TLINGIT, SITKA, ALASKA, *Beaver Form Model Grease Bowl*, c. 1890-1900, wood, bone, abalone, and glass beads, 4 x 15 x 4.75 in (10.2 x 38.1 x 12.1 cm), unsigned.  
ESTIMATE: \$6,000 / \$9,000  
Provenance: Private Collection, Calgary.



**93 JOHN MICHAEL** (1875-1942), TLINGIT, SITKA, ALASKA, *Pair of Model Poles*, c. 1920s, each alder and acrylic paint, 17 x 3.5 x 3.75 in (43.2 x 8.9 x 9.5 cm), unsigned.

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

Provenance: A Vancouver Collection.

John Michael was a Sitka-based Tlingit carver known for his colourful model poles. Along with fellow Tlingit carvers David Konketah (1871-1925) (see Lot 21, this sale) and Charlie Bennett (1882-1949), Michael helped define a distinctive, early-20th century Sitka-style of Tlingit model poles. Michael's poles feature highly stylized, large heads with wide muzzles, well-defined arms and legs, and monoxylous pedestals. Michael also had a distinctive painting style, using a preponderance of red and splitting the arms and legs of his figures between red and black paints. This fine pair of poles feature an eagle, human-like figure, and bear eating a salmon.

Christopher W. Smith



**94 ELI TAIT** (1872-1949), TSMISHIAN, METLAKATLA, ALASKA, *Grouse Bowl*, c. 1930, cedar wood and acrylic paint, 3 x 9 x 3.25 in (7.6 x 22.9 x 8.3 cm), with an affixed label, handwritten in black ink in an unknown hand: "GROUSE / KLAWOK ALASKA".

ESTIMATE: \$800 / \$1,200

Provenance: A Vancouver Collection.

The present work is a striking carved and painted grouse bowl by Alaskan Tsimshian artist Eli Tait, a prolific and inventive carver active in the first half of the 20th century. Best known for his Good Luck model poles, Tait also produced small-scale feast dishes for sale. [1] This example is vividly painted in grey, black, red, blue, green, and yellow, and depicts a nesting grouse with an open beak, protruding tongue, and etched formline designs across its wings.

1. Similar bowls can be seen in a historic photo of Tait at his work bench held by the University of Washington Library and Archive (Negative number NA3537).

Sarah Raven with Christopher W. Smith



OSUITOK IPEELEE



Cape Dorset sculptors have always been open to experimenting with different stone types. There are deposits of white marble dotted across southern Baffin Island; beginning in the late 1960s, a deposit in Andrew Gordon Bay was the source for the calcite-rich – and thus, fairly coarse – white marble used by some Kinngait artists well into the 1970s. [1] Osuitok declared this marble to be the most difficult stone he had carved: “It takes patience, a lot of work and a lot of courage.” [2]

Osuitok may have quietly cursed this stone as he carved it – using only his regular hand tools – but the result of his effort is undeniably beautiful. Osuitok’s intuition about material was unfailing; he sensed that this coarse marble would be most successfully utilized through an interplay between simple, broad shapes and planes, and a few more carefully carved details. The woman’s lovely braids and her skin bag stand out perfectly against the smooth curves of her delicate face and head and the more expansive planes of her clothing. Osuitok was not constrained by the rather columnar shape of the stone either. He took liberties with the proportions of the woman’s lower legs, yet just the same, she cuts quite an elegant figure. The serpentine profile of her body is, in fact, quite sensuous.

We also feel it is important to pay tribute to the profoundly moving and even transcendent nature of this work of art. The mother’s kneeling posture, with a bowl held in her hands, lends an almost votive aspect to the sculpture. More than any Osuitok *Mother and Child* we can recall, this work has an aura of the religious. And finally, we wish to draw attention to a truly charming touch: the way the young boy gently rests his arm on his mother’s head. Marvelous.

1. Other sculptors who tackled this stone with some success were Pauta Saila, Latcholassie Akesuk, Qaqaq Ashoona, and Paulassie Pootoogook. For another lovely example by Osuitok, see Susan Gustavison, *Northern Rock: Contemporary Inuit Stone Sculpture* (Kleinburg: McMichael Canadian Art Collection, 1999), cat. 12, p. 78.

2. The artist quoted in Jean Blodgett’s article “Osuitok Ipeelee” in Alma Houston, ed., *Inuit Art: An Anthology* (Winnipeg: Watson and Dwyer, 1988), p. 49.

95 OSUITOK IPEELEE, R.C.A. (1923-2005) m., KINNGAIT (CAPE DORSET), *Kneeling Mother and Child*, early 1970s, white marble, 27.25 x 8.25 x 12 in (69.2 x 21 x 30.5 cm) signed: “▷ʹΔㄿ”.

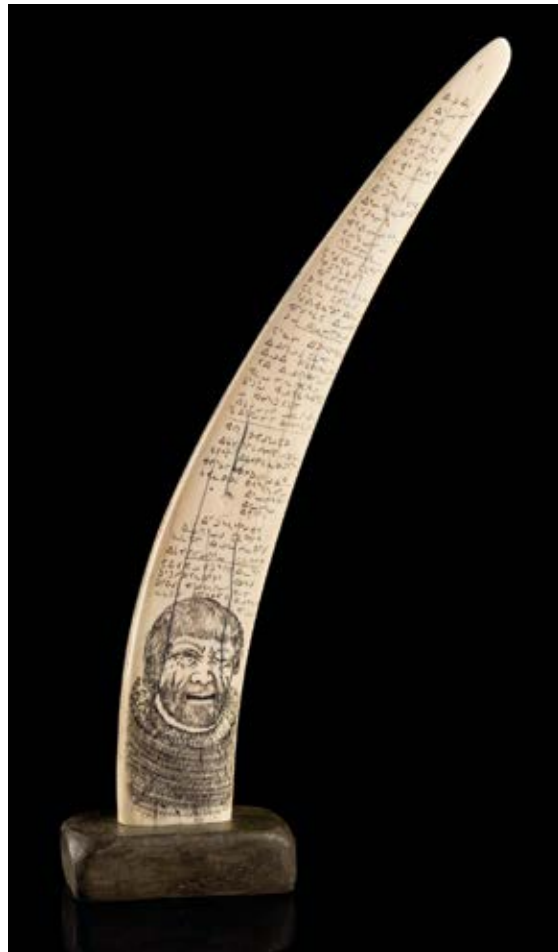
ESTIMATE: \$20,000 / \$30,000

Provenance: Private Collection, Ontario; With Walker’s Auctions, Ottawa, 5 May 2013, Lot 22; By descent in the family.

## HENRY EVALUARDJUK

Over the last century, the size and complexity of incised ivory art expanded, with portrayals of animals and scenes of traditional life sometimes covering entire walrus tusks. This engraved tusk, however, is extremely rare, if not unique. Created by the celebrated Iqaluit artist Henry Evaluardjuk, who was born and raised in Igloolik, the medium is used here to create an expansive historical document rather than simply a pictorial scene.

Covered almost completely with syllabic text (on both sides and even along the edges), the tusk documents an Igloolik family tree, tracing the descendants of the highly respected husband and wife, Ittusardjuat (died c. 1944) and Attagataluk (c. 1870-1948), who are portrayed beneath, on either side. It gives a detailed list of descendants of the couple, interspersed with occasional comments about their lives, but also reveals the artist's memories of family and community cohesion and cooperation. The story ends with the death of the wife and mother in 1948. The detailed and sensitively rendered portraits, and the subsequent occasional glimpses into the lives of their children, provide not just documentation but a glimpse of family life in the first half of the twentieth century. The syllabics were translated in 1995 by the artist, writer, and satirical cartoonist Alooook Ipellie (1951-2007).



**96 HENRY EVALUARDJUK** (1923-2007), IQALUIT (FROBISHER BAY), *Untitled (Family Tree)*, c. 1974, ivory, stone, and black ink, 15.5 x 7 x 2.5 in (39.4 x 17.8 x 6.3 cm), unsigned; accompanied by a translation and notes provided by Alooook Ipellie, and a letter from the National Gallery of Canada curator, Marie Routledge, both dated 1995. ESTIMATE: \$6,000 / \$9,000

Provenance: Ex Collection of M.F. "Budd" Feheley, Toronto; A Private Collection.



**97 DAVIE ATCHEALAK** (1947-2006), PANNIRTUQ (PANGNIRTUNG) / IQALUIT (FROBISHER BAY), *Drum Dancer*, c. 1990, stone and antler, 15.75 x 11.5 x 10.5 in (40 x 29.2 x 26.7 cm), signed: "DAVIE ATCHEALAK". ESTIMATE: \$5,000 / \$8,000

Provenance: Private Collection, Toronto.

Few carvers can capture the energetic movement and form of the human figure like Davie Atchealak, rightly heralded as one of the greatest sculptors to come out of southern Baffin Island. He is renowned for his depictions of dancing polar bears but also for his dynamic, muscular drum dancers, including this beautiful example. Here, the *Drum Dancer* may as well be alive in front of us, balanced on one foot and chest puffed out in a proud song. Atchealak's handling of the stone has resulted in a lively life model, one that defies the seemingly immutable nature of the material itself.

**98 NALENIK TEMELA** (1939-2003) m., KIMMIRUT (LAKE HARBOUR), *Walrus*, 1987, stone and ivory, 19 x 18.5 x 11 in (48.3 x 47 x 27.9 cm), signed and dated: "ᑕᑕᑕ / ᑎᑎᑕ / 87".

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

Provenance: An Ottawa Collection.

Nalenik began carving as a young teenager but always considered himself to be a traditional Inuk, preferring to live in outpost camps until the late 1970s. While his early works are notable for their high level of polish, by the mid 1980s Nalenik became preoccupied with texture. He invented a highly distinctive style by contrasting matte torsos with highly polished heads and limbs in his works and is especially famous for the large bears he carved in this manner (see *First Arts*, July 2020, Lot 99 for a fine example). The Markham Bay stone that Nalenik favoured is less lustrous and precious than the jade-like serpentine used by most of his peers, but Nalenik was able to make this material sing by giving his sculptures his trademark treatment. This massive and truly dynamic upright Walrus has much the same appeal as his best dancing bears. Spectacular.



## DON YEOMANS



**99 DON YEOMANS** (1958-), HAIDA / MÉTIS, PRINCE RUPERT, B.C., *Bentwood Feast Dish*, 1997, yellow cedar wood, pāua shell, and operculum, 7.75 x 16.25 x 10 in (19.7 x 41.3 x 25.4 cm), signed with artist's initials and dated: "DY / 97".

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

Provenance: Private Collection, Toronto.

This elaborately carved, bulging *Bentwood Feast Dish* showcases consummate formline design. The front features a Waasgo with inlaid operculum teeth and a whale positioned between its ears. Each side is carved with formline representations of the Waasgo's dorsal fin and claws, while the back shows its tail, complete with a hawk face and a human figure reaching through the flukes. The dish is carved from a single piece of cedar that has been steamed, bent, and mounted on a base, very much in the traditional manner. The rim is lined with operculum inserts, and the eyes of the secondary figures are inlaid with shell.

Yeomans was first introduced to Northwest Coast art by his aunt, the well-known Haida carver and teacher, Freda Diesing. A true master of formline design, Yeomans's artwork can be found in the collections of the UBC Museum of Anthropology, the Canadian Museum of History, and YVR International Airport in Vancouver.

Sarah Raven with First Arts



**100 BILL REID (IJUWAS), O.B.C., R.C.A.** (1920-1998), HAIDA, *Frog Brooch*, 1971, cast testing 18 kt gold, 1.5 x 1.25 x 0.25 in (3.8 x 3.2 x 0.6 cm), 9 grams stamped: "18 kt"; (for the brooch), stamped: "14 kt" (for the pin), numbered: 27/100; inscribed indistinctly and dated: "71".

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

Provenance: Acquired c. 1979/1980 from the Museum of Anthropology at the University of British Columbia by the present Private Collection, Ontario.

This charming *Frog Brooch* beautifully blends traditional Haida form with mid-century modernist design. Celebrated for his ability to bridge Haida iconography with contemporary aesthetics, Bill Reid's jewellery and carvings are now highly sought after by collectors. Originally purchased from the UBC Museum of Anthropology gift shop, this limited-edition brooch is cast in 18kt yellow gold using the lost wax method. Though stamped 27/100, the exact number produced remains uncertain and may have been smaller. With its splayed limbs, stylized musculature, and wide, alert eyes, the frog figure captures a playful sense of motion and personality. It's also a lovely example of the artist's skill with Western goldsmithing techniques.

Sarah Raven with First Arts

**101 Haida Artist, Haida-Motif Panel Pipe, c. early 1830s, argillite, 2.5 x 9 x 1 in (6.3 x 22.9 x 2.5 cm).**

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

Provenance: Private Collection, British Columbia.

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

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

Steven C. Brown



**102 Haida Artist, Skidegate, Haida Gwaii, Model Totem Pole, c. 1880s-1900, argillite, 8.5 x 3 x 2.75 in (21.6 x 7.6 x 7 cm).**

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

Provenance: A Vancouver Collection.

This is an unusual argillite model pole that features a large sea lion finial over a bear figure eating a human. While it is not uncommon for an argillite pole to feature a naturalistic finial as the top figure, it is unusual for it to be the primary figure on a pole. The large sea lion on top of this pole is depicted in a quasi-naturalistic fashion that recalls argillite figural groups, particularly in the use of stippling to represent fur on the sea lion. The bear is depicted with large claws and teeth, in the grisly act of killing and eating a human.

Sarah Raven and Christopher W. Smith



**103 John Cross (1867-1939), Skidegate, Haida Gwaii, Model Totem Pole, c. 1920s, argillite, 8.25 x 2.25 x 2.5 in (21 x 5.7 x 6.3 cm), unsigned.**

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

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

This is a striking argillite pole that exemplifies strong design, naturalistic detail, and Haida narrative tradition. Best known for his poles in wood and argillite and for his silver carving, John Cross was also trained as a traditional tattooist. This pole depicts the story of the Lazy-Son-In-Law and features, from top: a bear, a whale biting its flukes, a human, and a Wasco devouring a whale. The careful symmetry, naturalistic musculature, and tightly interlocked figures reflect the artist's remarkable skill as both designer and carver. Examples of his work are held in museum collections around the world.

Sarah Raven with Christopher W. Smith



**104 Haida Artist, Hollow Back Model Totem Pole, c. 1900-1910, argillite, 9.75 x 3 x 2.25 in (24.8 x 7.6 x 5.7 cm), unsigned.**

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

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

This finely carved two-figure argillite model totem pole rests on a thick rectangular base with chamfered edges and has a subtly hollowed back. The lower figure, a robust bear with a broad snout and wide, toothy mouth, sits with its legs tucked beneath, leaning against a large, flat panel. Perched atop its ears is a second, smaller bear, its posture upright and composed. Cradled between its feet is an enigmatic sea creature, distinguished by textured skin and a modest dorsal fin.

Steven C. Brown with First Arts



## MIRIAM NANURLUQ QIYUK

Remarkably, all eight of Jessie Oonark's surviving children became artists; of her daughters, Nanurluq (usually known as Miriam Qiyuk) was one who devoted herself mostly to sculpture rather than graphic or textile art. She became, arguably, the preeminent female sculptor in Baker Lake. The theme of family is especially strong in this community, as the works of Qamani'tuaq sculptors such as Sevoga (Lots 49 and 80), Ikutaq (Lot 65), Arnasungaaq, Aqigaaq and others clearly attest. What makes Nanurluq's work distinctive is perhaps best shown by comparing this masterful *Family Gathering* with Peter Sevoga's similarly brilliant *Family Group* (Lot 49). In Sevoga's group, everyone is fully clothed; this adds bulk and weight to the tight composition. Huddled together, they seem to be welcoming others to join them. In contrast, in Nanurluq's low-slung composition, the family is seated and seems completely relaxed; it's probably an indoor gathering, with only one figure wearing outdoor clothing.

As is typical with her work, Nanurluq's *Family Gathering* looks and feels like an intensely personal image. We just know it depicts Nanurluq's own family, adults and kiddies happily posing together. We just love the way the clothed figure snuggles up against the shoulder of one of the mothers; it's as if they have just come inside and are eager to join in for a family photo. Furthermore, this lively and charming composition, so full of affection, can be enjoyed from both sides.



**105 MIRIAM NANURLUQ QIYUK** (1933-2016), QAMANI'TUAQ (BAKER LAKE), *Family Gathering*, 1975, stone, 5.75 x 10.75 x 3.75 in (14.6 x 27.3 x 9.5 cm), signed: "ᑎᓴᑦ" and dated: "1975".  
ESTIMATE: \$8,000 / \$12,000  
Provenance: Private Collection, Canada; A Toronto Collection.



**106 JOHN PANGNARK** (1920-1980), ARVIAT (ESKIMO POINT), *Figure*, early 1970s, stone, 5.5 x 6.75 x 3 in (14 x 17.1 x 7.6 cm), signed: "ᑎᓴᑦ".

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

Provenance: Private Collection, Nova Scotia.

Although created by a supposed "minimalist," the works of John Pangnark are surprisingly complex. While at first glance some might appear to be found objects made human with the addition of simplified facial slits, they are anything but. *Figure*, like all the best works by the artist, is a subtle combination of crisp outline and sensuously curvilinear form. Here we quickly perceive a human figure, perhaps crouching, looking off into the distance. There is a profound gentleness to the sculpture despite the hardness and heft of the stone. Again, as with the best of his creations, Pangnark's *Figure* is not only a joy to look at but also to caress with one's hands. Superb.

**107 GEORGE ARLUK** (1949-2023), ARVIAT (ESKIMO POINT), *Figural Group*, c. mid 1970s, stone, 7.5 x 9.5 x 3 in (19.1 x 24.1 x 7.6 cm), signed: "ᑎᓴᑦ".

ESTIMATE: \$700 / \$1,000

Provenance: Private Collection, Toronto.

Arlook was so prolific towards the end of his career that we tend to forget just how revolutionary he was as a young artist. Arlook began carving at an early age and was heavily influenced by elder Kivalliq artists such as John Tiktak, John Pangnark, and Lucy Tasseor in the 1960s and early 1970s. Arlook was somehow able to combine the minimalist abstraction of the period with a more "modern" conceptual abstraction, creating a body of work reflecting both his cultural roots and innovative vision. *Figural Group* is a gorgeous sculpture carved by an artist at the top of his game.





**108 KWAKWAKA'WAKW ARTIST, Model Totem Pole, c. 1890-1910, wood and pigment, 49.25 x 20.5 x 7.75 (125.1 cm x 52.1 x 19.7 cm), unsigned.**

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

Provenance: Alaska on Madison, New York, NY; Acquired from the above by the Present Private Collection, 21 July 2001, as "Tlingit Totem, c. 1890-1900".

This is a very large and eccentric Kwakwaka'wakw model pole that features, from top: a figure wearing a sun mask, K'enk'u, [1] a squatting human, Thunderbird, Sisiutl, a bear holding a copper, and a toothed, bear-like head. This older Kwakwaka'wakw pole is unusual for its number of pegged-in appendages, including the rays of the sun mask, K'enk'u's beak, and the serpent bodies of the Sisiutl.

One of the most striking features of this model pole is the beak of the K'enk'u, a rare figure which the U'mista Cultural Society describes as "a supernatural crane-like bird that is often mistaken as a Huxwhukw." [2] The large, horn-like protrusion on the top of the beak differentiates it from the plain, straight beak of the Huxwhukw. Based on stylistic similarities to other known Kwakwaka'wakw makers such as George Nelson (1884-1969), [3] this model pole may originate from the community of Quatsino, BC.

Christopher W. Smith

1. Thanks to Karen Duffek for assistance in identifying this figure.

2. K'enk'u: Supernatural Crane-like Bird. <https://umistapotlatch.ca/objets-objects/index-eng.php?object=80.01.025&nojs=true>. Accessed 30 March 2025.

3. See Lot 58, this sale.



**109 NUU-CHAH-NULTH ARTIST, Model Totem Pole, c. 1915, wood and paint, 23 x 4 x 4 in (58.4 x 10.2 x 10.2 cm), unsigned.**

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

Provenance: A Vancouver Collection.

From top to bottom, the figures on this model totem pole appear in a striking sequence: a human, a wolf, an inverted whale, and finally a fourth face that is humanlike but not quite a match for the one at the top. Given the central role of whaling in Nuu-chah-nulth culture and the placement of the whale figure directly above, it's plausible that the bottom face represents not a person, but a whaling captain's mask. The composition is compact and deliberate, with figures tightly stacked in a rhythmic vertical flow. The colour palette is earthy and restrained: soft ochres, browns, muted red, and a cool blue used sparingly to provide contrast. Black outlines sharpen facial features, lending the figures an expressive animation.

First Arts with Christopher W. Smith



**110 ALFRED WESLEY (1865-1933), HAISLA (KITAMAAT), Model Totem Pole, c. 1920s, wood and paint, 20.75 x 2.75 x 3.25 in (52.7 x 7 x 8.3 cm), unsigned.**

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

Provenance: A Vancouver Collection.

Alfred Wesley was a maker of complex model poles who combined visual elements from Haisla and Haida traditions. Wesley was married to a Haida woman and lived in Haida Gwaii for a year, where he apparently learned to carve, before returning to Kitamaat, BC. [1] Wesley has become an influential historic artist for contemporary Haisla carvers such as Henry Robertson (1934-2016) and Lyle Wilson (1955-). This pole depicts an inverse dogfish or shark with its body and multiple fins rising up to a Raven figure resting on its caudal fin. Human faces appear on the caudal and dorsal fins of the shark.

Sarah Raven and Christopher W. Smith

**111 JIMMY JOHN (1876-1987), MOWACHAHT (NUU-CHAH-NULTH), Model Totem Pole, c. 1950s, wood and pigment, 11.75 x 3 x 3 in (29.8 x 7.6 x 7.6 cm), unsigned.**

ESTIMATE: \$800 / \$1,200

Provenance: A Vancouver Collection.

Mowachaht artist Jimmy John lived and worked as a carver on the Northwest Coast for nearly all of the 20th century. This pole is a transitional style between his brightly painted earlier poles and his later chip-carving style that used only red and black or eliminated paint altogether. This pole depicts a pair of humans wearing wolf headdresses and robes, the bottom figure also holding a grouse mask. Interestingly, this bottom figure may be a self-portrait of the artist himself, who posed for a postcard with a similar headdress and Grouse Mask (see Lot 68, this sale for the Grouse Mask and postcard).

Sarah Raven and Christopher W. Smith





**112 HAIDA ARTIST, Bracelet with American Eagle Motif**, c. 1880s, carved and engraved hammered coin silver, 22 g, interior circumference: 7 in (17.8 cm), overall: 1.5 x 2 x 2.5 in (3.8 x 5.1 x 6.3 cm).

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

Provenance: Ex Collection of Jeff and Jane Harris, North Vancouver BC; A Vancouver Collection.

While metal adornments have a long history on the Northwest Coast; the 1858 Fraser Canyon gold rush brought thousands of immigrants – and their silver dollars – west. These coins were hammered into bands and engraved with decorative designs. While crest images were often adopted as designs, Euro-American imagery quickly became popular, reflecting a savvy, if complicated, response to settler demand. Among the most enduring Western motifs utilized was the American Eagle or The Great Seal of the United States, which is pictured here, wings outstretched, arrows in one claw, olive branch in the other.

First Arts with Christopher W. Smith



**113 HAIDA ARTIST, Bracelet with Hybrid Beast Motif**, c. 1880s, carved and engraved hammered coin silver, 21 g, interior circumference: 7 in (17.8 cm), (with later added secondary clasp: 5.75 in (14.6 cm), overall: 1.5 x 2.75 x 2 in (3.8 x 7 x 5.1 cm).

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

Provenance: Ex Collection of Jeff and Jane Harris, North Vancouver BC; A Vancouver Collection.

As mentioned in Lot 112, the 1850s gold rush brought settlers – and their silver dollars – to the Northwest Coast. Local artists transformed those coins into engraved bracelets that increasingly featured Euro-American imagery. This bracelet presents an unfamiliar hybrid: a figure with a scaled, fish-like torso, outstretched wings, and a broad tail. Its upright head adornments are, perhaps, a stylized interpretation of a judge's wig. The hooked nose resembles a beak and at its neck sits a prominent bow tie, deliberately carved, its meaning elusive. Is this a portrait made in honour or in jest? Could this be an example of Haida nautical imagery, echoing the masthead figures seen on ships of the time? The fun lies in this ambiguity; the pleasure is in pondering the image.

First Arts with Christopher W. Smith



**114 NUU-CHAH-NULTH ARTIST, Basketry Woven Macallan Whisky Bottle**, c. 1920, glass bottle, tin cap, natural and dyed grass, and cedar bark, 10.25 x 4.25 x 2.75 in (26 x 10.8 x 7 cm).

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

Provenance: A Vancouver Collection.

The present work is an inventive and finely crafted Nuu-chah-nulth basketry bottle, twined over a repurposed Macallan whiskey bottle using natural and dyed grasses with cedar bark. A snugly woven lid cleverly conceals the metal cap, blending utility with refined craftsmanship. The body showcases intricate wrapped twining, with two bold bands of crossed warp twining at the centre, and alternating patterns near the base and neck that animate the surface. Dyed grasses form vibrant, interwoven motifs of coastal life, including a whaling scene, whales, seaweed, and birds, each rendered with rhythmic detail and a keen eye for natural movement.

Sarah Raven



**115 JOHN ATTOK (1906-1980), ARVIAT (ESKIMO POINT), Standing Hunter**, late 1960s, whale bone, and antler, 6.25 x 4.5 x 3.25 in (15.9 x 11.4 x 8.3 cm), unsigned; inscribed with registration number [?] in ink, "20399"; given to the maker to the affixed igloo tag: "Eskimo Point / OTTUK / 20399".

ESTIMATE: \$800 / \$1,200

Provenance: An Ottawa Collection.

Born in 1906, John Attok was one of the oldest carvers in Arviat. Born on the Hudson Bay coast, he began carving in Whale Cove in the early 1960s. Two fine stone sculptures by Attok from the late 1960s were included in the famous *Sculpture/Inuit* exhibition of 1971-73 (cats. 103, 288), but he also enjoyed carving more whimsical works in antler and bone, and he continued carving until his eyesight failed in the early 1970s. This incredibly endearing *Standing Hunter* reminds us of a similarly refined work by Attok which graces the cover of the 1982 WAG *Eskimo Point/Arviat* catalogue. We wonder whether our "hunter" is not actually a young boy practising to be one!



**116 LUKE ANOWTALIK (1932-2006), ARVIAT (ESKIMO POINT), People Admiring a Bird**, early 1980s, antler, 3 x 7 x 6 in (7.6 x 17.8 x 15.2 cm), signed: "L Anowtalik".

ESTIMATE: \$700 / \$1,000

Provenance: An Ottawa Private Collection.

While Luke Anowtalik is perhaps best known as a stone sculptor, many of our favourite works by the artist are his caribou antler compositions. As a member of the Ahiarmiut (inland Caribou Inuit), Anowtalik had a natural affinity to the animal, but clearly the varied shapes and carvability of caribou antler also seem to allow his imagination to run free. Unlike his monolithic stone works, Anowtalik's antler sculptures are almost always constructed of numerous elements joined together in various ways. We wonder whether this charming scene depicts the small crowd admiring the first bird of spring, or a bird spirit. Delightful!



**117 HISTORIC PERIOD INUIT OR POSSIBLY THULE CULTURE MAKERS, Implements and Amulets**, c. 19th century or earlier, ivory, bone, and pigment, largest: 2 x 0.75 x 0.5 in (5.1 x 1.9 x 1.3 cm).

ESTIMATE: \$400 / \$600

Provenance: Inuit Gallery of Eskimo Art, Toronto; Estate of John Bell. John Bell was employed for many years at the Inuit Gallery of Eskimo Art (Isaacs/Inuit Gallery), Toronto.

In the 1970s and 1980s the Inuit Gallery held period sales of prehistoric and Historic era artifacts of many types, from Arctic Canada, Alaska, and Greenland. A few were illustrated in the accompanying catalogues, but the great majority were not. This small group of artifacts was likely purchased by John Bell from these sales over the years. These pieces are likely: an ivory needle case with abstract decoration; a bone dogsled harness toggle; an ivory amulet or charm in the form of a serving platter (Alaska?); and an ivory fish lure or amulet.

## THE FIRST ARTS TEAM

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



**Ingo Hessel** began working at the federal government's Canadian Inuit Art Information Centre in 1983. He has authored several books and museum exhibition catalogues including the landmark *Inuit Art: An Introduction* and has lectured and taught university courses. Ingo has held curatorial appointments in Toronto and Phoenix, co-curated the AGO exhibition *Inuit Modern*, and has conducted numerous research trips to the Arctic. Ingo curated catalogued auctions of Inuit & First Nations art at Walker's Auctions from 2011 to 2018 before founding First Arts.  
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**Nadine Di Monte**, a graduate in Art History from Queen's University, is a specialist in Inuit & First Nations art as well as Canadian art. She worked for five years at Waddington's Auctioneers and Appraisers, then three years for the Alan Klinkhoff Gallery in Toronto, before assuming her position as Director of First Arts in 2019

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

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

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

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## OUR CONSULTANTS

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

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**Steven Clay Brown** served as Curator of Northwest Coast Art at the Seattle Art Museum from 1990 to 2000 and has taught classes in NW Coast art for universities and colleges in Washington and Alaska. He is the author of several books in the field including *The Spirit Within* (1995), *Native Visions* (1998), and *Spirits of the Water* (2000) as well as numerous articles and essays in various anthologies and periodicals.

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

**Sarah Raven** lives in Vancouver and works with First Nations communities in Alberta and B.C. as a researcher and repatriation specialist. She holds an M.A. in Anthropology from the University of British Columbia, a B.A. in Anthropology from UBC, and an associate degree in Indigenous Studies from Langara College. Previous work with MOA was spent conducting interviews and research for The Fabric of our Land exhibition showcasing textiles, knowledge, and stories from Salish weavers.

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# First Arts

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7. Immediately after the purchase of a lot, the buyer shall pay or undertake to the satisfaction of the auctioneer with respect to payment of the whole or any part of the purchase price requested by the auctioneer, failing which the auctioneer in his sole discretion may cancel the sale, with or without re-offering the item for sale. You must pay for a lot in the currency of the sale.

8. You will not own the lot and ownership of the lot will not pass to you until:

(i) We have confirmed that you have met all bidder identification and registration procedures; and

(ii) We have received full, clear and unequivocal payment of all amounts due, even in circumstances where we have released the lot to you.

9. Transferring risk to you:

(a) The risk in and responsibility for the lot will transfer to you from whichever is the earlier of the following:

(i) When the lot comes into your physical possession or that of any person or carrier you authorise to take possession of the lot; or

(ii) When you collect the lot if collection is permitted.

(b) The lot is at your risk if you choose to exercise any right you may have to cancel the contract for the purchase of the lot. You are responsible for insuring the lot against loss or damage until it is returned to us.

10. Lots are sold "AS IS", in the condition they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by First Arts Premiers Inc. or by the seller. Any reference to condition in the catalogue or in a condition report will not amount to a full description of condition, and images may not always show the condition of a lot clearly. Any description issued by the auctioneer of an article to be sold is subject to variation to be posted on line and/or announced via email prior to the time of sale. Colours may look different in the catalogue or on the screen compared to how they look on physical inspection. Condition reports may be available to help you evaluate the condition of a lot. First Arts will endeavour to disclose any flaws, damage or repairs that are immediately apparent but First Arts cannot be held responsible for any inherent flaws or previous repairs that are not visible. Condition reports are provided free of charge as a courtesy to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration, or adaptation because our staff members are not professional restorers or conservators. For that reason, they

are not an alternative to taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any condition report.

11. The purchase price is the total of the following amounts:

(i) The hammer price and the buyer's premium;

(ii) Unless exempted by law, the buyer is required to pay 13% HST (Harmonized Sales Tax) on the hammer price and buyer's premium, except for purchases directly exported from Canada. In the case where Canadian purchases are shipped out of the province of Ontario, the HST or GST is charged based on the tax status of that province or territory.

You must pay for a Lot in the currency of the sale.

***Please contact First Arts Premiers Inc. for any questions relating to payments.***

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### WAIVER

No failure or delay to exercise any right or remedy provided under these Terms and Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

### GLOSSARY

#### As Is

First Arts Premiers Inc. offers all property "as is," meaning that the property is sold with any possible existing faults or imperfections. Condition reports will be provided as a courtesy and First Arts will endeavour to disclose any flaws, damage or repairs which are immediately apparent, but First Arts cannot be held responsible for any inherent flaws or previous repairs which are not visible.

#### The Auctioneer

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

#### Registered Bidder

A Registered Bidder is a bidder who has fully completed the registration process, provided the required information to the Auction House and has been assigned a unique paddle number for the

purpose of bidding on Lots in a live or online auction.

#### Bid

The amount a prospective buyer or their agent signals the auctioneer that the buyer would pay to purchase the lot during bidding.

#### Lot

An item or items to be offered for sale at an auction.

#### Hammer Price

The Hammer Price is the price at which the Auctioneer has sold the Lot to the Buyer, net of any prevailing Buyer's Premium and any applicable taxes.

#### Buyer's Premium

The Buyer's Premium is the additional amount paid by the Buyer to First Arts Premiers Inc. on the purchase of a Lot. It is calculated on the Hammer Price at a rate of 20% for Live Auctions and 20% for Online-Only Auctions.

#### Consignor (Seller)

The Consignor is the person or entity named in the Consignment Agreement as the source from which the Property or Lot has been received for auction.

#### Live and Online Auctions

These Terms and Conditions of Business apply to all Live and Online auction sales conducted by the Auction House. For the purposes of online auctions, all references to the Auctioneer shall mean the Auction House.

#### Reserve

The confidential minimum price for the sale of the Lot, agreed to between the Consignor and the Auction House.

### SALES TAX

The Federal and Provincial sales and excise taxes applicable in the jurisdiction of sale of the Lot. Unless exempted by law, the buyer is required to pay the prevailing HST (Harmonized Sales Tax) rate for the province of Ontario on the hammer price and buyer's premium. Lots professionally shipped out of the province of Ontario are subject to GST or the prevailing HST rates per province or territory. Purchases being exported from Canada are exempt from Canadian taxes but the Buyer is responsible for any import taxes or duties that may be incurred upon import.

### CONTRACT OF SALE

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

**Commencing with this Spring 2025 live auction, First Arts will be transitioning away from credit cards as a method of payment. Instead, we will be accepting payments via electronic transfer, cheque, wire transfer, cash, and similar methods. As part of this transition, we have adjusted our maximum credit card payment to \$5,000.00 per invoice.**

**For added flexibility, we offer individually tailored payment plans designed to accommodate your needs. If you would like to explore a timed payment plan, please don't hesitate to reach out to Ashley Cook at [billing@firstarts.ca](mailto:billing@firstarts.ca) or 416-360-7600 ext. 222.**

**We thank you for your understanding.**

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