

INUIT & FIRST NATIONS ART

November 30, 2021, Toronto



FirstArts



First Arts

INUIT & FIRST NATIONS ART AUCTION

TUESDAY, NOVEMBER 30TH, 2021 at 7pm EST

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

PREVIEWS

Friday, Nov. 26 10am – 5pm
Saturday, Nov. 27 10am – 5pm
Sunday, Nov. 28 10am – 5pm
Monday, Nov. 29 10am – 5pm
Tuesday, Nov. 30 10am – 3pm

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

All lots may be viewed online on our website: [FirstArts.ca](https://www.FirstArts.ca)

ABSENTEE AND PHONE BIDDING

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

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BUYER'S PREMIUM: 20%

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

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Introduction

We at First Arts are pleased to present our Fall 2021 auction of Inuit & First Nations Art. In the past several months we have been offered treasures from collections across North America, and we are proud to offer you a richly varied group of works that we are certain will delight you.

Each new auction season is somewhat of a surprise, even to us; it is always exciting to see the collection take shape. This season began with a bang. Our first major acquisition, from the collection of the late renowned Canadian art historian and critic Paul Duval, is featured on our catalogue's cover: *Howling Transforming Spirit* is one of Kiugak Ashoona's greatest masterpieces. Another early acquisition, also from a Toronto private collection, is Isa Smiler's *Mother and Three Children*, an impressive and unusual example of this early Inukjuak theme. From an American private collection we are honoured to present Kenojuak Ashevak's iconic first print, *Rabbit Eating Seaweed*, the work that launched her long and brilliant career.

Other highlights from our Inuit collection feature impressive and sometimes rare sculptures, prints, and drawings by artists such as Osuitok Ipeelee, John Kavik, Joe Talirunili, John Pangnark, Sheouak Petaulassie, Kiakshuk, Parr, Lucy Tasseor, Mary Iqiqiq Sorosiluk, Kenojuak Ashevak, Barnabus Arnasungaaq, Qaqaq Ashoona, and Niviaqsi.

Highlights from our Northwest Coast collection include two exceptional and elegant works, *Feast Dish* and *Feast Bowl*, each dating from the early 1800s; an interesting and stately Kaigani Haida *House Model* c. 1900; a classic, powerful Tsimshian *Speaker's Staff* from c. 1830-1850; a fine collection of argillite works including two outstanding figural compositions; excellent wood model totems including a large example by Charlie James, and more. We are also proud to present a selection of outstanding works by contemporary Northwest Coast artists including Isabel Rorick, Joe David, Robert Davidson, Preston Singletary, Ken Humpherville and others.

It is also our privilege this season to present a truly sensational selection of historical Eastern Woodlands, Great Lakes, Plains and Plateau art works, largely masterpieces of beadwork, including a superb Penobscot *Chief's Collar and Cuffs*; a spectacular *Octopus Bag*; a fine Cree *Pad Saddle*; a beautiful Cree *Firebag*; a lovely Ojibwe *Bandolier Bag* and more. We have also been entrusted with a number of fine works by Norval Morrisseau including the monumental *Mother and Child* from 1980, as well as the luminous canvas *The Discussion* by Cecil Youngfox.

We very much look forward to setting up our preview exhibition, which promises to be dazzling. It is our hope that with Ontario's newly relaxed COVID-19 restrictions, and as travel and gatherings return, you will once again be able to join us at our previews. In any case, we will continue to enhance our online preview experience for your convenience and your pleasure.

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First Arts

Each season it is an important task to acknowledge the many individuals who assisted us in preparation for this season's offering. This small typeface does not begin to convey the extent of our gratitude!

First, this catalogue would not have been possible without the extraordinary talent and patience of the Heliographics photography and design team, Dieter Hessel and Colleen Clancey. We need also to salute the formidable commitment of our affiliates at A.H. Wilkens, specifically their principals Andrea Zeifman and Andrew Wilkens, and their wonderful staff. And once again we would like to convey our appreciation to Steven Clay Brown for his expertise and research on Northwest Coast art, and for his informative and thoughtful essays on numerous works.

We wish to express our deepest gratitude to our growing community of consignors and collectors. We are so thankful to our consignors, who with intelligence and diligence assembled their remarkable collections of art and objects, and have now entrusted First Arts to find appreciative new stewards for the works. And we wish to convey our special thanks to the collectors and connoisseurs whose support and encouragement have granted us the opportunity to strive to realize our vision. Without doubt, we could not have achieved any of this without the confidence placed in us by those who share our passion.

Thank you and best wishes from the First Arts team: Ingo Hessel, Nadine Di Monte, Mark London, Pat Feheley, & Ashley Cook



1 UNIDENTIFIED INUIT ARTIST, *Spirit Boat*, probably early 1970s, antler, bone, string, and inlay, 5 x 4.75 x 2.75 in (12.7 x 12.1 x 7 cm), unsigned.

Estimate: \$800 / \$1,200

Provenance: An Ottawa Collection.

This little sculpture seems straightforward enough until we notice that its "rudder" is in fact the head of a polar bear. This gives the work a wonderfully magical, enigmatic quality that allows the viewer to sail into uncharted waters. The bear is in all likelihood a helping spirit that steers the traveler (possibly a shaman) on a spiritual voyage. Looking even more closely we see that the beautifully crafted boat contrasts with the more biomorphic shapes of the mast and sail; their shapes echo the amorphous shape of the base. Together these shapes create an overall dreamy atmosphere: is the boat sailing or flying? Despite its modest scale and unassuming aspect, this lovely carving possesses every bit as much spiritual power as many larger, flashier sculptures.

It is difficult to pin down an artist or even a community for this work. Kugaaruk (Pelly Bay) comes to mind as a possible community, and yet for some reason we think of artists such as Mariano Aupilardjuk or perhaps even a young Judas Ullulaq as possible artists.



2 UNIDENTIFIED MAKER, THULE CULTURE OR HISTORIC INUVIALUIT, *Comb Fragment*, c. A.D. 1200-1700 or slightly later, ivory, 4.25 x 1 x 0.2 in (10.8 x 2.5 x 0.5 cm).

Estimate: \$600 / \$900

Provenance: Found on Herschel Island, Yukon (Beaufort Sea) in the early 1960s, and gifted to the present Private Collection, Ottawa.

This beautiful object was found in the far western Canadian Arctic, on Herschel Island just off the coast of Yukon Territory, just east of the Alaska-Yukon border. While Herschel Island is now an uninhabited provincial park, it had been used by prehistoric peoples and Inuvialuit for thousands of years.

Thule Culture art is renowned for its elegantly fashioned tools and personal implements, simply but beautifully decorated with abstract symbolic designs. The best-known Thule comb, carved in the shape of a beautiful woman, with a similar engraved border pattern and overall shape, is in the collection of the Itsanitaq Museum (formerly Eskimo Museum) in Churchill, Manitoba (see references). Judging from the smoothness of the broken edge, this elegant comb fragment probably dates from the Thule period, though it may be a somewhat later (18th-19th century) Inuvialuit example closely following the Thule form and design tradition.



3 UNIDENTIFIED YUP'IK ARTIST, PROBABLY LOWER YUKON, ALASKA, *Walrus Effigy Snuff Box*, late 19th century, wood, ivory, and paint, 3 x 6 x 2.5 in (7.6 x 15.2 x 6.3 cm).

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

Provenance: An American Private Collection; Bonham's Auctions, San Francisco, December 2011, Lot 4111; A British Columbia Private Collection.

Tobacco use was quite common in southwest Alaska after about 1820, and the production of tobacco and snuff boxes was in full swing by mid-century. They became part of a flourishing tradition of decorated and sculptural box making in the region. Dorothy Jean Ray writes about this in her book *Aleut and Eskimo Art*: "The apex of wooden boxes as sculpture was reached in southwest Alaska during the nineteenth century. In no other area was there such exquisite workmanship and variety of forms and ornamentation. Some of the boxes were, in themselves, fine pieces of sculpture; some were foundations for the figure painter, and others, models of ingenious inlay techniques" [1]. This box in the form of a basking walrus, with its tight-fitting lid, stylized flippers, ivory studs, and painted designs is an outstanding example of its type.

1. Dorothy Jean Ray, *Aleut and Eskimo Art: Tradition and Innovation in South Alaska* (Seattle: University of Washington Press, 1981), p. 31.



4 UNIDENTIFIED YUP'IK ARTIST, SOUTHWEST ALASKA, *Janus Faced Doll*, probably mid-late 19th century, wood and metal inserts, 5.75 x 2 x 1.25 in (14.6 x 5.1 x 3.2 cm), measurements reflect dimensions without custom made metal stand; unsigned.

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

Provenance: An American Private Collection; Skinner Auctions, June 1993; Collection of Dan and Martha Albrecht, AZ; Walker's Auctions, November 2017, Lot 47; A British Columbia Collection.

The overall form of this doll is typical of the region, comprising a rounded head, slim neck, and a blocky upper torso. This doll's face is sensitively carved and remarkably elegant. Metal inserts, rather than the more usual ivory, form the eyes. A tiny hole just below the nose suggests that a nose ring might have once been attached. One aspect of this doll is unusual, however, in that a second, more simplified and crudely rendered face is carved on the back of the head.

5 **ANDY MIKI** (1918-1983), ARVIAT (ESKIMO POINT), *Fox*, 1972, antler, 6 x 1 x 6 in (15.2 x 2.5 x 15.2 cm), unsigned.

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

Provenance: Inuit Gallery of Vancouver; Private Collection, Toronto.

Exhibited and Published: *Core Inuit* (Vancouver: Inuit Gallery of Vancouver, 2002), cat. 18.

Although the tradition of antler carving is quite important in Arviat sculpture, Andy Miki used the material only rarely, preferring to carve his solitary animal figures out of stone. Here however, the artist took full advantage of the naturally occurring shapes of antler to carve a delicate and delightful fox, complete with an impressive tail (Miki's animal subjects are usually less easily identifiable). The tail actually helps to stabilize the forward-leaning figure, making it a useful as well as a visually pleasing appendage! See Norman Zepp's *Pure Vision* catalogue (cat. 16) for a very similar (but tail-less) stone *Fox* carved in the same year.



6 **MIRIAM NANURLUQ QIYUK** (1933-2016) QAMANI'TUAQ (BAKER LAKE), *Sleeping Couple with Young Child*, 1990s, stone, 1.75 x 9.25 x 4.25 in (4.4 x 23.5 x 10.8 cm), signed: "MARIAM QIYUK".

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

Provenance: Private Collection, Toronto.

Nanurluq became famous for her charming depictions of families in various configurations: mothers and children; families travelling in boats; long rows of figures posed as if for a family photo; and nude sleeping couples. The latter are surely among this artist's favourite and most endearing subjects. They express affection and the simple pleasure of togetherness rather than eroticism. (Having interviewed Nanurluq and her husband Silas Qiyuk together, we fondly recall how devoted the two were to each other.) Here, the couple shares their bed with a young child, as young parents often do. This subject matter is beautifully suited to Qiyuk's idiosyncratic penchant for carving horizontal rather than vertical compositions.



7 **MARC ALIKASWA** (1928-2008) ARVIAT (ESKIMO POINT), *Mother and Child*, c. 1990, stone, 14 x 7 x 5.5 in (35.6 x 17.8 x 14 cm), signed: "L ᐱᐱᐱᐱᐱ".

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

Provenance: An American Collection.

Originally from the Ennadai Lake area inland from Arviat, Alikaswa was considered to be the community's best drum dancer, and travelled south periodically to perform at festivals. Alikaswa is sometimes overlooked in the pantheon of Kivalliq Region art, perhaps because his sculptures tended to be quite small and unassuming. Yet Alikaswa carved his share of larger works, and most of these have an undeniable presence as well as an air of gravitas. *Mother and Child* is especially impressive when viewed in the round; the massive bulging shape of the hood is a truly bold sculptural statement. Outstanding.



8 **UNIDENTIFIED ARTIST**, QAMANI'TUAQ (BAKER LAKE) or ARVIAT (ESKIMO POINT), *Standing Woman*, early-mid 1960s, stone, 12.5 x 7.5 x 3 in (31.8 x 19.1 x 7.6 cm) measurements reflect dimensions without lucite base, apparently unsigned.

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

Provenance: A Montreal Private Collection; another Montreal Collection.

Based on the carving style and the woman's clothing style, we believe that this fine sculpture was probably made in Baker Lake, or possibly in Arviat. If indeed it was carved in Baker Lake, it probably hails from the early 1960s; we judge slightly later if it comes from Arviat. We hope to be able to identify the artist someday, for the work is a superb work of art, with a commanding sculptural presence. Carved in a hard stone with what must have been the simplest of tools, its slight imperfections only make us love it more. Terrific.



JOE TALIRUNILI



Joe Talirunili probably began carving in 1950 with the encouragement of James Houston. A lovely *Resting Caribou* from 1952 is attributed to Talirunili in Darlene Wight's *Early Masters* catalogue (p. 111) and may indeed be by him. Talirunili carved several caribou in the mid-late 1960s but they are not nearly as common as the artist's delightful owls. *Standing Caribou* is by far the largest and most impressive example we have seen; in fact it is among the largest and finest of any single figures, animal or human, that Talirunili carved in his twenty-five year career.

Standing Caribou is presented with the slightly wonky proportions that we have come to expect from Joe Talirunili's animal subjects - its body is rather long and its legs rather short - but the artist nonetheless carved it with considerable realism and attention to detail and finish. With its lovely head and beautifully carved antlers, *Standing Caribou* is a remarkably elegant and stately animal portrait. As an exemplar of Talirunili's unique brand of "folk art realism" it is every bit as important as one of Osuitok's great "stylized realism" caribou. Superb.



9 JOE TALIRUNILI (1893-1976), PUVIRNITUQ (POVUNGNITUK), *Standing Caribou*, 1968, stone and antler, 7.5 x 12 x 2.75 in (19.1 x 30.5 x 7 cm), signed in graphite and inscribed with disc number: "JOE E.9. 818"; dated 1968 to the accompanying igloo tag. Estimate: \$18,000 / \$28,000

Provenance: Purchased at the Hudson's Bay Store in Vancouver, December 1968; Waddington's, 23 April 2007, Lot 171; Acquired from the above by the present Private Collection, California.



10 POSSIBLY LEVI AMIDLAK (1931-1998/99), INUKJUAK (PORT HARRISON), *Totemic Composition with Bears and a Bird*, c. 1953-54, stone, ivory, and soap inlay, 10.5 x 5 x 2.75 in (26.7 x 12.7 x 7 cm), unsigned. Estimate: \$7,000 / \$10,000

Provenance: An Ottawa Collection.

As with the stunning *Totemic Composition with Bears, Otter and Seal*, also from c. 1953-54 (see First Arts Auction, July 2020, Lot 64), the artist of this fine sculpture is likely one of three Amidlaks listed in that catalogue. We feel that this work, although very similar to the above-mentioned work, is by a different hand but definitely from the same "school" (which in this case would be the same camp, led by the older Amidlak). Our hunch is that the artist here is Levi Amidlak, the talented son of Amidlak. This assumes that Levi is also the author of the fine *Head and Torso of a Bear* from c. 1952, in the Guild Collection (an attribution that is sometimes disputed). We feel the similarity between the two works is very strong [1].

Totem-style compositions were carved in the early 1950s (almost exclusively in Inukjuak), following the publication of James Houston's 1951 instructional publication *Sanajasak: Eskimo Handicrafts*, which included a fanciful drawing by Houston that conflated Inuit and Northwest Coast imagery. The booklet was quickly withdrawn but the charming if quirky imagery inspired by it persisted for a few years.

Totemic Composition with Bears and a Bird is one of the works that truly transcends the rather comical look of Houston's drawing. Like its cousin *Totemic Composition with Bears, Otter and Seal*, this impressive work is a sculpture of generous proportions, bold and original composition, and fine workmanship. Differences between the bear figures and heads mean that one side is not simply a mirror image of the other. The bears' charming whiskers and their dozens of inset teeth contrast nicely with the dark, luscious Inukjuak stone, and attest to the artist's attention to detail. And we love the way the bird sits sentinel atop the bears' heads.

1. See Canadian Guild of Crafts Quebec, *The Permanent Collection: Inuit Arts and Crafts: c. 1900-1980* (Montreal: CGCQ, 1980), cat. 18. Darlene Wight has done a lot of research trying to sort out the confusion between Amidlak, his son Levi Amidlak, and Samwillie Amidlak, but there is still work to be done (see the WAG *Early Masters* catalogue).



11 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., KINNGAIT (CAPE DORSET), *Untitled (Raven in Profile)*, c. 2003-04, ink and coloured pencil drawing on paper, on paper, 20.5 x 26 in (52.1 x 66 cm) signed: "P.04".

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

Provenance: Feheley Fine Arts, Toronto; Acquired from the above by the present Private Collection, Toronto.

The drawings of Kenojuak Ashevak have enchanted both national and international audiences since the late 1950s. Birds, Kenojuak's favourite subject, provided the artist with the opportunity for a fanciful conjuring of abstracted feathers that often surround the central image, as seen in this original drawing. The hand of the artist is fully evident both in the composition and in her signature strokes of black ink, which define the raven and provide a stepping off point for this composition. The stylized feathers, tipped with colour, swirl around the raven to create a vibrant and dynamic composition.



12 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., KINNGAIT (CAPE DORSET), *Untitled (Arctic Char)*, 2003-04, ink and coloured pencil on paper, 20.5 x 26 in (52.1 x 66 cm), signed: "P.04".

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

Provenance: Feheley Fine Arts, Toronto; Acquired from the above by the present Private Collection, Toronto.

Kenojuak Ashevak, at the age of seventy-eight, accepted a commission to design a stained-glass chapel window at Appleby College in Oakville, Ontario, a first for an Inuit artist. The image, spread across the three window openings, is a flowing composition of an owl and a fish amidst a swirling cacophony of flowers and shapes in deep rich colours. This drawing is stylistically reminiscent of the fish in that commission, while also following in a long line of depictions of fish in the artist's work. Kenojuak once said that her favourite bible story was the parable of the loaves and fishes which multiplied to feed everyone, something that would resonate with this first generation of Inuit artists who often faced starvation. This luscious drawing features a fish in a circular composition. The artist's signature intricate and detailed strokes of ink add a dynamic quality and contrast with the brilliant colours, echoing the brightly coloured underbelly of an Arctic Char.

KENOJUAK ASHEVAK



13 PARR (1893-1969) m., **PRINTMAKER: TIMOTHY OTTOCHIE** (1904-1982) KINNGAIT (CAPE DORSET), *Seal Hunter*, 1968 (1969 #19), stonecut print, 28/50, 23 x 16 in (58.4 x 40.6 cm), framed, sight.

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

Provenance: An Ottawa Collection.

Although Seal Hunter has much more of a conventional narrative focus than many of the artist's other works, Parr's characteristic direct approach to form is clearly present in this print. (The image may have been pulled from a larger composition by the artist, as was sometimes done in Cape Dorset – see Parr's drawing, Lot 104.) The colour and lack of texture on the body of the seal matches that of the harpoon, creating a sense of both contrast to and balance with the figure of the bent-over hunter. The printmaker Timothy Ottochie wisely chose to print the image on a half sheet, accentuating the verticality, and thus the drama, of the composition.

14 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., **PRINTMAKER: IYOLA KINGWATSIAK** (1933-2000) m., KINNGAIT (CAPE DORSET), *Birds Over the Sun*, 1960 (Dorset Series) stencil print, 38/50, 13 x 20 in (33 x 50.8 cm).

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

Provenance: Purchased in Kinngait (Cape Dorset), c. 1960 by an agent with the Department of Northern Affairs; Gifted by the above to the parents of the present Private Collection; by descent.

Printed in 1960, *Birds Over the Sun* ranks as one of the earliest examples that combines what would become two of Kenojuak's most recognizable motifs – birds and the sun – into a single, elegant image that represents the artist's poetic visual language at its most simplified. Compared to her other silhouetted images of this period, such as *Complex of Birds*, *Dream*, and *Vision in Autumn*, wherein the forms overlap and interconnect to create an abstract design, in *Birds Over the Sun* Kenojuak opts for a more pared-down scene. At the centre of the sheet, three silhouetted, black inked birds soar majestically in front of a warm sun that, in its mingled yellow and orange inks, seems to pulsate and shimmer with dazzling energy. *Birds Over the Sun* is one of the few prints referred to as the "[Cape] Dorset Series" (also called the Dorset Collection, the Northern Collection, or Northern Releases). These prints were not included in catalogued annual Cape Dorset print collections, and were therefore not sold in southern galleries. Rather, they were sold informally and locally to visitors through the West Baffin Eskimo Co-op and, as such, their appearance on the market is somewhat more rare than the annually issued prints.





15 UNIDENTIFIED HAIDA ARTIST, *Figure Group (Men and Bears)*, c. 1880-1900, argillite, 6.5 x 7 x 3.25 in (16.5 x 17.8 x 8.3 cm), unsigned.
 Estimate: \$15,000 / \$25,000
 Provenance: A British Columbia Collection.



Argillite had only limited use in indigenous Haida culture, but came into prominence with the advent of extensive Euro-American trade in the early second quarter of the nineteenth century. Argillite object types changed through the following decades as different types of carvings gained in popularity. Smoking pipes, eventually including highly complex panel pipes with extensive piercing, were the majority of objects created in the early decades of the trade, after which plates, platters, standing figures, model totem poles and other kinds of objects had their day.

By the 1880s, figure groups began to proliferate as a subject among argillite carvers of the time. Figure groups differ from the earlier panel pipes in that they usually include a flat base on which the group of characters is poised. Many carvers of such groups worked against the stiff, static nature of their stone medium and produced active sculptures, the figures caught as if by a camera lens in the acts of carrying on their existence. Here the bear and human images are not statically posed, but captured in movement, grasping one another in tense interaction. Significant piercing exists between the man and bear, and small bear and human figures populate the lower portion of the sculpture.

Steven C. Brown



Short enough to be a walking stick, and yet embellished with powerful imagery, this is more probably a form of speaker's staff. Speaker was a hereditary position that accompanied clan or family leaders and spoke to gatherings on behalf of the family heads. Speaking in this way entailed specialized traditional words and phrases unique to the ceremonial context. This elite language was known and understood only by the higher, secret ranks of Native society.

The carved image at the top of the staff most likely represents an important historical clan leader, a personage of mythical stature. The formline face on which he stands is impossible to identify based on appearance alone, but may represent a special location, perhaps an island or mountain top with mythical history and importance. The figure stands in classic totem pole posture, its arms and hands extended down toward its knees. The head has a mask-like rim about the face and a flattened back, a common feature of human representations. The face includes a nearly straight profile, exaggerated cheekbones, a flat nose, and a wide mouth, all classic Tsimshian sculptural characteristics.

Steven C. Brown

16 UNIDENTIFIED TSIMSHIAN ARTIST, *Speaker's Staff*, c. 1830-50, cedar with traces of polychrome, 38.75 x 2 x 1.25 in (98.4 x 5.1 x 3.2 cm), measurements reflect dimensions without the metal display stand
 Estimate: \$20,000 / \$30,000

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



Carved wooden food vessels are some of the most graceful objects made on the Northwest Coast, and this example is certainly one of those. The rectangular shape of this bowl is a traditional form; bowls were carved in sizes from small one-handers to two feet and more in length. An intriguing geometric design of parallel grooves appears at each corner of this bowl, which the late Bill Holm has said may be a skeuomorphic reference to the folded corners of Athabaskan birchbark vessels of related shape. Like most Northwest Coast vessels, the arched ends and swooping sides create a dynamic appearance in a wooden vessel. Red turban snail opercula inlaid in the wide, undercut rim appear in the finest examples, like this one. The design relief carved at each end is a formline face structure, but too general in form to be identifiable. The formlines themselves are relatively heavy in width and angular compared to some other examples. This suggests a period of origin in the second quarter of the nineteenth century.

Steven. C. Brown



17 UNIDENTIFIED TLINGIT OR TSIMSHIAN ARTIST, *Feast Bowl*, c. 1820-1850, carved and stained wood and operculum shells, 5.5 x 17.5 x 12.25 in (14 x 44.5 x 31.1 cm).

Estimate \$20,000 / \$30,000

Provenance: A British Columbia Collection.

18 UNIDENTIFIED HEILTSUK ARTIST, *Ceremonial Dance Mask*, c. 1880, carved and painted wood, 10.5 x 5.75 x 8.5 in (26.7 x 14.6 x 21.6 cm), inscribed in an unknown hand with a registration number [?], "905 80[?]7 904 / 317".

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

Provenance: Private Collection, British Columbia.



The identity of this mask in its ceremonial context is unknown, yet the skills of its carver are evident from every angle. All the bulges and hollows are knife-smoothed to a rounded finish, the only hard crease being between the lips. A row of holes in the upper lip indicates that a moustache once belonged there, made of a piece of hide, possibly of black bear, pegged in place. Holes along the top edge of the mask are harder to explain, though possibly being present to attach a shroud of some kind to cover the back of the wearer's head. The sagging eyebrows and low-set eyes give the mask a kind of startled or puzzled visage, probably related to the role of the mask in ceremonial performance.

Steven C. Brown



19 UNIDENTIFIED HAIDA ARTIST, *Panel Pipe*, c. 1870, argillite, 3.5 x 7.5 x 1 in (8.9 x 19.1 x 2.5 cm), unsigned. Estimate \$10,000 / \$15,000. Provenance: A British Columbia Collection.

Many of the first objects carved from argillite were tobacco pipes, created primarily for sale/trade to Euro-American sailors and traders. Northwest Coast peoples had taken up the habit of smoking soon after the arrival of Non-Native outsiders. Previously, Northern Northwest Coast groups had raised a unique strain of tobacco different from the *nicotiana rustica* and others that were the common trade tobaccos of the period. *Nicotiana multivalvis* was raised and tended in garden plots in major village sites on the northern coast, though just how the original seeds were brought there is unknown. This type of tobacco was not smoked but mixed with powdered lime (from burned clamshells) and chewed or held in the cheek like snuff. *Nicotiana multivalvis* is not native to the region and is an anthropogenic crop, meaning it requires cultivation to flourish and will not successfully reproduce by its own means. The last person to tend a tobacco garden on Haida Gwaii was an old lady in 1878, after which cultivation ceased and the plant became extinct on the coast.

Tobacco pipes made from argillite expanded from simple forms based on European types to become complex multi-figural sculptures with significant piercing between figures. This example features raven, bear, humans and other images grouped around a visible central pipe form. Carved figures occupy every side of the object, leaving no flat edge for vertical display. It is a true hand-held pipe sculpture. Design elements from the formline tradition are minimal in this pipe, and the style of design in general points to a third or fourth quarter of the nineteenth century origin.

Steven C. Brown



20 UNIDENTIFIED HAIDA ARTIST, *Platter*, c. 1870-90, argillite and ivory, 17.25 x 10.5 x 2.5 in (43.8 x 26.7 x 6.3 cm), measurements reflect dimensions without custom made metal stand, unsigned. Estimate: \$10,000 / \$15,000. Provenance: A Montreal Collection.

Argillite plates, platters, and bowls, some made with elaborate pedestals and lids, became popular articles of trade in the middle of the nineteenth century. For the sake of distinction, a plate would be round and often quite shallow, with relief-carved formline design on the inner surface and a flattened center on the back to give it stability. A shallow oval form would be a platter, with otherwise similar characteristics to a plate. Some, like the subject example, include a three-dimensional figure carved within the depth of the vessel from the same piece of argillite. A frog appears thus in the subject platter. Often the wide, flat rim is inlaid with either abalone shell or ivory pieces cut to various shapes. Such plates, platters, and bowls were not made for use as food dishes, but for display only. These objects required a very large piece of argillite to begin with. To carve such elegant, symmetrical shapes out of random pieces of stone called for major effort and large source material. For these reasons and others large objects of this type are seldom if ever made today.

Steven C. Brown



21 **KIUGAK (KIAWAK) ASHOONA, O.C., R.C.A.** (1933-2014) m., KINNGAIT (CAPE DORSET), *Howling Transforming Spirit*, 1963, stone, 8.25 x 8 x 5.5 in (21 x 20.3 x 14 cm), unsigned.
 Estimate: \$25,000 / \$35,000
 Provenance: Ex Collection of Mr. Paul Duval, Toronto. Paul Duval was a distinguished art critic, journalist, and author, recognized as a leading authority on Canadian art. Duval described modern Inuit art as "an almost miraculous flowering" in his introduction to the TD Bank Collection catalogue of 1972.
 Published: George Swinton, *Sculpture of Inuit*, (Toronto: McClelland & Stewart, 1972, revised 1992), figs. 31 and 482.

Howling *Transforming Spirit* is undoubtedly one of Kiugak Ashoona's greatest masterpieces. Chronologically it is situated between two other masterworks by the artist, *Howling Spirit (Tornrak)* and *Its Young* from 1962, and the *Untitled (Spirits)* from 1964 in the MMFA collection. Arguably these three works constitute the epitome of the Cape Dorset "spirit sculpture" style from one of the most fertile periods of Kinngait art: the early 1960s. *Howling Transforming Spirit* is both meticulously carved and visually compelling. It is difficult not to be transfixed by the figure's astonishing double visage. The bestial but relatively placid lower face has a decidedly gargoyle-like appearance; both it and the ferociously snarling upper face were probably inspired by carvings the artist saw adorning the Parliament Buildings in Ottawa in 1959 (he went on to create at least three carvings of lions over the years) [1]. Kiugak has brilliantly incorporated this "borrowed" imagery to create one of the most powerful spirit images we have ever seen.

Kiugak Ashoona (still often referred to as Kiawak), was one of Pitseolak's artistically gifted children, and made his first carving in 1947 at the age of fourteen. He believed himself to have been the first carver to sell a work to James Houston upon his arrival in Cape Dorset in 1951. Kiugak remained active as a carver his entire life and is considered by many to have been Osuitok Ipeelee's chief rival as a Cape Dorset stone sculptor. Much of Kiugak's work is inspired by stories of shamanism; the father of his first wife Punisti was Kiakshuk, a renowned artist and, locally, an even more renowned and powerful shaman:

Kiakshuk would tell stories about what he saw. He was very excited when wolves ate him down to his bones. He knew all the ways the wolves would eat him. Sometimes I would wake up at night and hear when the wolves were eating him. Sometimes my mother would hear it too. He was the most powerful shaman of all the Inuit. He was a very good shaman [2].

Darlene Wight notes that Kiugak's "spirit" sculptures often have partial human bodies, so it could be argued that some of them represent transforming shamans [3]. The body of *Howling Transforming Spirit* certainly has human attributes, although its limbs are strongly contorted. Kiugak's best known sculpture of this type is *Howling Spirit (Tornrak)* and *Its Young* from 1962, largely because it graced the cover of the famous 1971 *Sculpture/Inuit* exhibition catalogue cover. After many years, the work was exhibited again, this time in the 2010 Winnipeg Art Gallery solo exhibition catalogue *Kiugak Ashoona*. Other contemporaneous and notable spirit sculptures by Kiugak are an untitled work in the Montreal Museum of Fine Arts collection, and the *Bird and Animal Head Cluster* in the Sarick Collection at the AGO. These latter two sculptures are probably the closest stylistically and thematically to *Howling Transforming Spirit* (see references to all of these works online).

1.1. Darlene Wight, *Kiugak Ashoona* (WAG solo exhibition catalogue, 2010), pp. 18-19.

2. Ibid. p. 13. An excerpt from artist interviews conducted by Darlene Wight in 2008.

3. Ibid., p. 11.

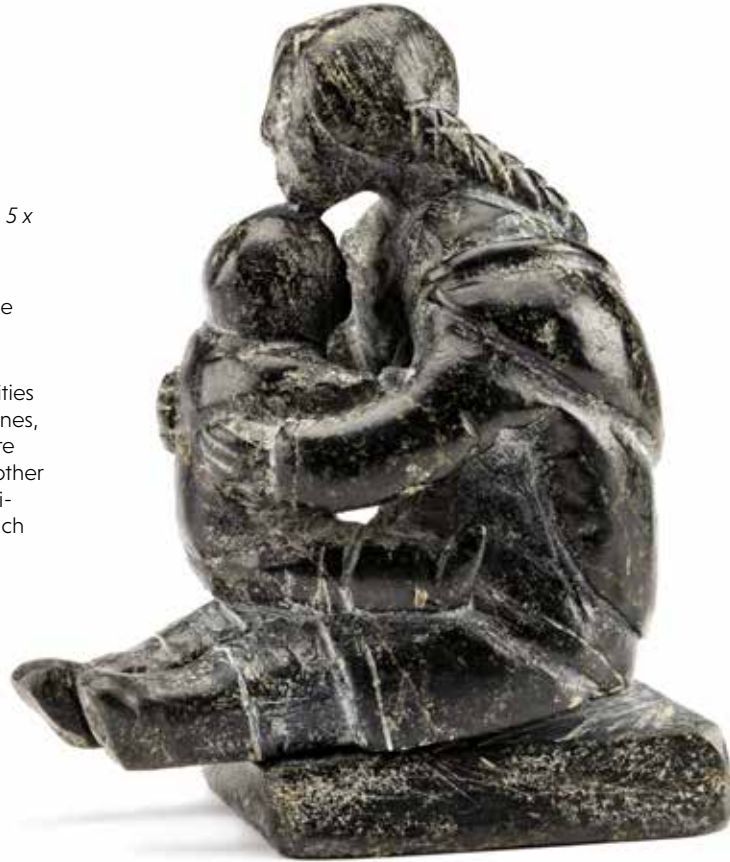


22 **ENNUTSIK** (1893-1976) m., IQALUIT (FROBISHER BAY), *Grandmother With Child*, late 1950s or early 1960s stone, 5 x 3.75 x 2.5 in (12.7 x 9.5 x 6.3 cm), unsigned.

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

Provenance: Feheley Fine Arts, Toronto; Acquired from the above by the present Private Collection, Toronto.

While Ennutsiak's best known works often feature large groups of people gathered together for communal activities such as flensing, bible study, and particularly birthing scenes, he seems to have been at his best when focusing on more intimate subjects. This captivating depiction of a grandmother embracing her young grandchild radiates profound sensitivity. One marvels at how the artist was able to convey such emotion using only the most rudimentary tools.



23 **AQJANGAJUK (AXANGAYU) SHAA, R.C.A.** (1937-2019) m., KINNGAIT (CAPE DORSET), *Seated Woman*, early 1960s, stone, 6 x 5 x 6 in (15.2 x 12.7 x 15.2 cm), unsigned.

Estimate: \$1,800 / \$2,200

Provenance: A Montreal Collection.

In his later years, Aqjangajuk focused primarily on dynamic and whimsical depictions of drummers, bears, and walrus poised in all manner of precarious positions. His works from the late 1950s and 1960s, however, are generally less fanciful and grounded on a keen observation of daily camp life. This lovely woman is a classic example of early sixties Kinngait sculpture, created just as the community was beginning to work with the newly discovered jade-like serpentinite stone.



24 **CHARLIE EPOO** (1913-1985) INUKJUAK (PORT HARRISON), *Mother and Child*, c. late 1950s, stone, 8.5 x 5.5 x 7 in (21.6 x 14 x 17.8 cm), unsigned.

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

Provenance: Private Collection, Toronto.

This striking depiction of a kneeling *Mother and Child* by Epoo sits comfortably within the pantheon of "massive" mother & child sculptures popular in Inukjuak throughout the 1950s. These Madonna-like figures represent some of the finest sculptures to hail from Nunavik during a seminal decade. Epoo's sculpture is dominated by the expressionistic, almost mask-like face of the mother; it's a remarkable visage that seems to speak of suffering, stoicism, and strength.



25 **JOHANESE KALLUK** (1940-1974) KANGIQTUGAAPIK (CLYDE RIVER), *Mother and Child*, c. 1967-68, stone, 6.5 x 6 x 5.5 in (16.5 x 15.2 x 14 cm), signed in syllabics and inscribed with disc number, "ᐱᐱᐱᐱ / ᐱᐱ / E-5-346".

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

Provenance: An Ontario Private Collection, purchased directly from the artist; Walker's Auctions, November 2016, Lot 196; Private Collection, Toronto.

Kangiqtugaapik (Clyde River) was somewhat slower than other communities in ramping up artistic production, becoming active only in the mid 1960s. As such, it is not unreasonable to compare these early Clyde pieces with those produced in Nunavik a decade earlier. Indeed there are numerous details in this wonderful *Mother & Child* that remind us of the best of Salluit sculptures produced a decade earlier. This is particularly evident in the overall monumentality of the sculpture (despite its relatively modest size), and the drapery-like folds of the woman's clothing that indicate that she is wearing a dress under her amautiq.



NORVAL MORRISSEAU

26 **NORVAL MORRISSEAU, C.M. (1931-2007)** ANISHINAABE (OJIBWE), *Mother and Child*, c. 1980, acrylic on canvas, 52 x 50 in (132.1 x 127 cm), framed, sight, signed: "ᑎᑭᑦᑲᑦᑲᑦᑲᑦ"; inscribed in blue ink in an unknown hand, verso, "N.J. [?]; titled to the accompanying invoice.

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

Provenance: Acquired January 1980 by the present Private Collection, Toronto.

While the subject of the present work evokes a tradition of the Madonna and Child paintings that stretch back to Medieval and Renaissance periods, Morrisseau's use of colour presents something entirely new. The lively tints and heavy black lines recalls the jewel-like colouristic effects of cloisonné enamels. Monumental in size, the scene is remarkably fluid. As though Morrisseau was guided entirely by intuition, the composition feels arrived at almost automatically. Here, the two figures, whose beak-like mouths open in conversation, are joined by Morrisseau's characteristic "line of communication" that is interrupted by a circle of blue, a colour that, for Morrisseau, represented spiritual protection. Atop the mother's veritable arabesque of a headdress is a resplendent bird that sits in watch over the tender, maternal interaction. The artist more typically used this format and style to depict shamans or for self-portraits.



27 **UNIDENTIFIED ARTIST, ANISHINAABE (OJIBWE)**, *Beaded Bandolier Bag (Gashkibidaagan)*, c. 1890-1910, cloth, glass beads, wool tassels, and cotton thread, 45 x 13 x 0.75 in (114.3 x 33 x 1.9 cm), unsigned; the entire bag face finely beaded in a colourful display of naturalistic flowers; the strap with scrolling vines and blossoms; with yarn suspensions. With custom-made acrylic and canvas display box.

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

Provenance: Christie's Auction, London, 1 December 1993, Lot 26; Private Collection, Toronto.

Beaded bandolier bags can be found among a number of Indigenous nations in North America from about the mid 19th century onward, but perhaps the most spectacular flowering of the artform occurred in the Midwest Woodlands region. The Ojibwe of Minnesota were (and continue to be) enthusiastic and talented practitioners of the art; their beautiful *Gashkibidaaganag* are celebrated in Marcia G. Anderson's 2017 book *A Bag Worth a Pony: The Art of the Ojibwe Bandolier Bag*. *Gashkibidaaganag* (plural) are made to be worn slung over one shoulder, with the pocket resting on the opposite side. Originally worn mostly by men, they came to symbolize power and prestige, and as displays of gratitude and friendship. Because of their beauty, they have been eagerly collected by visitors since the 19th century. [1]

Until about 1880, *Gashkibidaaganag* were made on wooden looms; since then they were mostly made by spot-stitch appliqué. This is a very labour-intensive method but it allows greater freedom in creating free-flowing designs rather than the geometric patterns found elsewhere. Indigenous beadwork from around North America reveals the influence of European floral designs, but Ojibwe women took much of their inspiration from their natural environment. Many *Gashkibidaaganag*, including this stunning example, emphasize leaves, vines, and fruits rather than flowers. As well, many practitioners chose to create free-form, meandering designs rather than symmetrical ones.

A Bag Worth a Pony illustrates many scores of examples. It is a testament to the artistry and imagination of this bag's maker that we could not find a perfectly matching example. This beautiful *Gashkibidaagan*, however, does have more than a passing resemblance to the example chosen for that book's cover.

1. Marcia G. Anderson, *A Bag Worth a Pony: The Art of the Ojibwe Bandolier Bag* (St. Paul: Minnesota Historical Society Press, 2017), pp. 11-14.

It is thought that this extraordinary type of bag may have had its origins among decorated animal skin bags (incorporating their legs and tails) made by Ojibwe artists in the Great Lakes region during the eighteenth century. Used also among the Salteaux of Manitoba, the design of these pouches eventually took on their present design, perhaps with the animals' four legs morphing into more stylized pendant shapes. [1] The Métis used the bags as firebags (see Lot 66 for a gorgeous and perhaps related form of bag), decorated them with floral designs taught at mission schools, and through brisk trade rapidly spread the bags themselves and their design northwest into Athapaskan and Tlingit territories by the 1850s. Octopus bags were soon made and traded by Athapaskans and Tlingit themselves; it may have been the Tlingit who popularized the term "octopus bag" because of their distinctive shape, with four appendages each ending in two points (for a total of eight points). The term is now in wide use.

The Plains Métis were not only the great popularizers of octopus bags, they were also by far their most prolific makers. This spectacular example follows Métis design principles to a great degree. Métis floral patterns were quite free-form and relatively asymmetrical, and followed Ojibwe patterns by incorporating differing plant elements (the "four states of vegetation"). [2] Tlingit designs were much more symmetrical; in addition, Tlingit artists did not decorate both sides of their bags. Which brings us to an important feature of this example: it is fully - and very differently - ornamented on both sides (possibly sewn by two different artists?). Both the black and red backgrounds set off the gorgeous floral designs - tightly sewn with tiny beads - beautifully. Lovely trim and a handsome fringe compliment the "octopi" splendidly.

1. See Lawrence J. Barkwell, "Metis Octopus Bags" at www.metismuseum.ca/media/db/11910.

2. Ibid.

28 UNIDENTIFIED ARTIST, PROBABLY MÉTIS OR POSSIBLY ATHAPASKAN, (DENE) Octopus Bag, c. 1880, glass beads, wool felt, and cotton fabric, 18.25 x 11 x 1.25 in (46.4 x 27.9 x 3.2 cm);

decorated to both sides with intricate floral designs; contained in a custom-made acrylic and canvas display; with affixed paper label, "Pres'd by / Mr. J. Summer Marriner / 1913".

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

Provenance: Ex Collection of a Mr. J. Summer Marriner and gifted by him to an unknown party in 1913; Donald Ellis Gallery, Toronto; Acquired from the Above by the present Private Collection, Toronto, 1990.



29



30

29 UNIDENTIFIED ARTIST, ATHAPASKAN (DENE), Quill Belt, third quarter of the 19th century, hide, porcupine quills, fabric, and metal; hide strap decorated with dyed quills in a chevron-like design; glass bead trim; with black stroud terminals and later added metal snaps, 28 x 1.5 x 0.25 in (71.1 x 3.8 x 0.6 cm)

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

Provenance: An Ontario Collection.

According to Kate C. Duncan, "It is in woven quillwork that the early Athapaskan decorative tradition is at its finest and most sophisticated."

[1] This exceedingly fine belt is woven with an elegant zigzag pattern in red and natural white. The older-style pattern and colours, together with the fine seed bead edging, suggest a possible transitional period after mid-century but before the introduction of the more varied colourful aniline dyes in the late 19th century.

1. Kate C. Duncan, *Northern Athapaskan Art: A Beadwork Tradition* (Seattle: University of Washington Press, 1989), p. 38.

30 UNIDENTIFIED ARTIST, PROBABLY ATHAPASKAN (DENE), Headband, late 19th century, hide, dyed and natural quills, cotton thread, 30.25 x 1.25 x 0.25 (76.8 x 3.2 x 0.6 cm); the dyed and natural quills arranged on the hide strap in geometric forms; glass bead trim.

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

Provenance: An Ontario Collection.

By the late nineteenth century some Athapaskan artists were translating geometric quill belt designs into beadwork belts and bands, while others maintained the quillwork tradition. Late quillwork belts and bands such as this one were usually trimmed with glass beads.



31

31 UNIDENTIFIED ARTIST, LORETTE HURON, Sash, mid 19th century, woven and dyed wool, 120 x 6.5 x 1 in (304.8 x 16.5 x 2.5 cm) finger woven waxed dyed wool, end strands woven and twisted to form fringe.

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

Provenance: An Ontario Collection.

Before the arrival of Europeans, Eastern Woodlands First Nations created finger-woven or hand-plaited sashes from the inner bark of certain trees and other natural fibres. These sashes were used to secure clothing or to bundle various items. Once trade with foreigners began, they soon switched to weaving sashes from wool yarns. Sash weaving was practised by first peoples in many parts of Canada; the Métis of Manitoba and Saskatchewan consider the sash to be an important part of their identity. French Canadian settlers also produced finger-woven sashes. The fringes of this gorgeous sash have been twisted to form braids.



32 PARR (1893-1969) m., **PRINTMAKER: IYOLA KINGWATSIK** (1933-2000) m., KINNGAIT (CAPE DORSET), *Blue Geese Feeding*, 1961 #39, stencil print, a proof, aside from the numbered edition of 50, 30 x 25 in (76.2 x 63.5 cm).

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

Provenance: Private Collection, Santa Fe, NM.

A dramatic departure from the heavily textured stonecut prints that closely followed the rough and expressive energy of Parr's graphite drawings, *Blue Geese Feeding* presents a gaggle of geese as silhouetted forms. Inked in blue by Iyola Kingwatsiak — one of the foremost stencil printers of this early period of graphic production in Kinngait (see also lot 33, *Bird in Blue* and 36, *Rabbit Eating Seaweed*) — the animal shapes appear modeled rather than textured. Their resemblance, however, is still unmistakable. And, in their own way, the varied tones of the stencil medium reveal Iyola's intuitive sensitivity to Parr's powerful graphite drawings.

33 SHEOUAK PETAULASSIE (1918-1961) f., **PRINTMAKER: IYOLA KINGWATSIK** (1933-2000) m., KINNGAIT (CAPE DORSET), *Bird in Blue*, 1960 #58, sealskin stencil print, 1/50, 12.25 x 24 in (31.1 x 61 cm).

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

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

Iyola Kingwatsiak's decision to restrict the bird to just one colour, a vivid blue, and employing negative space to describe the body and eyes of the bird,

lead us to be beholden to its gaze, which pierces us from the anonymous space of the white, otherwise unadorned paper. The majestic sweep of the simplified wings of this *Bird in Blue* unfurls to span nearly the entire sheet.

Sheouak passed away in 1961 with less than a dozen of her images selected for inclusion in the 1960 and 1961 print collections. As such, prints by the artist appear infrequently on the market. In particular, *Bird in Blue* ranks amongst the rarest of the prints produced by the artist in her too-short career. The last public sale for the print was nearly 30 years ago in the fall of 1993.

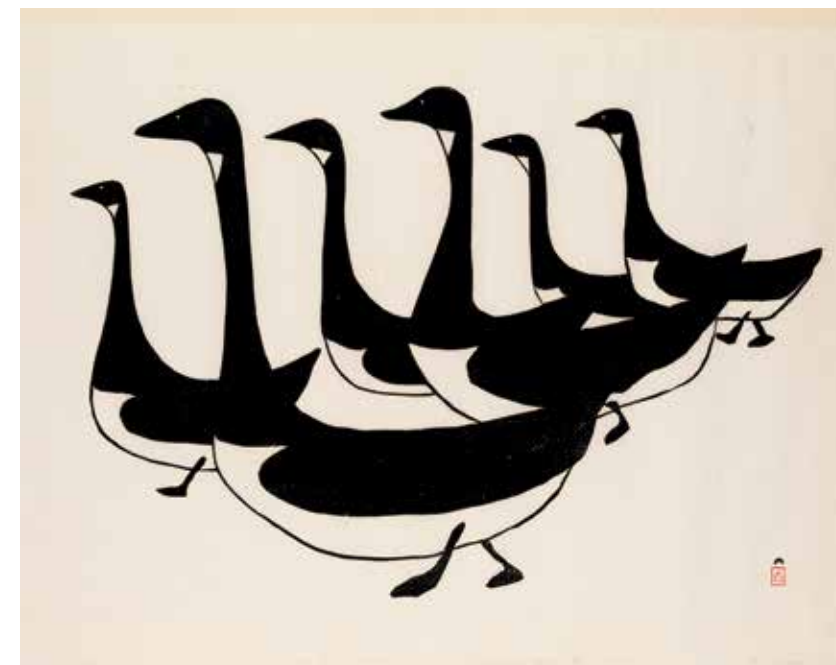


34 NIVIAQSI (NIVIAKSIK) (1908-1959) m., **PRINTMAKER: OSUITOK IPEELEE, R.C.A.** (1923-2005) m., KINNGAIT (CAPE DORSET), *Eskimo [sic] Fishing Through Ice*, 1959 #1, sealskin stencil print, 22/30, 18.25 x 15 in (46.4 x 38.1 cm).

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

Provenance: Private Collection, Santa Fe, NM.

In a pleasing arrangement of five animated figures shown without a fixed spatial conception, Niviaqsi here illustrates multiple scenes of hunters at an ice fishing spot. In the centre register, three men have chopped holes in the ice, two with their kakivak spears plunged into the stenciled blue water. Above and below, successful fishers hoist their captured char. While the men are shown in black silhouette (faithful to the artist's distinctive, crisp drawing style), the char are more delicately depicted in blue stenciling that indicates that the fish are still glistening wet.



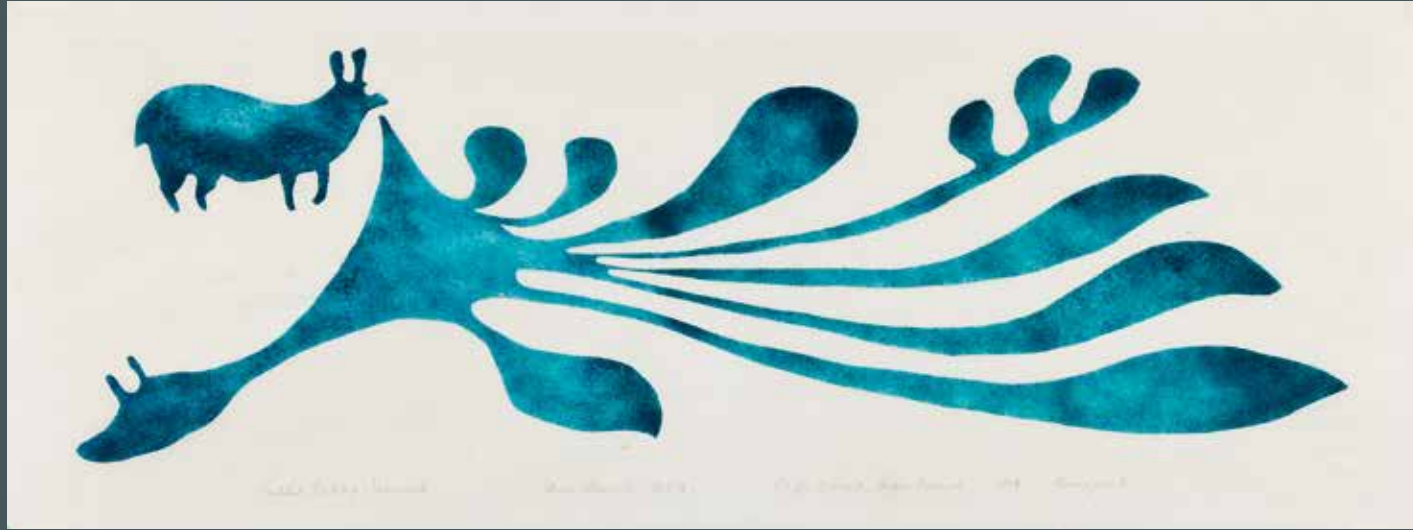
35 MUNGITOK KELLYPALIK (1940-2014) m., **PRINTMAKERS: JOANASSIE SALAMONIE** (1938-1998) and **KANANGINAK POTOOGOOK, R.C.A.** (1935-2010) KINNGAIT (CAPE DORSET), *Canada Geese*, 1959 #36, stonecut print, 29/50, 22 x 27.5 in (55.9 x 69.8 cm)

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

Provenance: Private Collection, Santa Fe, NM.

Mungitok was just seventeen when he became involved in the first graphics experiments in Cape Dorset. He is credited as the creator of five early prints, followed by another five in the inaugural 1959 collection, including the present *Canada Geese*. Unlike his other multi-bird contribution, *Blue Geese on Snow*, there is an attempt to create a spatial relationship between the strutting subjects and their environment that is defined by their overlapping forms and their differing sizes.

KENOJUAK ASHEVAK



Kenojuak may have begun making sealskin cutout designs before she was diagnosed with TB in late 1951 and sent to recover at the Parc Savard Hospital in Quebec City from 1952-55. While there she made dolls and various other crafts. Upon her return to Cape Dorset she made sealskin and beaded crafts for Alma Houston's crafts program. In his first memoir James Houston recalls seeing Kenojuak on the beach, carrying the bag with the design that would eventually be translated into this famous print. When he asked her what it was she replied, "Rabbit thinking of eating seaweed" [1]. Kenojuak would be the first woman asked by Houston to make drawings, in 1957 or 1958, but Kenojuak's famous first print *Rabbit Eating Seaweed* of 1959 was based on the very sealskin bag admired by James Houston years earlier.

Apparently there was no intermediate drawing by Kenojuak; the image on the bag was enlarged on paper and then cut as a stencil for printmaking by Iyola Kingwatsiak. The print edition was pulled in 1958 and included in the first "official" Cape Dorset print collection of 1959, released in the spring of 1960 with great fanfare at the Montreal Museum of Fine Arts. On the strength of this one remarkable image, *Rabbit Eating Seaweed*, Kenojuak began a hugely successful art career that lasted until her death in 2013. Kenojuak became the most famous and celebrated Canadian artist of the 20th century.

Rabbit Eating Seaweed has the lyricism and a sense of magic and mystery that was carried on in many of her famous prints of 1960-61. The imagery and style of prints such as *Birds from the Sea*, *Dog Sees the Spirits*, and even *The Enchanted Owl* all build on the poetry and grace of this marvelous work. The title sounds straightforward enough, but it certainly doesn't tell us everything; the image remains enigmatic. We know that Kenojuak professed to have little knowledge of or interest in the supernatural, but a gorgeous, dreamy image like this one seems to belie her assertions to the contrary. Extraordinary.

Iyola's contribution to the magic of this print should not be underestimated either; his command of the stencil medium is itself extraordinary. The highly variegated, dramatic blues combine beautifully with Kenojuak's frond-like shapes to draw our eyes back and forth across the image.

1. James Houston, *Confessions of an Igloo Dweller* (Toronto: McClelland & Stewart, 1995), p. 267.

36 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., PRINTMAKER: IYOLA KINGWATSIK (1933-2000) m., KINNGAIT (CAPE DORSET), *Rabbit Eating Seaweed*, 1958 #8, sealskin stencil print, 8/30, 9 x 24 in (22.9 x 61 cm).
Estimate: \$40,000 / \$60,000
Provenance: An American Private Collection.

OSUITOK IPEELEE



It is well known that Osuitok was a great admirer of the female form; among his favourite subjects were young women engaged in a variety of pursuits: fishing, performing chores, and even playing a concertina. By comparison his depictions of the Inuit sea goddess are relatively few, which is surprising given that many other Inuit artists have carved Sedna as a creature with beautiful female attributes. There is however one depiction by Osuitok that is quite similar, a contemporaneous version in light green stone that graced the cover of Alma Houston's book *Inuit Art: An Anthology* [1]. Although some of the details differ, the two sculptures are similar in size, pose, and overall look.

Osuitok's Sea Goddess has the look of a European-style mermaid with a human head, arms and breasts, and a beluga-like lower body. Beautifully balanced on a small base, her gracefully arched body performs a seal-like balletic swoop, while her hands grasp long braids that seem to transform into fronds of seaweed.

1. Alma Houston's anthology also contains the article "Osuitok Ipeelee" by Jean Blodgett which illustrates the sculpture on page 53.



37 OSUITOK IPEELEE, R.C.A. (1923-2005) m., KINNGAIT (CAPE DORSET), *Swimming Sea Goddess*, c. 1983, stone, 5.75 x 11.25 x 3 in (14.6 x 28.6 x 7.6 cm), signed: "ᐅᐱᐱᐱ ᐱᐱᐱ"
Estimate: \$12,000 / \$18,000
Provenance: An Ottawa Private Collection, purchased from the artist.
Exhibited: Kenosha, Wisconsin, Kenosha Public Museum, *Tunnganarniq: Sharing Our Inuit Art Treasures*, October 2016 - January 2017.



38 JOHN PANGNARK (1920-1980) ARVIAT (ESKIMO POINT), *Seated Mother and Child*, c. 1975, stone, 6 x 5.5 x 5.75 in (15.2 x 14 x 14.6 cm), unsigned; inscribed with carving number, "90496" and accompanied by the original igloo tag with the same identification number.

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

Provenance: Collection of the late Mr. Stanley and Mrs. Jean Zazelenchuk.

Although John Pangnark is widely thought of as Inuit art's most minimalist and abstract practitioner, in fact this artist's style actually moved back and forth between figural and minimalist, and also between geometric and free-form. Works from the mid-late 1960s tend to be both geometric and figural; his impressive compositions from circa 1972-74 are highly abstract yet they follow the shape of the stone. Around 1975 Pangnark's style seemed to change yet again. The present *Seated Mother and Child* is a truly lovely example of the artist's later free-form style. Rather than working with the natural shape of the stone, Pangnark has chosen to treat it almost like clay. The heads, arms, and legs seem almost to have been squeezed and stretched into shape, almost in the manner of the great Dadaist Hans (Jean) Arp's biomorphic sculptures. One can almost imagine the heads of the mother and child pulling back into the mass of the stone and re-emerging somewhere else, right before our eyes. The result is a sculpture that is elegant, incredibly tactile, and slightly mysterious. Wonderful.

JOHN PANGNARK



39 JOHN PANGNARK (1920-1980) ARVIAT (ESKIMO POINT), *Figure*, 1973, stone, 5 x 3.25 x 2.5 in (12.7 x 8.3 x 6.3 cm), signed: "Kσλ".

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

Provenance: Acquired by the present Private Collector, Kingston, Ontario while working as a teacher in Arviat in the years 1972-75.

Where *Mother and Child* (previous lot 38) is noteworthy for its shape-shifting quality, *Figure*, from about two years earlier, is distinguished for its purity of form. And as with some works by Pangnark's Arviat peer Andy Milki, it looks almost like some mysterious tool or implement, ancient yet strikingly modern. The sculpture is extraordinarily elegant; its forms pristine yet natural, clearly following the natural shape of the stone yet obviously shaped by the artist's hand. And the face is nothing short of exquisite. Splendid.



JOHN KAVIK

"It is important to recognize that Kavik's work is not pretty. He doesn't polish his work; in fact, frequently file marks are evident in the finished sculpture. In short, Kavik's work is crude - yet his work is sensitively carved, his people have a soul and a power to evoke intense human feeling. Kavik doesn't embellish his work; rather he presents us with the truth in Kavik's work I sense, not the capturing of a fleeting moment, but timelessness, immortality." [1]

Stanley Zazelenchuk, a school principal living and working with his wife Jean in Rankin Inlet, wrote these words in 1980, the same year that the couple purchased *Standing Figure* directly from their good friend John Kavik. One of Kavik's greatest supporters, and noting that this artist never worried about whether Qallunaat would like his work (but was happy when they did), Zazelenchuk went on to write that "Kavik is indeed a great artist; and when the sifting and sorting is done, Kavik will remain as one of the leading Inuit artists." [2]

Standing Figure is Kavik at his most primal. It's a massive sculpture, brutal, yet touching and even soul-stirring. The simple gesture of the figure's arms feels profound. Is he starving? Is she pregnant? And to think that Kavik was eighty-three years old when he carved this boulder. Could he even lift it? It almost boggles the mind. Awesome.

1 From Stanley Zazelenchuk, "Kavik: The Man and the Artist" in *Arts & Culture of the North* (Vol. IV, No. 2 Spring 1980, 219-221), p. 219.

2. Ibid., p. 221.

40 JOHN KAVIK (1897-1993) KANGIQLINIQ (RANKIN INLET), *Standing Figure*, 1980, stone, 14 x 7.75 x 4.5 in (35.6 x 19.7 x 11.4 cm), unsigned.

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

Provenance: Collection of the late Mr. Stanley and Mrs. Jean Zazelenchuk; purchased from the artist in 1980.



41 SHEOKJUK OQUTAQ (1920-1982) m., KINNGAIT (CAPE DORSET), *Young Girl*, c. 1954-55, stone and ivory, 3 x 2 x 0.75 in (7.6 x 5.1 x 1.9 cm), unsigned.

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

Provenance: Acquired from the artist, c. 1954-55, by a Hudson's Bay Company employee; Private Collection, Canada.

Sheokjuk was the elder brother of the famous Cape Dorset sculptor Osuitok Ipeelee. He began carving in ivory in the mid-late 1940s in Kimmirut (Lake Harbour), returned to the Cape Dorset area in 1948 and began carving in stone at the request of James Houston in 1952, and moved back to Kimmirut again in the years 1954-1959, working in both stone and ivory.

Young Girl was carved shortly after Sheokjuk's return to Kimmirut. We are not sure if Sheokjuk had young children at this time, but this sculpture (and other contemporaneous carvings of young boys and girls) certainly look like a father's loving portraits of his own children. Although the girl is in a standing position, the way in which her arms are held out suggest that perhaps she is trying to keep her balance - in which case she may still be a toddler. So charming! For a fine depiction of a running boy by the artist, carved perhaps a year or two earlier, see First Arts Auction, July 2020, Lot 16.

43 KIAKSHUK (1886-1966) m., KINNGAIT (CAPE DORSET), *Mother and Child*, c. 1959-60, stone, 6.75 x 3.75 x 1.75 in (17.1 x 9.5 x 4.4 cm), unsigned.

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

Provenance: Fehelley Fine Arts, Toronto; Acquired from the above by the present Private Collection, Toronto.

This wonderful *Mother and Child* by Kiakshuk is carved from the beautiful mottled green stone typical of sculpture from Kinngait in the late 1950s and early 1960s. The woman's form features a slightly elongated torso with curves clearly defined through her *amautiq*. Kiakshuk became known also for his graphic depictions, both graphite drawings and prints; the distinctive form of his female figures on paper is echoed here in stone. (For an example see Kiakshuk's stonecut print from 1961, *Eskimo Mother with Fox Trap*.) Standing in traditional clothing, the mother's facial expression is stoic and serene; her young child peaks over her shoulder, clearly engaging the viewer as well. Carved with simplicity and sincerity, the work is utterly charming; but it is also imbued with surprising strength, monumentality, and a feeling of timelessness.



42 TOMMY NUVAQIRQ (1911-1982) PANNIRTUQ (PANGNIRTUNG), *Man Holding an Inlaid Sculptural Plaque*, c. 1960, stone and ivory, 8.5 x 5 x 6.5 in (21.6 x 12.7 x 16.5 cm), signed and inscribed with artist's disc number, "ᐅᑭᑭ E6-351".

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

Provenance: A Montreal Private Collection; Walker's Auctions, May 2016, Lot 71; A Montreal Collection.

Inuit in the Pangnirtung area began making art for trade as early as the mid 19th century. Many ivory miniatures and models were created in the Historic Period and well into the early 1960s. Stone was used increasingly by the 1950s, and some interesting hybrid stone-and-ivory works as well. For two actual examples of the kind of inlaid plaque this figure is holding (from Pangnirtung) see *Vision and Form: The Norman Zepp-Judith Varga Collection of Inuit Art* (Marion Scott Gallery, 2003), cat. 29 and 30.

Tommy Nuvaqirq's life included a traditional upbringing, working with the whalers, perhaps trapping, and finally making art. He may have begun carving in ivory before the 1950s, and carved only occasionally during the 1950s and 1960s. Presumably this production included inlaid plaques of the type offered by the artist in this charming sculpture. Nuvaqirq began drawing in the early 1970s and eventually became best known for his graphic art.

While art making has itself seldom been the subject matter for Inuit art anywhere in the Canadian Arctic, images do crop up here and there (see references online).



44 POSSIBLY KIUGAK (KIAWAK) ASHOONA, O.C., R.C.A. (1933-2014) m., KINNGAIT (CAPE DORSET), *Standing Woman*, mid 1950s, stone, 9.5 x 6 x 2.75 in (24.1 x 15.2 x 7 cm), unsigned.

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

Provenance: An American Private Collection; bequeathed to the present Private Collection, USA.

Kiugak (Kiawak) Ashoona was, until his death in 2013, at the highest echelon of Kinngait sculptors and arguably had been Osuitok Ipeelee's only serious rival. Kiugak was equally at ease carving subjects from daily camp life as he was creating incredible imaginative inventions from the Inuit spirit world (see Lot 21). This sculpture of a young woman is especially poignant; her expression and gesture lend her a beseeching air. The artist lavished special attention on the woman's *amautiq*. For a quite similar work by Kiugak see Darlene Wight's *Early Masters* catalogue, pp 142-143.

ISA AQIATTUSUK SMILER



45 ISA AQIATTUSUK SMILER (1921-1986) m., INUKJUAK (PORT HARRISON), *Mother and Three Children*, c. 1952-53, stone, ivory, and soap inlay, 10 x 11.5 x 12 in (25.4 x 29.2 x 30.5 cm), unsigned.

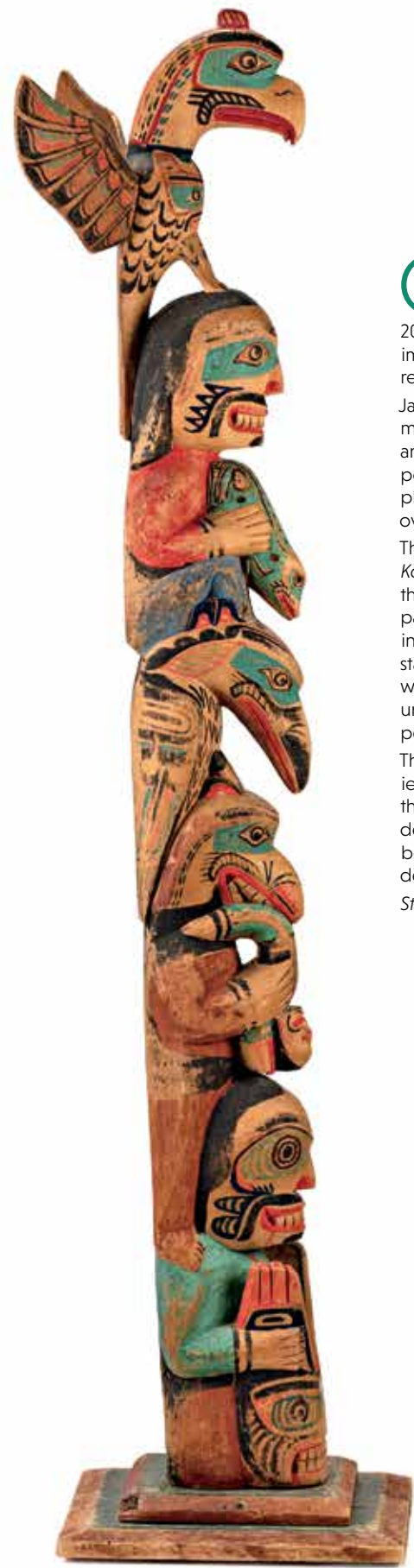
Estimate: \$45,000 / \$75,000

Provenance: Acquired by an Engineer in Inukjuak (Port Harrison) in the 1950s; The InnuIt Gallery of Eskimo Art, Toronto, 1987; Acquired from the above by the present Private Collection, Toronto.

isa Smiler was one of the most important Inukjuak carvers of the early 1950s, and features prominently in Darlene Coward Wight's 2006 *Early Masters* catalogue. Three important early mother and child sculptures by Smiler are illustrated there; a fourth is illustrated in the Waddington's Nov. 2008 catalogue, and another in Walker's Nov. 2016 auction catalogue (Lot 39). Assuming all attributions are correct, and using Wight's dating, we situate *Mother and Three Children* at the early end of the chronology, contemporaneous with the Walker's example or very slightly later. The two sculptures are very close in style; the addition of the two older children makes our example a slightly larger, more complex composition. The sparing use of ivory inlay in the mother's face resembles the inlay in the Sarick Collection sculpture dated to 1953, but on the whole our example is somewhat more naive in style.

Mother and Three Children is an important and impressive example of early 1950s Inukjuak art, certainly rivalling contemporaneous masterpieces by Johnny Inukpuk and Akeeaktashuk. While the sculpture's style might be considered "naive," this multi-figure composition is bold and highly original, in fact possibly unique for this early date. The added figures do not merely bring complexity to the work, they lend it a wonderfully lively feeling. This boulder-like sculpture, quite literally monumental, is also a charming evocation of family life and maternal stoicism. Marvelous.





CHARLIE JAMES

Charlie James was a prolific and influential Kwakwaka'wakw artist of the late 19th and early 20th centuries, and stepfather to the well-known 20th century artist Mungo Martin. James was Martin's most important teacher and co-worker, and his influence can readily be seen in Martin's signature style of work.

James' artistry included all manner of traditional objects made for Native use and for sale, including masks, boxes, and carved bowls. He is perhaps best known for totem poles, both full-size examples in traditional and public places, and innumerable models large and small. At just over four feet tall, this is one of his larger model poles.

The figures depicted on the pole (top to bottom) are: A *Kolus*, or thunderbird, with outstretched, added-on wings that are painted with feather designs, and the breast painted with a face and flowing feathers; a human holding a frog, possibly a shaman; a raven with folded wings; a standing bear grasping an inverted human; and a man, on whose shoulders stands the bear, holding before him an unidentified being, possibly a sea creature with extended pectoral fins.

The figures are carved essentially in the round, their bodies identifiable on the back of the pole. The figures' heads, the frog, and the inverted human are all sculpturally developed with a great deal of relief and even piercing between the images, and all are covered with James' detailed painting style in black, red, and blue-green.

Steven C. Brown

46 CHARLIE JAMES (YAKUGLAS) (1865-1961)
KWAKWAKA'WAKW, *Model Totem Pole*,
c. 1920s, cedar and pigment, 51 x 15.25 x 15 in.
(129.5 x 38.7 x 38.1 cm), signed: "CHARLIE / JAMES
/ YAKUGLAS"; inscribed in an unknown hand,
"7/84179".

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

Provenance: A British Columbia Collection.



47 UNIDENTIFIED ARTIST, NORTHERN NORTHWEST COAST, *Model Canoe*, late 19th century, polychromed wood,
4.75 x 22 x 4.5 in (12.1 x 55.9 x 11.4 cm)

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

Provenance: Skinner Inc. Auction, 2017; Private Collection, Toronto.

Model canoes have been created on the Northwest Coast since before Euro-American arrival in the late eighteenth century. Created to teach prospective canoe makers, or to represent full-size canoes as gifts in potlatching, many are accurate in proportion and form and decorated with painted designs. Early explorers and their crews of sailors were naturally interested in and admired the sophisticated Native watercraft, and the making of models for sale and trade expanded rapidly going into the nineteenth century. Models were made of nearly every traditional canoe type, though the majority of surviving models from the northern coast were of the Northern canoe, as seen in this example.

The designs on the exterior of this model are of a late nineteenth-century style, and unusual for being relief-carved, which of course would never be the case on a full-sized canoe as it would greatly increase drag.

Steven C. Brown



48 UNIDENTIFIED ARTIST, NUU-CHAH-NULTH OR MAKAH, *Model Canoe with Figure*, late 19th century, wood and trade pigments,
3 x 17.5 x 4 in (7.6 x 44.5 x 10.2 cm), measurements reflect dimensions without custom-made metal stand

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

Provenance: A British Columbia Private Collection.

The southern Northwest Coast was dominated by the Nuu-chah-nulth/Makah canoe type, which was eventually even adopted by Coast Salish groups in Puget Sound. By the end of the nineteenth century it became the most common canoe to appear in photographs of Native camps all around Puget Sound, having generally replaced the indigenous Salish canoe type. Nuu-chah-nulth/Makah canoes were made in all sizes, from one or two-person fishing or food gathering canoes to vessels for major transportation of 50 feet and more in length. Even the smaller canoes of this type were made with added-on bow and stern pieces, which enabled the use of logs with imperfect centers that were common in red cedar trees. Models, however, weren't subject to that tradition and were carved from a single piece of wood, most usually alder, with all the rise in the bow and stern part of the same single piece.

The outward flare of the gunwales bow and stern are very effective at turning out the tops of waves that would otherwise enter the vessel. This model includes those features and others that are part of an ancient traditional form. The groove at the top of the bow piece is to support a whale or seal harpoon for hunting or a mast and rolled sail for sailing. The profile of the bow with its creature-like snout, chin, and ears is not literally representative of an animal, but gives animation to the spirit of the canoe. Some masterful modelmakers, like the creator of this example, included figures in their canoes, from a single individual as seen here, to an entire eight-man whaling crew, all carved from a single piece integral with the vessel. The paintings in red and blue are abstract in form, meant to compliment the shape of the bow and stern.

Steven C. Brown



TLINGIT FEAST DISH



With its gentle curves and elegant proportions, this long feast tray or dish clearly made a grand entrance to a feast or ceremony. Large red turban snail opercula evenly spaced about the rim add fine detail to this large object. Made to most likely hold smoked and dried fish or meats, it could contain a large capacity, probably requiring two sets of hands to carry. The narrow, flat bottom and flaring rise to the rim give it a vessel-like appearance, almost like a river canoe. While some Northwest Coast food dishes are literally canoe-shaped bowls, the affinity of all types to that form can be seen as an homage to the central role of canoes in the culture, without which large-scale food gathering and transportation would nearly be impossible.

Long narrow food trays of this type follow a traditional form with thin, overhanging ends, a wide, slightly undercut rim, and relief-carved flat designs on the end panels. The panels on this dish are shorter than many, perhaps a characteristic of its early origin. The abstract formline faces on each end panel are closely related in form but different in detail, and not clearly identifiable. A rich, dark patina has developed over the whole surface, indicating many generations of handling and use. The colour is all the more striking when one considers that dishes of this kind are carved of alder, a naturally pale wood.

Steven C. Brown

49 UNIDENTIFIED TLINGIT ARTIST, *Feast Dish*, early 1800s, alder and opercula, 43.25 x 11.75 x 3.5 in (109.9 x 29.8 x 8.9 cm); inscribed in an unknown hand in black ink [?]. "143[?] / 34".

Estimate: \$50,000 / \$80,000

Provenance: Private Collection, British Columbia.

The earliest argillite trade pipes were based on clay pipe designs. This pipe is a fine example of the best known trade pipe style, featuring a portrait-like human head forming the bowl. And carved during the same period as the larger, more elaborate ship panel pipes of the period, it presents very similar imagery: two human figures and a dog. The imagery is charming and whimsical; it appears to depict a man and woman relaxing with their pet dog. The woman engages the viewer while petting the animal; the man, enjoying a drink, lounges on the dog's back in what would be a very precarious position if the odd triangular support were not there to prop him up.

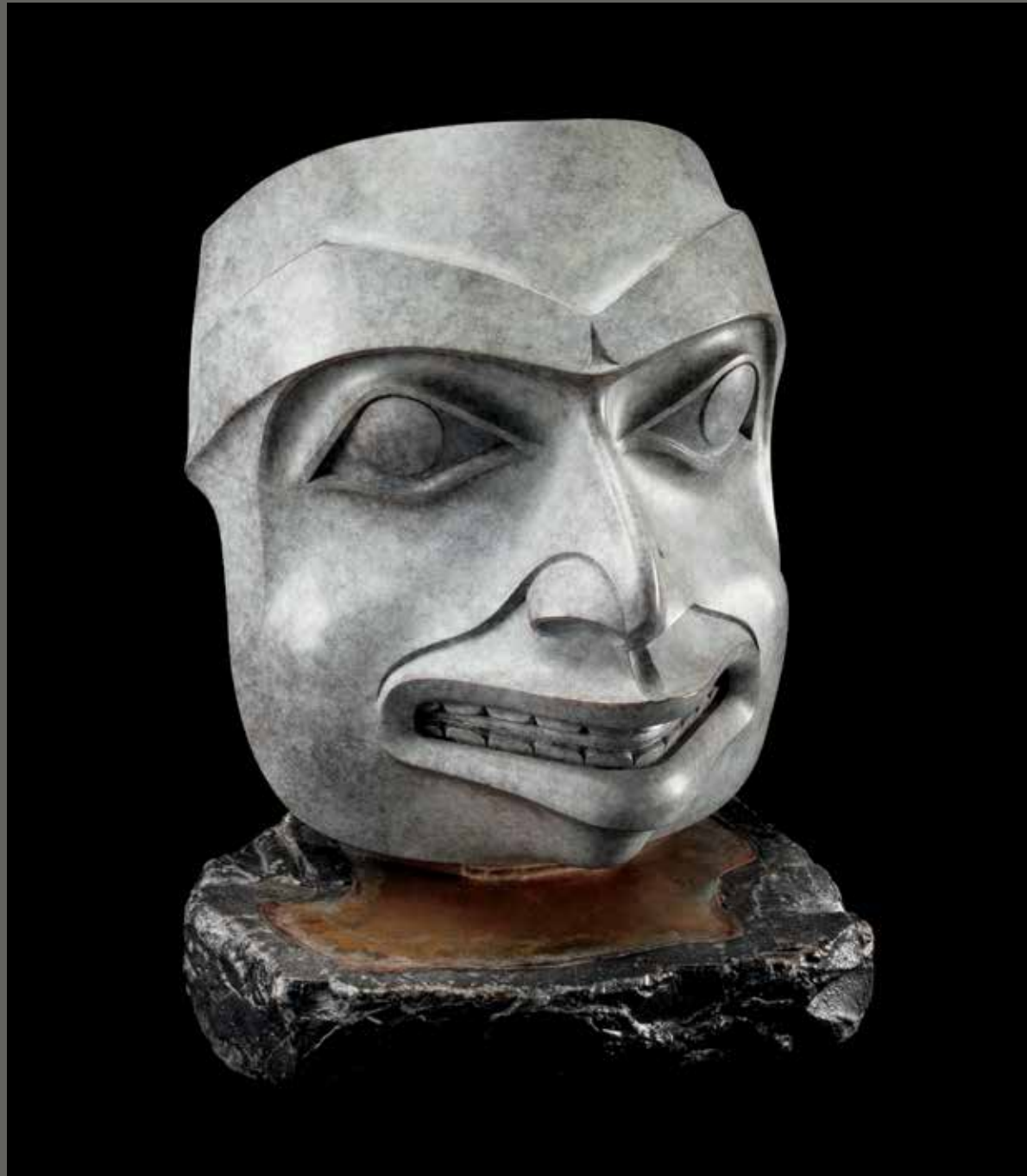


50 UNIDENTIFIED HAIDA ARTIST, *Early Trade Pipe*, c. 1840-1860, argillite, 4 x 8 x 1.25 in (10.2 x 20.3 x 3.2 cm).

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

Provenance: A British Columbia Collection.

Robert Davidson began his career carving in wood and argillite (see Lot 77 for an early argillite example by the artist) but quickly expanded his repertoire to include a wide array of media, including cast bronze. The present work, *Dunee*, illustrates a brilliant translation of Davidson's masterly mask-making into the ostensibly non-traditional medium of bronze sculpting. In addition we see Davidson's experimentation with simplifying yet wholly maintaining the integrity of the Haida formline design. Cast in a limited edition of twelve, *Dunee* is a portrait mask of the artist's brother, Reg Davidson, who himself is a highly respected artist. This knowledge makes this work a most intimate and enduring subject.



51 **ROBERT DAVIDSON (GUUD SANS GLANS), C.M., O.B.C.** (1946-) HAIDA, MASSET / WHITE ROCK, *Dunee*, 2001, cast and patinated bronze on base, 14 x 11 x 8 in (35.6 x 27.9 x 20.3 cm), signed with artist's initials and numbered, "RD / 3/12".

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

Provenance: Private Collection, Toronto; Waddington's, 16 November 2015, as Thunderbird and "3/1" [sic]; Private Collection, British Columbia.

Isabel Rorick's artistic weaving lineage is impressive: her mother was Primrose Adams (1926-2020); her grandmothers the famous weavers Selina Peratrovich and Florence Edenshaw Davidson, and her great-grandmother was Isabella Edenshaw. Rorick is considered to be the preeminent Haida weaver working today. Her works have been widely exhibited and can be found in the collections of the British Museum, the National Museum of the American Indian (Smithsonian), the Canadian Museum of History, the Burke Museum in Seattle, the Heard Museum in Phoenix, the Fenimore Art Museum, and the Vancouver Art Gallery.

In Gary Wyatt's 1999 book *Mythic Beings*, Rorick recounts a charming story that explains how spruce root baskets came to be. [1] Rorick is famous for her spectacular woven hats, but baskets hold a special place in her heart:

I do the best work I can for all my pieces, but I do consider the baskets to be more artistic. I scale the baskets differently from traditional weaving. They are no longer used for functional purposes. I use the same patterns and the same type of weave but I make them much, much smaller. It is a cleaner and more elegant look and its purpose is entirely artistic. [2]

This extraordinarily beautiful basket shows plain two strand twining in the lower area, and a design created with skip stitch or self-patterned twining known by Haida and Tlingit weavers as "fish net" or "dipnet" design. The basket, seemingly simple, is a truly elegant example of one of the northern coast's most impressive art forms.

1. Gary Wyatt, *Mythic Beings: Spirit Art of the Northwest Coast* (Vancouver: Douglas & McIntyre, 1999), p. 66.

2. Vancouver Art Gallery, *Raven Travelling: Two Centuries of Haida Art* (Vancouver: Douglas & McIntyre, 2006), p. 132.



52 **ISABEL RORICK, R.C.A.** (1955-), HAIDA, OLD MASSET, HAIDA GWAII, *Basket*, c. mid 1990s, spruce root, 8 x 9.5 x 9.5 in (20.3 x 24.1 x 24.1 cm), unsigned.

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

Provenance: Private Collection, British Columbia.



53 UNIDENTIFIED TLINGIT ARTIST, *Basket*, 19th century, woven spruce root, 6 x 7.25 x 7.25 in (15.2 x 18.4 x 18.4 cm), inscribed in black ink in an unknown hand with a registration number [?], "96615-14".

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

Provenance: An Ontario Collection.

At first glance the bare interior of this lovely basket seems faded; there is no evidence of the striking coloured design work that still has vibrancy on the exterior. But this is precisely as the skilled Tlingit weaver had intended, using a technique known as "false embroidery." The basket itself is woven upright, in from the base to the rim, rather than upside down like Haida baskets of similar styles and size; this allows the tightly woven fibres to slant down to the right. The three horizontal rows of false embroidery are wrapped directly into the horizontal weft strands of the basket, up and to the right, only ever visible on the basket's exterior. The clean finish of both the weaving and the false embroidery make for a beautiful, functional basket.



55 UNIDENTIFIED ARTIST, NUU-CHAH-NULTH OR MAKAH, *Decorated Lidded Basket*, c. 1890-1900, cedar bark, wove natural and dyed grass, 4.25 x 6.75 x 6.5 in (10.8 x 17.1 x 16.5 cm).

Estimate: \$800 / \$1,200

Provenance: A British Columbia Collection.

Sometimes known as 'pika-uu' in Nuuchah-nulth, which means 'trinket basket,' these small lidded baskets have been made by skilled weavers for trade since the 1800s. While this type of basket was less a part of daily life than it was an important part of the economy, the technique is still deeply rooted in a practical tradition. Using a tight, coiled twining technique traditionally helped to make the basket waterproof, a needed attribute in the humid rainforests of the region. As a trade-based selling point, the compact weave also helped to make the basket more secure, a safe vessel to hold one's treasures. The beautifully patterned lid and a quartet of brightly coloured fish still catch the eye today with the freshness they possessed when they were first created.



54 UNIDENTIFIED HAIDA ARTIST, *Lidded Basket*, early 20th century, twined spruce root, 3.5 x 3.5 x 3.5 in (8.9 x 8.9 x 8.9 cm).

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

Provenance: A Montreal Collection.

There is a delicate subtlety to this knobbed lid basket, from the muted bands of colours in the basket body, to the braided edge of the lid contrasting against the woven pattern. The basket's form hides the layers of work required to create it. While the weaving technique is similar to that for Tlingit baskets, working from the base to the rim, Haida weavers work their baskets upside down, usually propped on a post with the warp strands pointing towards the ground. The finished texture is faintly rough to the touch, but beautiful to the eye.



56 UNIDENTIFIED ARTIST, ATHABASKAN (DENE), *Lidded Basket*, early 20th century, woven root, 8.25 x 9.25 x 9.25 in (21 x 23.5 x 23.5 cm).

Estimate: \$1,500 / \$1,800

Provenance: A Montreal Collection.

At one time, baskets such as this one were practical, constant items of use for people in Dene communities. The introduction and proliferation of metal pots and containers brought in by fur traders eroded the need for the labour-intensive coiled baskets, eventually leading to the scarcity of the baskets and the knowledge required to create them. While the maker of this lidded basket perhaps had the goal of function rather than aesthetics, she clearly took the time to carefully arrange lines of subtle colourwork into the body of her creation.

MARY IRQIQUQ SORUSILUK



Barry Roberts creates a vivid image of a strong, independent woman in his 1976 book on Salluit artists: "Until her death in 1966, when almost seventy, the rangy figure of Mary Irqiquq could be seen striding through the settlement, staff in hand, bag over her shoulder, on her way to or from the hunt for small animals – ptarmigan, hares, etc." (p. 54). Irqiquq was not a prolific artist but she was a brilliant sculptor; she created a handful of masterpieces beginning in about 1953.

Irqiquq's *Mother Nursing a Child* confirms our long-held opinion that 1950s Salluit sculpture is one of the most brilliant flowerings of Inuit art. Perhaps the fact that it flourished for such a short time makes the greatest examples that much more poignant and remarkable. The sculpture is monumental yet unpretentious, and full of raw strength yet utterly charming. We feel the woman's pain as her older child sucks rather too vigorously at his mother's depleted breast. Like many Salluit masterpieces, *Mother Nursing a Child* is not "pretty" in the usual sense of the word yet it is extraordinarily beautiful and profoundly moving.



57 MARY IRQIQUQ SORUSILUK (1897-1966) SALLUIT (SUGLUK), *Mother Nursing a Child*, c. 1953-55, stone, 11.5 x 5 x 9 in (29.2 x 12.7 x 22.9 cm), signed: "ΔΛd".

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

Provenance: Ex Collection Dr. William Moss, Portland, Oregon; An American Private Collection; Walker's Auctions, 16 May 2018, Lot 90; Acquired from the above by the present Private Collection, Toronto.

KAROO ASHEVAK



As Karoo Ashevak's friend Judy McGrath notes in her introduction to the artist's New York solo exhibition catalogue *Karoo Ashevak: Spirits*, "Ashevak loves birds" [1]. Indeed birds were among Karoo's very favourite subjects, whether as stand-alone figures, or shown at their nests, or incorporated into shamanic or spirit compositions (see Jean Blodgett's 1977 WAG catalogue *Karoo Ashevak* for several examples). In the Netsilik belief system birds not only were common helping spirits to shamans, they also represented the concept of shamanic spirit flight. And to Karoo, known for his exuberant nature and experimental style, they probably represented the very epitome of freedom.

Bird in Flight is notable for its lovely pose that catches the animal in mid-flight or perhaps preparing to land; its varied textures; and its masterful technical execution. Karoo's technical prowess is especially important here, as he had to overcome the challenge of working the more porous parts of the bone material (he succeeded beautifully). Karoo also paid special attention to the bird's plumage, which is so carefully delineated that it becomes an important aspect of the sculpture. Although *Bird in Flight* might conceivably represent a bird helping spirit, this beautiful sculpture is more likely a loving "portrait" of a bird, perhaps a young owl. Although the work is undated, we suggest a date of 1972 for stylistic reasons, and noting that Karoo created several other fine bird sculptures in that year.

1. Judy McGrath, "Introduction" in American Indian Arts Center, *Karoo Ashevak: Spirits* (New York: American Indian Arts Center, 1973).

58 **KAROO ASHEVAK** (1940-1974) m., TALOYOAK (SPENCE BAY), *Bird in Flight*, c. 1972, whale bone, antler and beads, 10.25 x 16.5 x 9 in (26 x 41.9 x 22.9 cm), signed: "b-1".

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

Provenance: An Ottawa Collection.

In Inuit art, and in the Kitikmeot regional sculpture style in particular, things are not always as they appear to be. At first glance this composition looks like a "typical" mother and child subject (with, admittedly, the addition of a demonic spirit). However, this sculpture, in both style and subject matter, closely resembles a work by Ullulaq titled *Amayukyuk: the Woman Who Tried to Make People Laugh* from 1989, illustrated in Darlene Wight's *Art & Expression of the Netsilik* catalogue (cat. 158). In the catalogue Ullulaq explains that if the evil woman succeeded in making her victims laugh she would put them in her hood and carry them away. In that work, the removable figure in the woman's hands is her pet dog.

So, what do we have here, a *Mother and Child* or another depiction of *Amayukyuk*? Both the mother / *Amayukyuk* and the child / victim seem surprised or terrified. It's probably safe to assume that the removable figure is neither a baby nor a dog. Almost certainly it is a spirit, and probably a malevolent one; it has grown what appears to be a third eye or perhaps some mark of evil on its face; that might account for the main figures' expressions of terror.

The psychological aspect of Ullulaq's art is complicated; the artist is famous for deftly mixing together horror and hilarity, terror and surprise and absurdity. Ullulaq's sculptures can be unsettling, but at the same time - as with great horror films - they are almost irresistible, strangely compelling, and hugely entertaining.

JUDAS ULLULAQ



59 **JUDAS ULLULAQ** (1937-1999) UQSUQTUUQ (GJOA HAVEN), *Mother and Child, Cradling a Spirit*, c. 1989-90, bone, antler, and stone, 18.5 x 12.12 x 10.5 in (47 x 30.8 x 26.7 cm), signed: "J-U-L-L".

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

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



60 JESSIE OONARK, O.C., R.C.A (1906-1985), **PRINTER: MICHAEL AMAROOK (1941-1998),** **CUTTER / PLATEMAKER: VITAL MAKPAAQ (1922-1978), QAMANI'TUAQ (BAKER LAKE), *Day Spirit*, 1969 (1970 #26),** stonecut and stencil print, 18/20, 21.5 x 17 in (54.6 x 43.2 cm)

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

Provenance: Private Collection, Calgary.

Although she became a devout Anglican, Jessie Oonark was a young adult before Christian missionaries came to challenge the practices of the shamans in their small communities. Like many of the other first generation Qamani'tuaq artists, Oonark attempted to reconcile the traditional and imported belief structures. While she would often hybridize her work with Christian imagery, much of her drawing throughout her career were purely shamanic in subject matter.

In *Day Spirit*, the amautiq-clad torso of a female spirit (or perhaps shaman?) hovers on the page, suggesting weightlessness. Even her hair sticks, one of Oonark's preferred symbols of womanhood, seem slightly uplifted to suggest buoyancy. The eyes are faithful to Oonark's original drawing (pictured in a Spring 1976 *Beaver* magazine article by Sheila Butler, p. 21) are saucers of a glowing yellow that are dotted with a bullseye-like iris, reinforcing the sense that we are in witness of the supernatural.



62 LUKE ANGUHADLUQ (1895-1982), PRINTMAKER: HATTIE AMIT'NAAQ (1935-2000), QAMANI'TUAQ (BAKER LAKE), *Many Rabbits*, 1980 #2, stencil print, 36/50, 19.25 x 24 in (48.9 x 61 cm).

Estimate: \$800 / \$1,200

Provenance: Private Collection, Montreal.

Luke Anguhadluq was in his sixties when he relocated to the settlement of Qamani'tuaq, after living a traditional lifestyle that included hunting and fishing. As such, representations of the animals that sustained his camp are represented in his artworks in abundance — quite literally so in *Many Rabbits*. Although there is serial repetition of a single motif in the present print, *Many Rabbits* continues in Anguhadluq's tradition to depict his images devoid of any superfluous details. Here the numerous arctic hares, which are colored by Hattie amit'naaq in lively tones, are isolated even from one another. There is no interaction between the animals and they do not occupy any discernible space in relation to one another. Without a narrative or hierarchical presentation, we can let our eyes wander to enjoy each of the individual, whimsically hued hares.



63 VICTORIA MAMNGUQSUALUK (1930-2016) QAMANI'TUAQ (BAKER LAKE), *Untitled Wall Hanging (Owl Descending on Arctic Hares)*, c. 1980, duffle, felt, floss, and thread, 25.5 x 27.5 in (64.8 x 69.8 cm) signed: "LJ'4-1".

Estimate: \$600 / \$900

Provenance: A Montreal Collection.

This work is deceptively simple: an owl with outstretched wings surprises its prey, a pair of arctic hares. The tone on tone stitching of this work shows Mamnguqsualuk's eye for detail and patience as a textile artist. The owl's feathers are precise linear stitches down its body; its claws are bright and threatening against the dark background, while the hare's subtle pop of pink gives a hint of their surprise. Their wide eyes, highlighted further in black thread against their white and pink fur, show the prey's alarm at the situation. While their wish may be to run off the wall, Mamnguqsualuk's subtle blanket stitching ensures that this scene is frozen in place.



64 VICTORIA MAMNGUQSUALUK (1930-2016), PRINTMAKER: WILLIAM KANAK (1937-1984), QAMANI'TUAQ (BAKER LAKE), *Wolf Hunt*, 1969 (1970 #3), stonecut print, 7/20, 10.75 x 14.25 in (27.3 x 36.2 cm), matted and unframed.

Estimate: \$500 / \$800

Provenance: Private Collection, Montreal.

An active early member of the Baker Lake print program, Victoria Mamnguqsualuk had eight of her images featured in the first Baker Lake Print collection of 1970. It was a sign of things to come, as her work has appeared in nearly 100 exhibitions throughout Canada, the US and internationally. *Wolf Hunt* has some of the markers of Mamnguqsualuk's distinctive visual vocabulary (the figures in profile, motion, and mid-activity) that would go on to further define her art for years to come. A rare print that almost never appears on the market, *Wolf Hunt* also has the look of the c. 1965 experimental prints from Baker Lake - lovely.



61 LUKE ANGUHADLUQ (1895-1982), PRINTMAKER: THOMAS SIVURAQ (1941-2006), QAMANI'TUAQ (BAKER LAKE), *Muskox*, 1977 #4, stonecut print, 14/50, 21.5 x 31.5 in (54.6 x 80 cm).

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

Provenance: Private Collection, Montreal.

Luke Anguhadluq was among the first artists who responded to the initial efforts to establish an arts program in Qamani'tuaq in the early 1960s. Baker Lake annual print collections launched in 1970, and Anguhadluq, with his distinctive style, would become a mainstay image maker until his death in 1982.

One noticeable aspect of Anguhadluq's style is his decision to omit any superfluous details. In *Muskox*, the animal, strong and solid, is presented centrally and in isolation on the page. Its electric green muzzle tilts downward to graze on the unseen vegetation. We also see Anguhadluq's penchant for offering a mixed perspective. Here, the elongated blue body of the animal is shown broadside while its head is frontal so that we may enjoy its impressive horns.



65 UNIDENTIFIED ARTIST, PANAWAHPSEK (PENOBSCOT), A Penobscot Chief's Cape Collar and Cuffs, c. 1890-1910, red wool felt, opaque and translucent glass beads, chenille cloth, and cotton thread, collar: 20 x 17.75 x 0.25 in (50.8 x 45.1 x 0.6 cm) / cuffs: each 4.5 x 7 x 0.75 in (11.4 x 17.8 x 1.9 cm); the collar and cuffs tailored from red wool felt; decorated with symmetrical floral and scrolling foliate motifs, with scalloped beadwork and brown silk binding on the edge; backed with grey chenille; accompanied by a photograph of woman wearing the collar and cuffs at a costume affair; with custom-made acrylic and canvas display box.
Estimate: \$10,000 / \$15,000

Provenance: By descent through the family to the previous owner, one of whose ancestors, either a great-great-grandfather or a great-grandfather had operated a trading post on the Penobscot River; Christie's Auction, New York, American Indian Art Auction, 11 Jan 2004, Lot 207; Acquired from the above by the present Private Collection, Toronto.

Among the Penobscot of south-central Maine, cape collars and cuffs were worn by men as regalia worn at dances and various important ceremonies such as the installation of chiefs. Probably based on decorated coats worn in the 1700s and early 1800s, the earliest collars were made in three parts (a yoke and two front panels) and were ornamented with white seed beads in double-curve motifs on red or black fabrics, edged with silk; the cuffs were similarly ornamented. Later collars were one-piece with beaded designs of double-curve and/or floral and foliate motifs. This stunning set of collar and cuffs embodies the Penobscot design tradition at its fullest and finest. The complex and richly varied beadwork is executed on a rich red background, and the set is beautifully preserved.

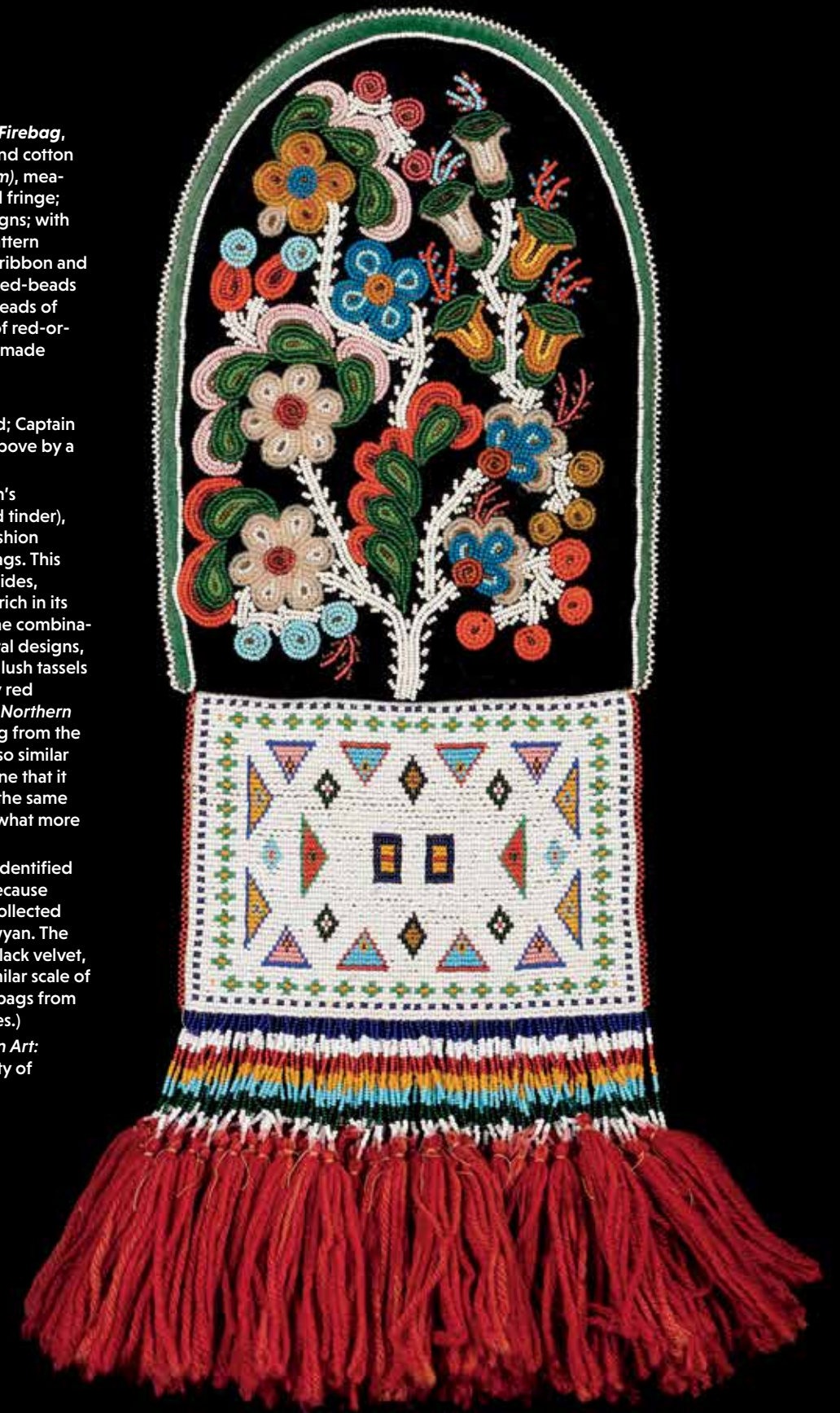
66 UNIDENTIFIED ARTIST, CREE, Beaded Firebag, early 20th century, cloth, glass beads, and cotton string, 19 x 9.5 x 5 in (48.3 x 24.1 x 12.7 cm), measurements reflect dimensions with wool fringe; decorated to both sides with floral designs; with woven beaded panel in a geometric pattern hanging below; pouch with purple silk ribbon and white two-beaded edging; fringe of seed-beads strung on extensions of cotton wrap threads of woven panel and finished with tassels of red-orange wool yarn; contained in a custom-made acrylic and canvas display.
Estimate: \$6,000 / \$9,000

Provenance: Private Collection, Scotland; Captain Bashford, Calgary; Acquired from the above by a Private Collection, Toronto.

Firebags are pouches used to carry men's fire-making implements (flint, steel, and tinder), but clearly they were intended to be fashion accessories and not merely utilitarian bags. This Cree Firebag, fully decorated on both sides, (see also index page), is extraordinarily rich in its colours and use of different textures. The combination of two very different free-form floral designs, geometric pattern, beaded fringe, and lush tassels is brilliant (and perhaps the tassels' fiery red colour is symbolic). Kate Duncan's 1989 *Northern Athapaskan Art* illustrates a Cree firebag from the Haffenreffer Museum collection that is so similar in its overall design and details to this one that it is very tempting to assume they are by the same artist (fig. 6.34). Our example has somewhat more complex floral patterns, however.

This style of Cree firebag is sometimes identified as Chipewyan in museum collections because the trading posts at which many were collected attracted both the Cree and the Chipewyan. The preference for black wool rather than black velvet, the lack of any metal beads, and the similar scale of the different motifs distinguishes Cree bags from Athapaskan ones. [1] (See also references.)

1. Kate C. Duncan, *Northern Athapaskan Art: A Beadwork Tradition* (Seattle: University of Washington Press, 1989), p. 109.





67 UNIDENTIFIED ARTIST, PLATEAU, *Beaded Belt Bag*, c. 1890-1900, hide, glass beads, cloth, and cotton thread, 8 x 8 x 0.75 in (20.3 x 20.3 x 1.9 cm), measurements reflect dimensions without the fringe ties and custom-made metal stand, the leather semi-circular front flap decorated in glass beads with a floral motif.
Estimate: \$1,500 / \$2,500

Provenance: Isaacs Inuit Gallery, Toronto, as "Cree"; Acquired from the above by the present Private Collection, Toronto in 1990.

Among the various beaded bag types produced on the Columbia Plateau were semi-oval leather belt bags with beaded front flaps. They were typically decorated with floral designs but also sometimes with figural motifs. Smaller examples might be just 4 inches high and wide and would have been used to complete women's or children's outfits. A larger bag such as this one could be considered a dispatch bag.

68 UNIDENTIFIED ARTIST, SIOUX, *Pipe Bag*, 1880s or 1890s, tanned hide, beads, and dyed quills, 36 x 0.75 x 6.5 in (91.4 x 1.9 x 16.5 cm), inscribed in an unknown hand in black ink with a museum registration number [?], "491-P-3397 / SIOUX".
Estimate: \$3,500 / \$5,000

Provenance: An Ontario Collection.

Pipe bags were objects of prestige, meant to show off the skill of the women who made them and the pride of the men who wore them. They were considered to be essential possessions, made to house pipes and tobacco but used mostly for ceremonial purposes. Earlier Sioux pipe bags were originally decorated only with quillwork, but by the end of the nineteenth century most had purely beaded designs. This fine slim pipe bag has front and back beaded panels with very different patterns.



69 UNIDENTIFIED CREE ARTIST, *Cree Beaded Pipe Bag*, c. 1870s, hide, glass beads, and thread, 30 x 6.5 x 2.25 in (76.2 x 16.5 x 5.7 cm), unsigned; contained in a custom-made acrylic and canvas display case.

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

Provenance: By repute from the Collection of the Marquis of Londonderry; Christie's Auction, London, 3 December 1991, Lot 15, illustrated; Private Collection, Toronto.

The earliest North American indigenous "tobacco bags" were collected in the 18th century in the Great Lakes region. Towards the end of the 19th the proportions of pipe bags became fairly uniform, and were made and used over a large portion of the central continent. This lovely Cree pipe bag with a scalloped top and long fringe, features two panels of free-form beaded floral designs on white backgrounds.



70 UNIDENTIFIED CREE ARTIST, *Beaded Pipe Bag*, late 19th century, tanned hide, glass beads, and thread, 16 x 4.5 x 0.5 in (40.6 x 11.4 x 1.3 cm), dimensions variable, measurements reflect dimensions with fringe / without strap; decorated to both sides with a scene of a travelling family and a floral arrangement.

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

Provenance: An Ontario Collection.

We can't help wondering whether this small and very charming pipe bag was made for - or perhaps by - a child. It has a delightfully naive look, with an almost folk-art feeling to it. Although precise details are few, on one beaded panel, above the floral element, both the man leading the saddled horse and the figure of the woman seem to be in European dress. The horse appears to be set on a base almost as if it were a toy. On the other beaded panel, the floral arrangement seems to be superimposed on an almost ghost-like spirit figure with raised arms. Unusual square shapes populate both panels in almost random arrangements. Otherwise, the bag seems to conform to a more standard pipe bag design.



71 UNIDENTIFIED PLAINS CREE ARTIST, *Beaded Pad Saddle*, c. 1870, hide, glass beads, cotton thread, and metal loops, 8 x 18.5 x 10 in (20.3 x 47 x 25.4 cm); the front and back sections of the oval shaped men's saddle decorated with a variety of coloured glass beads in a floral design; stuffed with hair; with metal loops affixed to the underside; the four corner flaps fully decorated with multicoloured beads in geometric designs; beaded suspensions terminating with red wool tassels; with custom-made metal display stand.

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

Provenance: Ex Forrest Fenn Collection, Santa Fe, NM; Donald Ellis Gallery, Toronto; Acquired from the Above by a Private Collection, Toronto.

This type of saddle, made and used by the Plains Cree and Plains Ojibwe, is possibly based on the Spanish-Mexican hay-stuffed pack saddle, and was already in use on the Plains in the eighteenth century. Originally used by young men, ornately beaded saddles like this one were used by both men and women in the later nineteenth century [1]. This superb example follows the typical design arrangement, with floral beadwork designs on top, geometric beaded patterns at the corners, and beaded fringes and tassels below. The floral patterns were originally inspired by European designs but allowed for extensive artistic license.

1. Barbara A. Hall, *Hau, Kóla! The Plains Indian Collection at the Haffenreffer Museum of Anthropology* (Bristol, RI: Haffenreffer Museum, Brown University, 1980/83), p. 222.



72 UNIDENTIFIED ARTIST, BLACKFEET, *Mirror Bag and Mirror*, c. 3rd quarter 19th century, hide, trade cloth, glass beads, cotton fabric and thread, 11 x 7.25 x 0.25 in (27.9 x 18.4 x 0.6 cm), dimensions reflect measurements without strap or fringe; contains the original hand cut glass mirror; accompanied by a custom-made metal display stand.

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

Provenance: An Ontario Collection.

Designed more as pouches or purses rather than as tubular bags, mirror bags were made to protect objects that were both precious and very fragile. This fine mirror bag is decorated with traditional Blackfeet diamond designs on the borders, framing a simple floral and foliate design on the centre of the panel and the flap. This design is stylized to a considerable degree - almost to the point of being a bit geometric itself. The result is a beautiful fusion of traditional and introduced imagery. This mirror bag contains its original mirror, which almost miraculously has survived.

House models, though not a traditional concept, nonetheless have a lot to illustrate about traditional culture and art. This model, possibly by an Alaskan Haida (Kaigani) artist, differs in architecture from British Columbia Haida houses, whose roofs were supported by six longitudinal beams that protruded three or more feet along the front gable. Kaigani Haida houses lacked that feature, being in appearance more like this model. Painted housefronts were not universal, but do appear in some historical photographs of Haida villages, and model houses tended to represent a traditional ideal, not necessarily a common reality. Similarly, painted sides were not common if not unknown, but again the ideal vision of this artist meant that he went all out to embellish this house to the maximum.

The frontal or entry pole further embellishes this house in a monumental way. The pole also contains some expression of Kaigani Haida sculptural style in an unusual collection of images. The top figure at first looks like a bird of some kind with a tapered beak. Assessing the entire figure, however, it is more likely a type of whale, the tail of which extends above the head. Pectoral fins are folded at each side of the body, enclosing what looks like a seal between them. The tail end, rather than terminating at the bottom of the figure, is turned back upward, though disconnected from the tail at the top. At the same time, the upswept tail end also functions as pectoral fins for the head pointing downward below. Exhibiting mammalian nostrils, the jaws of that head are clamped upon the ears of the figure below. That figure is a bear, its head at the peak of the house gable, and its large extending tongue is grasped by the bear's forepaws. Between the bear's feet and the top of the entryway, a rounded-over flat area is painted with a profile face and feather forms.

The housefront painting is composed of two profile faces made up of eyebrow, eye/eye socket, and mouth or lip line. A formline complex of ovoids and U-shapes cascades to the bottom of the wall. On the left side wall of the house a circle ringed by red U-shapes encloses a painted bird with a long, narrow body filled with cross-hatching. A lightning bolt issues from the beak, indicating that a thunderbird is represented. Outside the circle, abstract profiles of two seated humans fill the space to the corners of the house. On the opposite side wall the painted design represents a double-finned killer whale. Sharp pointed teeth fill the whale's mouth and a mask-like face is painted in the whale's tail.

Steven C. Brown



HOUSE MODEL

73 UNIDENTIFIED ARTIST, HAIDA (POSSIBLY KAIGANI HAIDA),
House Model, c. 1900, carved and painted cedar, 34.5 x 17.25 x 24.75 in
(87.6 x 43.2 x 62.9 cm), inscribed in graphite in an unknown hand, "E-615";
inscribed on the interior graphite in an unknown hand, "Letter [?]".

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

Provenance: This house model was part of a collection of historic objects at the Harbor Hideaway Restaurant on US Route 7 south of Burlington, VT, since the 1960s; A British Columbia Collection.





74 UNIDENTIFIED HAIDA ARTIST, Figure Group (Bear Attacking Men), c. 1880, argillite, 8.75 x 9 x 3.25 in (22.2 x 22.9 x 8.3 cm). Estimate: \$15,000 / \$25,000 Provenance: A British Columbia Collection.

Here another active group of figures (see Lot 15) is frozen in time and mounted on a flat pedestal base: an aggressive bear and two humans, one armed and acting in defense, the other on the ground a victim of the bear's wrath. The seated human figure wears a semi-conical spruce root hat of traditional form and holds a dagger in his right hand and what appears to be a club, inverted, in his left. The bear is crouched over the horizontal human, with its forepaws raised in an aggressive display of strength. The human victim below has its right hand grasping the right hind leg of the bear. The texture of the bear's fur is represented by rows of small nicks carved into the surface of the bear's body.

The artist has created a visually active, dynamic composition of the images, featuring a good deal of piercing and high relief between the figures, signs of a skilled and practiced carver. The rectangular base provides a solid foundation for the figures and a stable platform for the sculpture.

Steven C. Brown



Model totem poles in argillite illustrate a style of sculpture that evolved away from the traditional Haida totem pole style. Haida style totem poles, carved from a half-cylinder of red cedar (being half a log hollowed out in back to minimize weight and surface checking), tend to be wider than they are deep. Sculptural form is established by cuts into the log that create relief and allow the three-dimensional forms of their images to be developed. Beaks, fins, and other protruding features are added on to extend the dimensional limits of the log's diameter. The first generations of model totem poles, in both wood and argillite, replicated the dimensional characteristics of the full-size pole traditions, even to the point of being hollowed out in the back.

Over time, argillite carvers began to push beyond the conceptual limits imposed by the form of cedar logs, creating model poles deeper than they are wide, with a great deal more dimensionality in the rendering of the figures involved. This model pole is an excellent example of the peak attained by that evolutionary path.

Top to bottom, the figures are raven with a short stack of three status rings between its 'ears', and a large frog in its beak. Spots on the frog are represented by small chips cut out of the surface. Next is a bear, shown with four limbs, nostrils, and no teeth, but an inverted human figure captured in its paws. The upside-down position is said by some to represent death, and the human's closed eyes confirm the condition. Interestingly, the right hand of the human is shown with a hold on the bear's foreleg, and the left hand appears to rest limply on the forehead of the large beaver figure below. The beaver's ears are splayed out by the bear sitting between them. The beaver has a large snout with prominent nostrils, and incisor teeth of exaggerated size that gnaw at a stout stick held between them by the beaver's front paws. The beaver's elaborate tail arches up in front of his hind feet, and features a mask-like man's face with open mouth framed by cross-hatched patterns of the tail's texture. The man's hands extend out beside his face and touch the surface on which the beaver is sitting. A large square base with beveled upper edges provides a stable support for the model totem.

Steven C. Brown

75 UNIDENTIFIED HAIDA ARTIST, Model Totem Pole, c. 1900, argillite, 14 x 3.75 x 3.75 in (35.6 x 9.5 x 9.5 cm), unsigned. Estimate: \$10,000 / \$15,000 Provenance: Richmojoe Gallery, Vancouver; Purchased from the above by a Private Collection, Toronto.





76 UNIDENTIFIED HAIDA ARTIST, *Seated Totemic Figure*, early 20th century, argillite and abalone, 10.25 x 4.75 x 3.25 in (26 x 12.1 x 8.3 cm), signed indistinctly on base.

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

Provenance: A British Columbia Collection.

This exquisitely carved figure presents something of an enigma in its composition. The main image is a human or perhaps a humanoid bear, seated in what is often referred to as the 'hocker position', with knees drawn up and forearms or paws reaching forward. The face, from the nostrils up, exhibits a decidedly human aspect, while the extremely wide mouth seems to go beyond human form to reach a bear-like presentation. Texture is applied to the body in the form of small chips on the surface, as seen on the bear's body in the *Bear Attacking Men* figure group above (see Lot 74). Perched on the figure's head is a finely carved, mask-like form, possibly representing a wolf. The enigma lies in the question, 'why is the mask facing upward?' Abalone shell inlay embellishes the mask and the totem figure.

Steven C. Brown



77 ROBERT DAVIDSON JR. (GUUD SANS GLANS), C.M., O.B.C., (1946-) HAIDA, MASSET / WHITE ROCK, *Model Totem*, c. 1963-64 or earlier, argillite and antler, 3.5 x 1.75 x 2 in (8.9 x 4.4 x 5.1 cm), signed: "R. Davidson / Jr. / Haida B.C.";

accompanied by redacted correspondence between artist and vendor, dated 2 November 2020, "Good to see this again, yes it is my carving. It would have been carved about 1963-4. I signed it with a large Jr because I was named after my grandfather with the same name and he used to carve in argillite also."

Estimate \$4,000 / \$6,000

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

Robert Davidson Jr. began carving small argillite and wooden totem poles when he was thirteen years old at the urging of his father Claude, learning from his father and his grandfather Robert Sr. A wooden totem by the young artist from 1959 (apparently his first) is illustrated in Ian Thom's 1993 book *Eagle of the Dawn* p. 64. That totem's style suggests to us that this small argillite totem-like sculpture might date from rather earlier than 1963-64, (per Robert Davidson's own recollection). This sculpture likely depicts a seated shaman with a spirit helper mask on top.

Gary Minaker-Russ is one of the artists featured in Carol Sheehan's 2008 book *Breathing Stone*. As Sheehan aptly writes, "Walking into a collection of Gary Minaker Russ argillite sculptures is like reading a book of ancient Haida stories: there is a common denominator in their epic quality, with narrative themes and images that impart a depth and complexity that seems inexhaustible. No two sculptures are alike, yet there is an interrelationship in the wide-ranging subjects. These are Haida stories, portrayed with all the concentration of symbols that can be envisioned or imagined in stone." [1]

Minaker-Russ's works are intricately and superlatively carved. The artist prides himself on his fine tool finishing, which he learned from his brother Ed Russ and Ed's wife Faye:

I like to do tool finishing rather than polishing my work. It takes a lot longer, but it looks more natural. I like to encourage people to pick up my pieces, to hold them. It brings the owner closer to my sculptures. You can feel what you can't see. Edges, angles, corners become more apparent and you can become more involved with the sculpture. [2]

Both Minaker-Russ's style and his subject matter are based on careful research, including frequent visits to the Reif Collection at the Royal BC Museum. The artist typically zeroes in on a particular legend or story, trying to focus on one episode at a time for maximum clarity. *The Blind Halibut Fisherman* is beautifully carved and richly detailed; even down to the ocean waves that incorporate Haida design elements. For a completely different take on the same story see *Breathing Stone*, pp. 136-137.

1. Carol Sheehan, *Breathing Stone; Contemporary Haida Argillite Sculpture* (Frontenac House, 2008), p. 130.

2. *Ibid.*, p. 133.



78 GARY MINAKER-RUSS (1958-), MASSET, HAIDA GWAIL, *The Blind Halibut Fisherman*, 1998, argillite, 7.5 x 13.5 x 4 in (19.1 x 34.3 x 10.2 cm), titled, inscribed, and signed: "THE / BLIND HALIBUT / FISHER MAN / HOLDING RAVENS BEAK WITH RAVEN HALF HUMAN / LOOKING FOR IT ALSO HALIBUT DESIGN ON CANOE + HAT" / by / GARY MINAKER-RUSS / MASSET";

further inscribed and dated, "SCULPTURE NO. 67/98".

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

Provenance: An Ottawa Private Collection.

Lucy Tasseor began carving around 1965 or 1966; her sculptural style was well developed by the end of that decade, and five of her works were chosen for the famous *Sculpture/Inuit* travelling exhibition of 1971-73. These and similar sculptures were exquisite but still mostly modest in scale, able to be held and caressed in the hand. Tasseor hit her stride very quickly, and by the mid 1970s was regularly creating larger and more imposing sculptures.

Family and Igloos is a brilliant example of her mature "classic" style of the mid-late 1970s. It is not enormous but it is certainly monumental. It evokes not only family and community but also landscape. The image is simultaneously modern and timeless; sleek and primal; celebratory and sober. Tasseor has followed the natural shape of the stone, and the work is certainly grounded, yet it also feels as if she has built an edifice that rises to the sky like a cathedral. The figures too - yes, they look like faces but they are surely figures - seem ready to burst forth and fly to the heavens. The incised igloo shapes are conceptual, almost ephemeral - as igloos always were, and as they became little more than memories. As a woman, Tasseor was pretty down to earth; as a sculptor, she was a poet.



LUCY TASSEOR

79 LUCY TASSEOR TUTSWEETOK (1934-2012) ARVIAT (ESKIMO POINT), *Family and Igloos*, late 1970s, stone, 10.25 x 10 x 4.25 in (26 x 25.4 x 10.8 cm), signed: "ᐱᓴᓴ / ᐱᓴᓴ".

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

Provenance: Marion Scott Gallery, Vancouver; Donald Ellis Gallery, New York; A British Columbia Collection.

Exhibited: Marion Scott Gallery, Vancouver, *Modern Vision: Inuit Masterworks from the 1960s & 1970s*, June 2012.

Published: Donald Ellis Gallery, Donald Ellis Gallery 12 (Toronto: Donald Ellis Gallery, 2012), reproduced p. 78 (pl. 28).



80 MARY AYAQ ANOWTALIK (1938-) ARVIAT (ESKIMO POINT), *Mother and Child*, 1973, stone, 12 x 9 x 9.25 in (30.5 x 22.9 x 23.5 cm) signed: "AŁ".

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

Provenance: Acquired by the present Ontario Private Collector from Luke Anowtalik, Mary Ayaq's husband, while working as a teacher in Arviat in 1972-75.



Part of the inland Ihalmiut (Caribou Inuit) group living at Ennadai Lake, Mary Ayaq (sometimes still referred to as Akjar) is the daughter of its camp leader Andy Aulatjut and the renowned sculptor Elizabeth Nutaraaluk. Ayaq began carving in the mid 1960s, working steadily as an artist alongside her husband Luke Anowtalik and sharing a quite similar style at times. Ayaq's multiple-face sculptures have also been compared to those of Lucy Tasseor, but Ayaq's compositions are generally livelier, often incorporating human and sometimes even animal figures.

Ayaq's sculptural style was fully developed by 1969, the date she created her perhaps most famous sculpture, *Composite of Figures and Dog* in the Swinton Collection at the WAG. *Mother and Child* is only slightly larger but it feels much more monumental, probably because it comprises two massive figures rather than a half-dozen smaller ones. Interestingly the two large heads are equal in size, so that the figures read almost like a couple. The real surprise, however, lies at the back, where the giant *amautiq* hood frames a diminutive head in profile, making the sculpture even more enigmatic. Knowing what we do about Ayaq's strong sense of family, our hunch is that the small face represents the child's namesake. Thus Ayaq's astonishingly bold sculptural statement is tinged with devotion and remembrance. Marvelous.



81 JOHN KAVIK (1897-1993) KANGIQLINIQ (RANKIN INLET), *Head*, 1976, stone, 6 x 6 x 4.5 in (15.2 x 15.2 x 11.4 cm), with label: "John Kavik / 1976".

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

Provenance: Collection of the late Mr. Stanley and Mrs. Jean Zazelenchuk; purchased from the artist.

We have seen several examples of heads and faces carved by John Kavik, and this wonderful *Head* stands out as one of the finest; for a similarly striking and important *Hooded Face* from c. 1972 see Norman Zepp's *Pure Vision*, cat. 63. Judging from its contours, this example might also be hooded. *Head* is a deceptively simple sculpture, simultaneously reduced to pure form but replete with implied detail and meaning. It's a powerful work, in its own way every bit as riveting as John Tiktak's *Head* of c. 1964-65 (see First Arts Auction December 2020, Lot 16) and Tuna Iquliq's *Head* of 1964 (see First Arts Auction May 2019, Lot 48).

82 QAQAQ (KAKA) ASHOONA (1928-1996) m., KINNGAIT (CAPE DORSET), *Standing Woman Holding a Kamik*, stone, 10.25 x 5.5 x 3 in (26 x 14 x 7.6 cm), unsigned.

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

Provenance: Private Collection, Quebec.

Two of the foremost Kinngait sculptors of the 1950s were the brothers Kiugak (Kiawak) and Qaqaq Ashoona, sons of the graphic artist Pitseolak Ashoona. Like their mother, the brothers were both talented and prolific and we are blessed that they have left behind a significant oeuvre. While most are perhaps more familiar with their "mature" styles of the 1970s and 1980s, their works from the 1950s and early 1960s can be quite spectacular. Although this sculpture is seemingly naive compared to later works by the artist, it is beautifully balanced and harmonious, with an appealing overall shape, remarkably sensitive treatment of the woman's garments, and a rich variety of textures. *Standing Woman Holding a Kamik* is a masterpiece of the mid 1950s Kinngait style.



SANGANI and OSUITOK

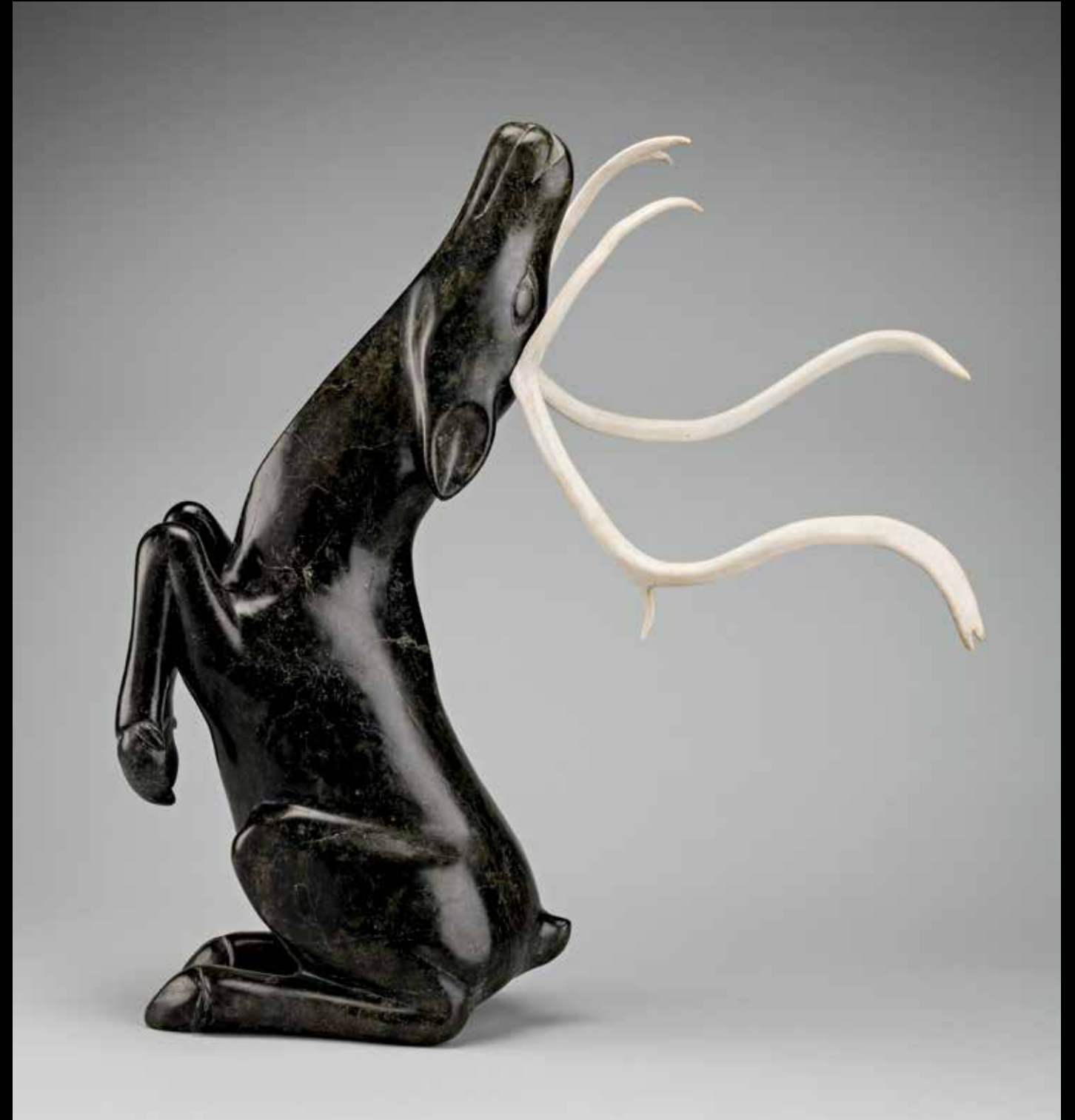


Osuitok Ipeelee is arguably the greatest Inuit sculptor of all time. In Cape Dorset he set the standards for both workmanship and imagination, and played a large part in shaping the community's sculptural style. Osuitok loved to move back and forth between different subjects and styles, always looking for new challenges, but he will probably be best remembered for his elegant depictions of caribou; see First Arts Auction, July 2021, Lot 27 for a superlative example from c. 1987-88.

One of Osuitok's sons, Tuqiqi (born 1952), went on to make a name for himself as a carver of semi-abstract works. Another son, Sangani (born 1961), chose to follow more closely in his father's footsteps. Osuitok was very proud of Sangani, occasionally suggesting that his son would eventually surpass him. Sangani eventually became an only occasional carver, but the father and son worked together closely in the mid 1980s.

Rearing Caribou is the result of close collaboration between the two artists. The sculpture clearly displays Osuitok's signature style and brilliant theatrical flair. The gorgeous arc of the animal's pose - reminiscent of Osuitok's *Kneeling Caribou* of 1970 in the Canadian Museum of History collection (see references) - is balanced beautifully by the elegant antlers. The details of the caribou's head, neck, and hooves also are pure Osuitok. It is perhaps the slightly more sturdy look of the animal's body that suggests Sangani's contribution. But apparently Osuitok felt that Sangani had worked hard enough on the sculpture to merit using his own signature; we think of it as an act of parental love and generosity.

One can be excused for thinking this superb sculpture is purely Osuitok's creation. The work was originally sold as an Osuitok, and we were sure it was one too until we found Sangani's very faint signature. A very similar work assigned solely to Osuitok was sold at auction in 2017.



83 **SANGANI OSUITOK** (1961-2011) m. and **OSUITOK IPEELEE**, R.C.A. (1923-2005) m., KINNGAIT (CAPE DORSET), *Rearing Caribou*, c. 1985-86, stone and antler, 22 x 22 x 12.5 in (55.9 x 55.9 x 31.8 cm) measurements reflect dimensions with inset antlers, signed: "ᐱᓂᓂ".

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

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

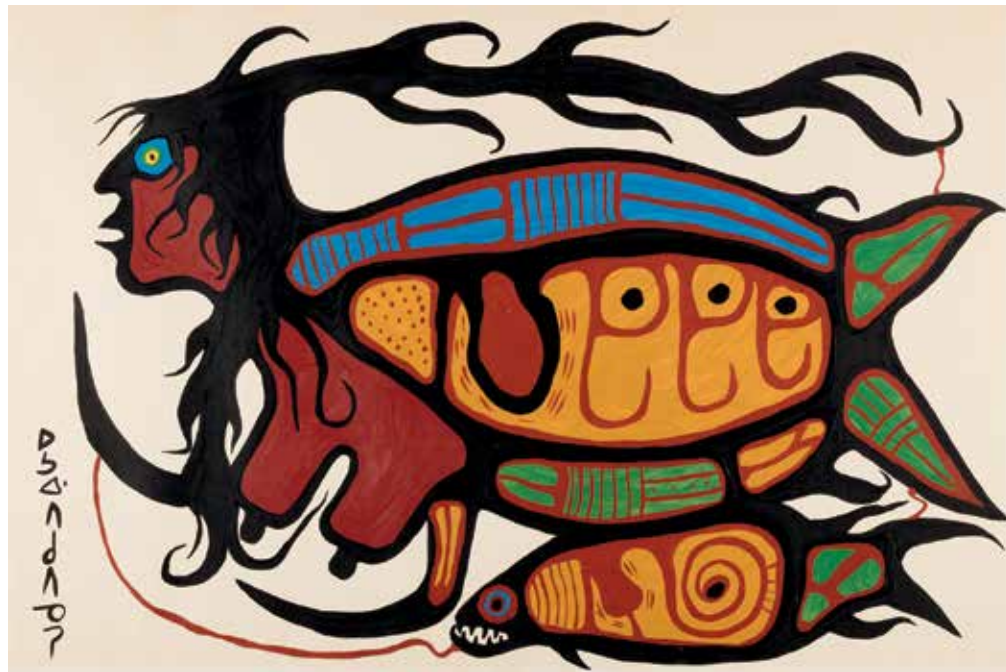
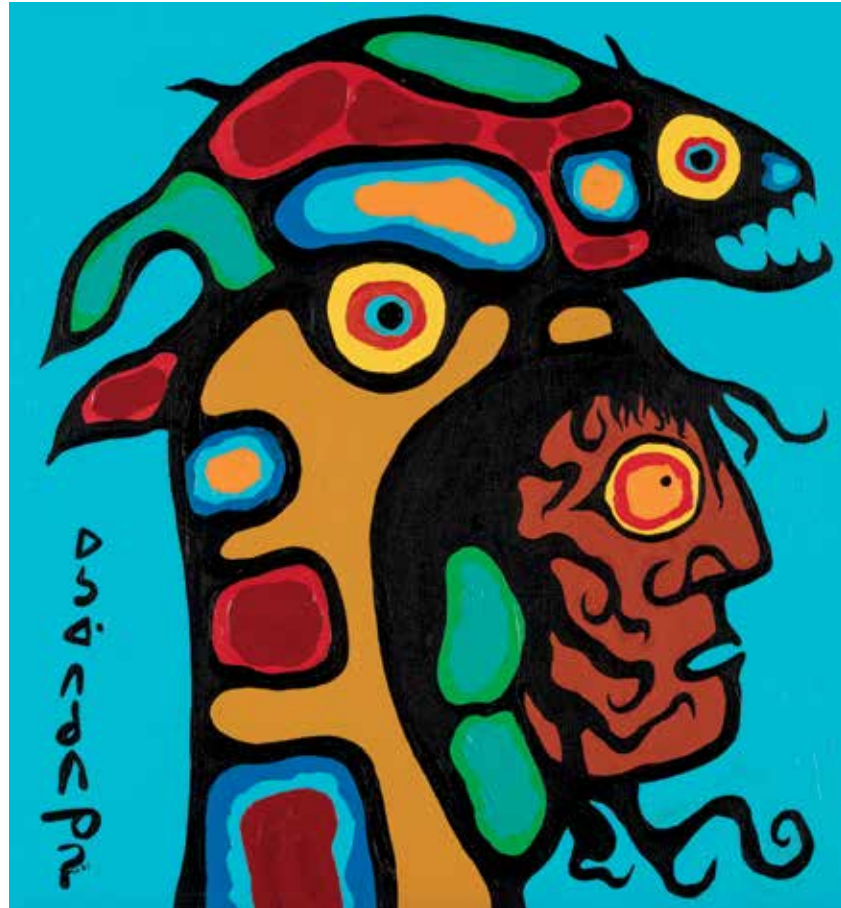
84 NORVAL MORRISSEAU, C.M. (1931-2007) ANISHINAABE (OJIBWE), *Imagery Mock-up*, 1981, acrylic on canvas, 27.5 x 25.25 in (69.8 x 64.1 cm), framed, signed: "ᐃᓃᓃᓃᓃᓃᓃ"; inscribed in blue ink in an unknown hand to the horizontal stretcher, "#2"; inscribed in black ink in an unknown hand to the stretcher bars, "7"; titled and dated in typeset to the gallery label, "Imagery Mock-up, 1981."

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

Provenance: Nexus Gallery, Toronto, their label verso; Private Collection, Toronto.

Imagery Mock-up was executed at the end of Morrisseau's professional relationship with the Pollock Gallery and just as preparations were being made for the landmark Art Gallery of Ontario show, *Norval Morrisseau and the Emergence of the Image Makers*, which lauded Morrisseau as the trailblazing "imaginative genius" whose visual vocabulary gave rise to a group of First Nations artists that would come to be regarded as the "Woodland School." It was also in this period that Morrisseau began to visually intertwine traditional Anishinaabe symbols with Eckankar philosophical concepts; the latter of which is represented here in the glowing, yellow eye, with its luminous orange iris and dilated pupil that seems to vibrate on the face of the entranced man.

NORVAL
MORRISSEAU



85 NORVAL MORRISSEAU, C.M. (1931-2007) ANISHINAABE (OJIBWE), *Mother of Turtles*, early-mid 1970s acrylic on paper heavy wove watercolour paper, 24 x 36 in (61 x 91.4 cm), signed: "ᐃᓃᓃᓃᓃᓃᓃ"; titled in graphite in an unknown hand, verso, "Mother of Turtles".

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

Provenance: Private Collection, USA; by descent to the present Private Collection, Rhode Island, USA.

Although in this acrylic on paper work, executed in the early-mid 1970s, it is difficult to overlook the substantial nature of the figure's breasts, the work shows little overt eroticism as we understand it in the Euro-American tradition. Rather, the woman's femininity may be understood to represent the fertile, natural world itself. Using black formlines to delineate the shape of the figure in profile, the interior of her body, using Morrisseau's "x-ray" technique, is divided into three registers ornamented in assured strokes of a sonorous palette. At the centre, short clustered lines surround the figure's heart to indicate its beat. The woman's long black hair flows loosely around the large expanse of her body - a fecund vessel of great vitality - as she darts through the water.

CECIL YOUNGFOX

86 CECIL YOUNGFOX (1942-1987) MÉTIS / ANISHINAABE (OJIBWE), *The Discussion*, 1982, acrylic on canvas, 30 x 40 in (76.2 x 101.6 cm), framed, signed and dated, "Youngfox 82"; titled, inscribed, and signed in graphite, "The Discussion / When people sit down / and discuss certain issues / the consenes [sic] is [the] usually the result, / of the opinion [is?] that we need more discussion / Cecil Youngfox."

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

Provenance: Acquired directly from the artist by the present Private Collection, Toronto.



Painted on a relatively large scale, *The Discussion* is a vivid painting that was executed shortly before the artist's untimely death in 1987 at the age of 44. Here, a civil discourse between seven figures takes place in an abstract world of curvilinear elegance where lines almost disappear at times as they twist and turn into a gentle rhythm.

In his composition, Youngfox anchors the scene in a network of undulating ripples, which form the structural support of his speakers. This dazzling array of blue tones, which call to mind lakeside swells, contrast sharply with the fiery, autumnal orange that lingers cloudlike at the top of the canvas. Lush and muted tones of greens, reminiscent of vegetation, divide the two realms. The black-outlined forms of the figures are filled with contours and swells - coloured in a palette that appears like variants of a fall foliage-made kaleidoscope that glows from within - that read like a topological map to suggest their anatomy in a remarkably accurate way. In addition to being a visceral, sensory experience, the mood achieved by *The Discussion* is one of hopeful light.

KEN HUMPHERVILLE

A style and technique specific to the Northwest coast of the Pacific, the bentwood box proves to be incredibly versatile. Bentwood boxes have been used for storage, cooking, and funerary purposes; here the bent plank of cedar highlights the skill of its maker and provides a blank canvas for the artist's vision.

A self-described carver, painter and designer, Ken Humpherville always had a deep respect and love for the traditional Tsimshian art of his adopted home. A Métis Cree artist by birth, Humpherville's deft carving hand was honed through years of being a forestry worker and carpenter contractor prior to focusing on art. His marriage into and later adoption by the Tsimshian Nation's Eagle House of the Gispaloats furthered his drive to honour the art and style with his representations of it, as can be seen with the skillfully rendered carving, painting, and inlay throughout this box.

The Moon, decidedly more "male" in its presentation than most, has been thrown into the sky by the Raven where its light can shine down. The smooth, delicately carved finish of the Moon is encircled

by the pearlescent shine of the abalone inlay. A feature that would normally lie flat or in relief against the panel, the Moon sits proud and its features are strong and exaggerated; it could almost be an addition to Humpherville's catalogue of masks and coverlets by itself were it to be taken off the panel. The Moon is further highlighted by Humpherville's carefully placed paintwork throughout the panel, a mirrored pattern of black and burgundy telling the Moon's story. Set deeper into the box's lid are six female faces, each carved with the distinctive labret in the lower lip. Humpherville's noted love for his family can be seen in other bentwood boxes and panels where six similar faces have been his six daughters. They are perhaps portrayed on this box as well, making an appearance to watch over the Moon, surrounded by opercula stars.



87 KEN HUMPHERVILLE (1947-2014) MÉTIS CREE, PRINCE RUPERT, TSIMSHIAN NATION, *Moon Bentwood Box*, 1978, carved and bent red cedar, acrylic, abalone, and opercula, signed and dated, "KEN H. / 78".

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

Provenance: Private Collection, British Columbia.



JOE DAVID

88

88 JOE DAVID (1946-) NUU-CHAH-NULTH, *Wildman of Wicka-ninsh (Wicaninnish)*, 2008, red cedar, acrylic, cedar bar, feathers, cotton thread, and screws, 14.5 x 12.5 x 7.5 in (37 x 32 x 18.6 cm), measurements reflect dimensions without cedar bark hair, titled, "Wildman of Wicka-ninsh", signed and dated: "J. DAVID / '08".

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

Provenance: Private Collection, British Columbia.

Exhibited and Published: *Challenging Traditions: Contemporary First Nations Art of the Northwest Coast*, McMichael Canadian Art Collection, Kleinburg, Ontario, June to September 2009; catalogue of the same name by Ian Thom (Vancouver: Douglas & McIntyre, 2009), reproduced in colour p. 23.

The artist's commentary in the *Challenging Traditions* catalogue (p. 22) reads:

Wicaninnish is a chief initiating a Tlu-qwanna ceremony and the first man of the big house ceremony, and he is a man of highest stature of the social order, refined, pure and proper and respected and honoured.

With vivid memories of attending ceremonies as a child and later visits to museums and galleries to study the work of generations past, Joe David's fluency in Nuu-Chah-Nulth design and traditions provides a solid foundation for his distinctive style. His creations have a subtle beauty, exemplified by Wicaninnish, the strong forms and lines speaking to a 'man of highest stature.' David has spoken of how the masks he makes need to fulfill their function. "When I make a mask... I'll see that... it'll fit a face, I can see through it properly and it is a usable thing." (p. 22) One can imagine that were it to be worn, the scale of Wicaninnish could give you a sense of the Chief overseeing a ceremony, and even standing against his foil, Ulth-ma-koke.



89

89 JOE DAVID (1946-) NUU-CHAH-NULTH, *Ulth-ma-koke*, 2008, red and yellow cedar, acrylic, cedar bark, feather, cotton thread, and metal; dimensions excluding train: 18.25 x 13.75 x 17 in (46.5 x 35 x 43 cm), signed and dated: "J. DAVID / '08".

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

Provenance: Private Collection, British Columbia.

Exhibited and Published: *Challenging Traditions: Contemporary First Nations Art of the Northwest Coast*, McMichael Canadian Art Collection, Kleinburg, Ontario, June to September 2009; catalogue of the same name by Ian Thom (Vancouver: Douglas & McIntyre, 2009), reproduced in colour p. 20.

The artist's commentary in the *Challenging Traditions* catalogue reads:

Ulth-ma-koke is a wild man of the forest and is the one to enter the big house ceremony after the wolves of Tlu-qwanna have exited. Ulth-ma-koke is crude and even mean and feared and would seem the direct opposite of the host, Wicaninnish.

I have made it my life's work to properly portray Ulth-ma-koke, and it's been a struggle. I believe it would take an artist... of wild nature to harness the energy required to pull an image into society that would do justice to the true nature of Ulth-ma-koke. Many modern artists have tried, and failed, and maybe a few times come close. I carved the two masks in an ancient style because it's been only the ancients who have been successful in the execution of these portrayures, and the success is due to the simple fact that, at the time, these people lived their examples... It takes sacred energy and wild energy to portray the sacred and the wild.



RUSSELL SMITH

90 RUSSELL SMITH (1950-2011) KWAKWAKA'WAKW, *Atlakim Doorkeeper Mask*, May 1980, carved and painted wood, 19.5 x 15.5 x 5.5 in (49.5 x 39.4 x 14 cm), titled, signed, and dated: "R. / SMITH (AWASATLAS) / KWAGIUTL / 5/80".

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

Provenance: A Montreal Collection.

The Atlakim (also known as the *Dance of the Forest Spirits*) is one of the four main dances performed during Kwakwaka'wakw Winter Ceremonials. It tells the story of a boy who gets lost in the woods and subsequently is visited by many guiding spirits who teach him various virtues. One of these spirits is the Doorkeeper, or Door, and is personified here by Russell Smith's skilled eye. Smith's upbringing and extensive study of the ancient and traditional designs of his Kwakwaka'wakw heritage no doubt influenced this striking image.

HENRY EVALUARDJUK

Henry Evaluardjuk was born in Igloodik and lived a traditional camp life in the Pond Inlet and Arctic Bay area for many of the following years until 1959, when he was hospitalized for TB at the Mountain Sanatorium in Hamilton. He had continued to carve at the hospital, and when Evaluardjuk and his family settled in Frobisher Bay (now Iqaluit) upon his release from treatment, he was invited by Peter Murdoch to become supervisor of the local arts program for returning patients.

Evaluardjuk probably began carving in the late 1940s. His subject matter was quite varied well into the 1960s, and included wildlife, several fine portrait heads, and the superb whale bone *Mother and Child* of 1969 and *Standing Bear* of 1974 (Walker's May 2012, Lots 25 and 47). Evaluardjuk's sensitive depictions of animals, particularly "Henry bears," became so popular in the 1970s that he devoted most of his time to wildlife sculpture after that. Evaluardjuk and Pauta Salla of Cape Dorset are considered to be the two greatest carvers of polar bears.

This fine sculpture is one of the artist's largest depictions of the animal. But interestingly, it is probably a portrait of a young bear, a cub or perhaps an adolescent. The bear's proportions and also its charming inquisitive air suggest that this is not yet a sleek adult hunter-bear but rather a playful, curious child. It's a delightful work that reveals Evaluardjuk's intimate knowledge of polar bears from a slightly different perspective.



92 HENRY EVALUARDJUK (1923-2007) IQALUIT (FROBISHER BAY), *Young Polar Bear*, stone, 9.5 x 14.25 x 7 in (24.1 x 36.2 x 17.8 cm), signed: "HENRY / ᐃᓄᓇ ᐃᓄᓇ".

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

Provenance: Private Collection, Montreal.



Kavik carved human figures almost exclusively (see Lot 40). He occasionally carved muskoxen, but polar bears only rarely. One monumental composition however, *Bear and Man* from c. 1970, formerly in the Wagonfeld Collection, ranks as one of Kavik's largest and most impressive works (see references). *Sparring Polar Bears* is a completely different kind of sculpture, however. Surprisingly, it captures a moment of play fighting between two bears; given their different sizes, however, it is hard to determine whether it is parent and child, or siblings of different ages that are sparring. The two almost seem to be locked in a dance; the effect is utterly charming, and quite unusual in a work by this artist. Also surprising is the degree to which the work is finished; although the sculpture is somewhat raw in execution its surface is almost polished.

Compositions like this one are extremely rare in Kavik's oeuvre. A somewhat similar contemporaneous composition, *Figure and Bird*, presents an opposing animal and human, but the resemblance ends there. Believe it or not, the closest Rankin Inlet sculpture we can think of, in terms of both composition and spirit, is John Tiktak's remarkable *Mother and Child* from the late 1960s, sold in the July 2021 First Arts Auction (Lot 23)! Strangely, the more we look at the two works, the more similarities we see. The opening up of the spaces between the two bears is very much like Tiktak's style (and by extension, Henry Moore's). Remarkable.

93 JOHN KAVIK (1896/97-1993) KANGIQLINIQ (RANKIN INLET), *Sparring Polar Bears*, c. 1973-74, stone, 11 x 7.75 x 4 in (27.9 x 19.7 x 10.2 cm), signed: "b6".

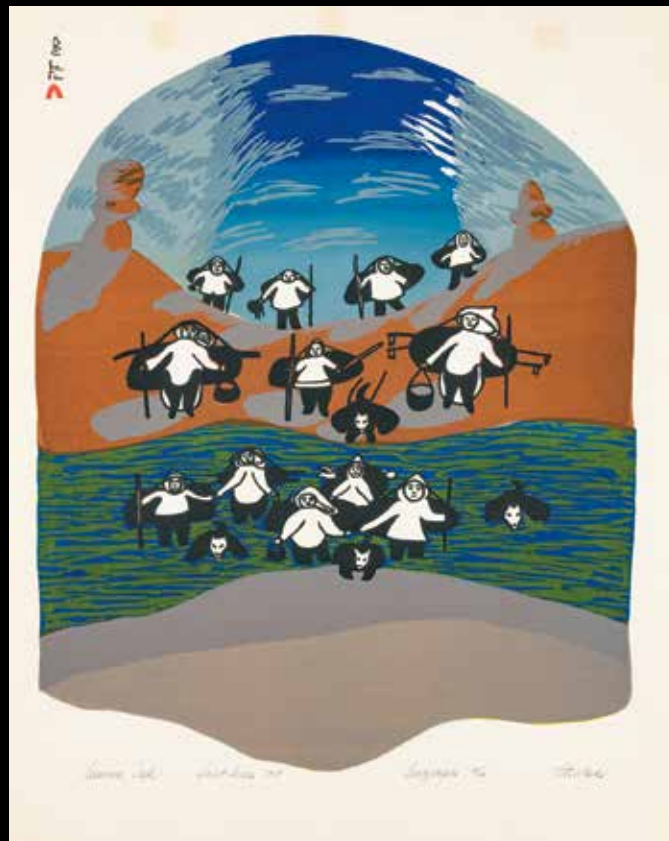
Estimate: \$5,000 / \$8,000

Provenance: Collection of the late Mr. Stanley and Mrs. Jean Zazelenchuk; purchased from the Kissarvik Co-op, Rankin Inlet in January, 1974.



97 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., PRINTMAKER: ARNAQU ASHEVAK (1956-2009) m., KINNGAIT (CAPE DORSET), *Preening Owl*, 1995 #16, 10/50, stonecut print, 9.5 x 29 in (24.1 x 73.7 cm), framed, sight. Estimate: \$4,000 / \$6,000
Provenance: Private Collection, Ontario.

Preening Owl is another in the distinguished lineage of depictions of owls by Kenojuak Ashevak; from the time of her earliest drawings and prints she revisited this subject continuously. Here, the owl is the central focus of a colourful composition which is perfectly balanced. The fantastic and imaginative stylized feathers encircle the owl, with the sides perfectly symmetrical and the crown emphasizing the wide eyes typical of the species. The printer, Arnaqu Ashevak, Kenojuak's son and himself an artist, shows incredible sensitivity in translating the original drawing. The owl itself is defined by the precise replication of her drawing style, morphing her signature pen and ink style into an almost textural pattern of black and white. *Preening Owl* is the quintessential Kenojuak Ashevak image!



98 PITSEOLAK ASHOONA, R.C.A., O.C., (1904-1983) f., PRINTMAKER: KANANGINAK POOTOOGOOK, R.C.A. (1935-2010) m., KINNGAIT (CAPE DORSET), *Summer Trek*, 1969 (Dorset Series), silkscreen, 13/40, 26 x 20 in (66 x 50.8 cm)
Estimate : \$800 / \$1,200

Provenance: Private Collection, Toronto.

Pitseolak Ashoona's works most often focus on traditional Inuit life. *Summer Trek* is no exception. Here, a group of families migrate together to a summer camp. They trail after each other, carrying huge bundles on their backs - even the dogs. On the distant hill are two inuksuit, the stone cairns that marked a frequently used route. This print is unusual in that it is a serigraph, a printing technique being used only experimentally in 1969. (*Summer Trek* was not released in an annual collection and thus is quite rare in the market.) The silkscreen medium lends itself perfectly to this scene, the irregular shape of the image emphasizes the high hills as well as the path ahead. The colours of the landscape flow seamlessly into each other as the brown of the hills in the distance give way to the valley in the foreground. The palette then changes again as they head to new terrain.

KENOJUAK ASHEVAK

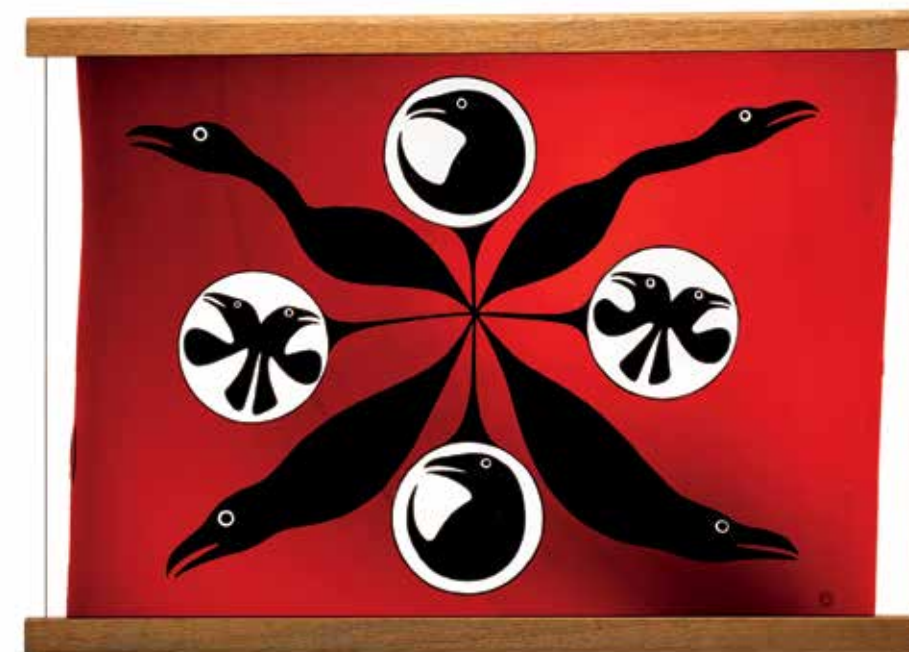


99 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., KINNGAIT (CAPE DORSET), *Feathered Owl*, 2005, serigraph on antique etched glass, 21.5 x 17.25 in (54.6 x 43.8 cm), sight signed with artist's chop and etched stamp of Sattler's Stained Glass Studio, 2/10

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

Provenance: Feheley Fine Arts, Toronto; Acquired from the above by the present Private Collection, Toronto.

In the late 1990s the Kinngait Studios began a collaborative project with Sattler's Studio in Nova Scotia, a noted glass studio which specializes in stained glass windows. The famous Appleby Chapel window which was designed by Kenojuak Ashevak was part of this collaboration. In addition to windows, Sattler's often collaborated with artists to make small-scale stained glass works that featured an image by the artist. This process echoed the Kinngait printing tradition in which original drawings were translated into prints by master printers. Several Kinngait artists provided drawings which the studio printed in the serigraph technique on antique stained glass in small editions.



100 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., KINNGAIT (CAPE DORSET), *Quartet*, 2004, serigraph on antique etched glass, 17.25 x 24 in (43.8 x 61 cm), sight, irregular signed: "P. 0 4 4 4"; with etched stamp of Sattler's Stained Glass Studio, 4/12

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

Provenance: Feheley Fine Arts, Toronto; Acquired from the above by the present Private Collection, Toronto.

Both this image and *Feathered Owl* (previous lot) capture exactly the exquisite detail and lyricism of Kenojuak's drawing style; her pen and ink markings are evident but enhanced by the glowing rich colour and shadings of the stained glass; a perfect pairing of artist and collaborative studio. Both works remain in the original wooden frames that Sattler's used both to protect the works and provide an inherent means to suspend them in front of a light source.



101 BARNABUS ARNASUNGAAQ (1924-2017) QAMANI'TUAQ (BAKER LAKE), *Mother with Fidgeting Child*, 1981, stone, 7.75 x 6.25 x 7 in (19.7 x 15.9 x 17.8 cm), signed: "ᐱᐱᐱ". dated "Dec. 81" to the accompanying igloo tag.

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

Provenance: Private Collection, Montreal

While perhaps best known for his iconic depictions of muskoxen, Barnabus Arnasungaaq was equally adept at portraying the human figure. One marvels at how he was able to perfectly capture this mother's exasperation with her fidgety child given the unyielding nature of the local stone. In a career spanning a period of over six decades, Arnasungaaq's strongest works were produced during the 1970s and early 1980s while he was still physically in his prime. Arnasungaaq works from this period display a stronger attention to detail and finish than his later works. Here the artist's polishing makes the lovely black Baker Lake stone positively glow, beautifully accentuating the sculpture's strong rounded volumes.

102 DAVID TIKTAALAAQ (1927-) QAMANI'TUAQ (BAKER LAKE), *Muskox*, early 1960s, stone, 6.25 x 11 x 3.5 in (15.9 x 27.9 x 8.9 cm), signed: "ᐱᐱᐱ".

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

Provenance: An American Collection.

Although not a prolific sculptor, Tiktaalaaq was certainly very skilled at his craft. This very early Qamani'tuaq muskox compares favourably with those of contemporary artists Vitaal Makpaaq, James Kingalik, and even the formidable George Tatanniq. Interestingly, Tiktaalaaq found a way to portray the distinctive horns of the muskox without resorting to antler or horn attachments. The stone used for this sculpture was only used for a few years in Baker Lake, but here is most fortuitous in that the rich veining serves to accentuate and compliment the form. Lovely!



BARNABUS ARNASUNGAAQ

This powerful muskox dates to 2003, by which time Barnabus Arnasungaaq had shifted to concentrating on form rather than detail in his sculpture. Surprising, then, that the artist lavished attention not only on the overall bulky form of the animal but also on the coarse guard hairs that are the hallmark of many of his greatest muskox depictions. The defiant stance of the animal and its sheer visual (and actual!) weight presents something of a last hurrah for the ageing sculptor, who was about to turn eighty years old. Muskox is an impressive sculpture, monumental and simplified in form yet surprisingly graceful and well finished, and remarkably charming.



103 BARNABUS ARNASUNGAAQ (1924-2017) QAMANI'TUAQ (BAKER LAKE), *Muskox*, 2003, stone, 11 x 18.5 x 6 in (27.9 x 47 x 15.2 cm), signed: "ᐱᐱᐱ".

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

Provenance: Galerie Elca London, Montreal; Acquired from the above by an Ottawa Private Collection.



PARR



104 PARR (1893-1969) m., KINNGAIT (CAPE DORSET), *Untitled (Three Figures, Hunting)*, c. 1963-64, graphite on paper, 20 x 26 in (50.8 x 66 cm), signed: "<".

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

Provenance: Private Collection, Ontario.

Created around 1963-64, sometime after he had moved to the settlement of Kinngait and begun drawing in late 1961, this work encapsulates Parr's strong attachment to his memories of a traditional lifestyle, which was almost entirely dependent on one's ability to negotiate the resources of the land. This charming portrayal of a trio of figures (two men and one woman) subtly demonstrates Parr's close observation of postures. Although the figures are rather static in their motions, the highly gestural, muscular graphite lines give the work a sense of spontaneity and vigour. Parr's drawings are like snatches of memory — here, perhaps, to a particular time in Parr's life when seals were in abundance. Parr is not interested in verisimilitude or style. His work presents subject and narrative to express a visual record that he wishes to share.

105 PARR (1893-1969) m., KINNGAIT (CAPE DORSET), *Untitled (Three Figures)*, c. 1965, coloured pencil drawing, 20 x 25.25 in (50.8 x 64.1 cm), signed: "<".

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

Provenance: Acquired c. 1980 by a Private Collection, Montreal; Gift of the above to the present Private Collection, Santa Fe, NM.

Although Parr did not have the technical proficiency of the younger, sometimes trained artists in Kinngait working contemporaneously, his style is so fascinating and persuasive that he has come to be recognized as a master draughtsman. In this work, we see Parr's predisposition to mix frontal and profile views of his subjects and also his peculiar exaggeration of anatomy. Distinguishing details of the different figures are largely lacking; even the delightful "dot and dash" facial features that Parr would employ for his entire career are essentially generic.



106

106 SHEOUAK PETAULASSIE (1918-1961) f., **PRINTMAKER: EEGYVUDLUK POOTOOGOOK** (1931-1999) m., KINNGAIT (CAPE DORSET), *Ringed Seal*, 1960 #54, stencil print, 15/50, 12.25 x 24 in (31.1 x 61 cm).

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

Provenance: Private Collection, Santa Fe, NM.

Deceptively simple, *Ringed Seal* is a scene of extreme economy. Omitting any superfluous details, printmaker Eegyvuuluk Pootoogook reduces the water line to simply a difference in shading: a demarcation line at the seal's neck, below which the icy blue ink is sparingly applied, creating the effect of the water glistening and breaking as the seal's head pokes through the surface. Brilliant. In contrast to other works in the 1960 Cape Dorset Print Collection that feature both seal and hunter, here the animal is pictured alone on the sheet. The suggestion that the creature has been caught in the act of surfacing by an unseen hunter is merely hinted at from the seal's wide-eyed, inquisitive gaze.

107 SHEOUAK PETAULASSIE (1918-1961) f., **PRINTMAKER: IYOLA KINGWATSIK** (1933-2000) m., KINNGAIT (CAPE DORSET), *Three Walrus*, 1960 #57, stencil print, 7/50, 16.5 x 12 in (41.9 x 30.5 cm).

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

Provenance: Private Collection, Santa Fe, NM.

Exploiting the potential of the stencil medium, Iyola Kingwatsiak translates Sheouak's drawing of three walruses to brilliant effect. The trio of animals seem almost molded in their fine contours, their shapes set down in an overlapped and repeated pattern, as though the animals were caught in momentary rest, lounging atop some rocks at the edge of the water. Incredibly fluid in its precision (as with *Ringed Seal*, Lot 106), a waterline is created, and thus our scene is set with a seemingly simple change to the colour of Iyola's ink.

108 SHARNI POOTOOGOOK (1922-2003) f., **PRINTMAKER: LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *Buntings*, 1964 (1964/5 #1), stonecut print, 14/50, 20 x 24.5 in (50.8 x 62.2 cm).

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

Provenance: Private Collection, Santa Fe, NM.

Seeing Sharni Pootoogook's lovely depiction of snow buntings floating through space helps us understand why these birds are sometimes called 'snowflakes.' Bunting flocks can number in the hundreds; the image beautifully mimics their swirling path through the Arctic air. Buntings' feathers change colour with the seasons to better camouflage the birds on snow or summer tundra, but Sharni's monochromatic rendition of the birds is clean and bold. This image featured on the cover of the 1964/65 Cape Dorset annual collection and confirms James Houston's opening comment in the catalogue that the artists of Kinngait demonstrated "their continuing ability to make a strong, simple statement about life."

108



107





109

109 ATTRIB.: ISAAC CHAPMAN (c. 1880-1910) HAIDA, MASSET, *Model Totem Pole*, c. 1895-1905, argillite, 11 x 2.25 x 1.75 in (27.9 x 5.7 x 4.4 cm), unsigned.

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

Provenance: Private Collection, Montreal.

Significant asymmetrical features are rare in the totem pole and model traditions, so the few that exist really stand out, like this example. Here the top figure, a creature with human hands and animal feet, clasps to its body, using both hands and feet, some kind of a serpent or swimming sea lizard with a pointy nose. The figure's humanoid head is turned off to its left, and the tail of its companion is curled over the top of it. Below that comes another strange or mythical being with a semi-animal form head and human arms and hands that clasp an unknown object or creature to its breast. The bottom figure is more recognizable as a beaver, gnawing on a stick held in its forepaws with its elbows resting on its knees. Its upturned tail is covered in cross-hatching to represent its natural scaly texture. At the bottom is carved a rectangular base with its top corners beveled off. The sides and back of the pole are straight and flat as is the norm among full-sized cedar poles.

Steven C. Brown

110 UNIDENTIFIED TLINGIT ARTIST, ALASKA, *Model Totem Pole*, c. 1890, cedar, 23.25 x 3 x 2.5 in (59.1 x 7.6 x 6.3 cm), unsigned.

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

Provenance: Richmojoe Gallery, Vancouver; Private Collection, Toronto.

Nearly two feet tall, this model pole exhibits elongated figures and a huge volume of pierced area between its parts. The top figure is a beaver with very tall ears, shown as is usually the case gnawing on a hand-held stick. The stick is long and curved, with each end touching the upper arm on both sides. The beaver's cross-hatched tail is long and slim, rising from between its feet to bend back and touch the chest. The beaver's feet are standing on the tall ears of a very slim bear with a humanoid nose. The bear holds the tail end of a long flatfish, which appears to have both eyes on one side of its head, like a halibut or flounder. This may just be an adaptation to the thin width of the fish, unlike the body of a salmon, for instance, which is much taller than it is wide, with one eye on each side of the head. Salmon, of course, would be the more likely fish species to be caught in hand by bears, who usually fish in streams and not in salt water.

The bottom figure, on which the bear is standing, has a bear-like appearance, with a projecting snout and extended tongue. The surface of it and all the figures is very finely smoothed down, front, back and all over. The pole is supported by a square wooden base with the top corners deeply beveled off.

Steven C. Brown



110



111 UNIDENTIFIED ARTIST, probably HAIDA, *Feast Spoon*, 1840-1860, goat horn and metal rivets, 7.5 x 5.5 x 2.5 in (19.1 x 14 x 6.3 cm), measurements reflect dimensions without the metal display stand, with an affixed paper label, inscribed in an unknown hand in black ink, "292 HAIDA / QUEEN CHARLOTTE / ISLDS. BRIT. COL."

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

Provenance: Donald Ellis Gallery, Toronto; A Private Collection, Ottawa.

The grace and beauty of horn spoons and ladles belie the processes employed to create them. The techniques sound simple; take the raw, rough horns... smooth them down, and cut them to a predicted pre-shape. Boil them to make the material flexible, and begin to open the round horn into the gently curved width of a ladle. The work is incremental; a little shaving here, a little more there, and the tip will curve upward as the sides get wider. When it's there, tie it to a curved form that matches the shape you're after, and let it cool and dry out. Then it will maintain that shape and allow itself to be fastened to another horn, unmodified in shape but carved into a tiny, tapered totemic sculpture. Overlap one within the other, and rivet the joint with pins made of copper or horn itself. Hundreds, if not thousands of these were made and used by Native families, sometimes in matching sets by the same carver, passed down through generations along with the histories that are illustrated on the handles.

The figures on the handle of this spoon, top down, begin with a bird, probably a raven, with a pointed beak and humanoid hands that grasp the headgear of a small human figure who sits between the ears of the lower, larger image. The lower figure is part human, part animal, though what kind of animal is ambiguous. The symbolism is embedded in Northwest Coast mythology: In the Beginning, animals removed their animal clothes to become the First People. The head on this spoon has animal-like characteristics and human hands poised beneath the chin, a blend of both worlds.

Steven C. Brown



112 UNIDENTIFIED ARTIST, NUU-CHAH-NULTH or MAKAH, *Lidded Basket*, c. 1890-1900, natural and dyed grass, cedar, 2.25 x 3.75 x 3.75 in (5.7 x 9.5 x 9.5 cm), unsigned.

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

Provenance: The Thunderbird Shop, their label affixed to the underside; A Montreal Collection.

With the Pacific Ocean at their disposal, it is little wonder as to why there is so much aquatic imagery in the baskets of the Northwest Coast; fish, whales, canoes, seabirds, and whalers have all been woven into the curved edges of these small baskets. The mermaid-like figure on this basket is an anomaly; it might be a spirit or creature well known to the Indigenous sailors of the coast, or one copied from the western influences that had started to appear in Northwest Coast basketry as part of the burgeoning tourist and trade economy. In either case, it is the likely reason this basket caught someone's eye and became a treasured souvenir more than a century ago.



The first documented argillite carvings of the type known as panel pipes date to the early 1830s (see *The Magic Leaves*, Macnair and Hoover, page 43). The style of the carving and two-dimensional designs of this example indicate that it was most likely made in the early years surrounding that date. The green colour of the argillite is rare, but part of the natural variation in tone that occurs in the Slatechuck Quarry near Skidegate village, Haida Gwaii, from which the Haida continue to obtain their argillite. Panel pipes are narrow slabs of stone that are longer than they are high, and are based on the concept of a tobacco pipe. Some examples are compact in composition, with little cutting or piercing between the figures. This example illustrates a more developed sculptural sensibility with a large amount of delicate piercing between figures. The sculpture includes four birds (two raven-like, one eagle, and one of unknown identity), one winged image with a human face, a whale, two frogs, one complete human figure and a small mammal of uncertain identity. One of the raven's bodies has been broken out of the sculpture. The small bowl of the pipe is located in the large whale's head near the top center of the sculpture. Part of the stem, or smoke-path, extends down from between the whale's pectoral fins into the mouth of the large frog below, and from there to one end of the sculpture. Many later carvings of this type were pipes in name only, and the drilled hole from the bowl to the end of the stem was left unconnected.

Steven C. Brown



113 UNIDENTIFIED HAIDA ARTIST, Panel Pipe, c. 1830-40, argillite, 4.25 x 10 x 0.75 in (10.8 x 25.4 x 1.9 cm), measurements reflect dimensions without custom-made metal stand.

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

Provenance: Ex Collection of Trevor Barton, his [?] label affixed to the underside; his sale, Christie's Auction, 21 September 2010, Lot 605; Private Collection, Montreal.

114 UNIDENTIFIED HAIDA ARTIST, Panel Pipe, c. 1870, argillite, 2 x 6.75 x 0.75 in (5.1 x 17.1 x 1.9 cm), measurements include dimensions without custom-made metal stand.

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

Provenance: A Montreal Collection.

As argillite pipes became more elaborate over time, they also became less pipe-like. In time, the panel pipe developed, of which this is a good example. Panel pipes differed in length/height and thickness - some being as long as 18 inches or more - and also in the style of design embellishments. Some panel pipes from before 1850 reflect their age in the early style of the formline elements in the design work. The two-dimensional work on this pipe is from after 1850 and into the third quarter of the nineteenth century. The sculptural work on the pipe is dense, with significant piercing between some features. On the big end of the pipe, an eagle on its back is holding a mask-like human face, the legs of which appear below the eagle's wings. Behind the human head, a whale image surrounds the pipe bowl, which is in the place of a dorsal fin. Pectoral fins wrap around the bowl, and the tail flips over into the mouth of another human head, facing upward. The body and limbs of that figure extend below the head to the lower edge of the panel, its hands holding the bottom of the pipe bowl. Touching the back of that head, facing toward it, is the head of what may be a wolf or a small bear. The humanoid hands of the figure reach forward to touch the bent knees of the human in front of it. The hind legs of the wolf are caught in the mouth of the large head at the stem end of the pipe. That zoomorphic/humanoid head has human-like arms, bent at the elbows, with human hands that enclose the body of the wolf, and tall ears from which extends the tip of the pipestem.

Steven C. Brown



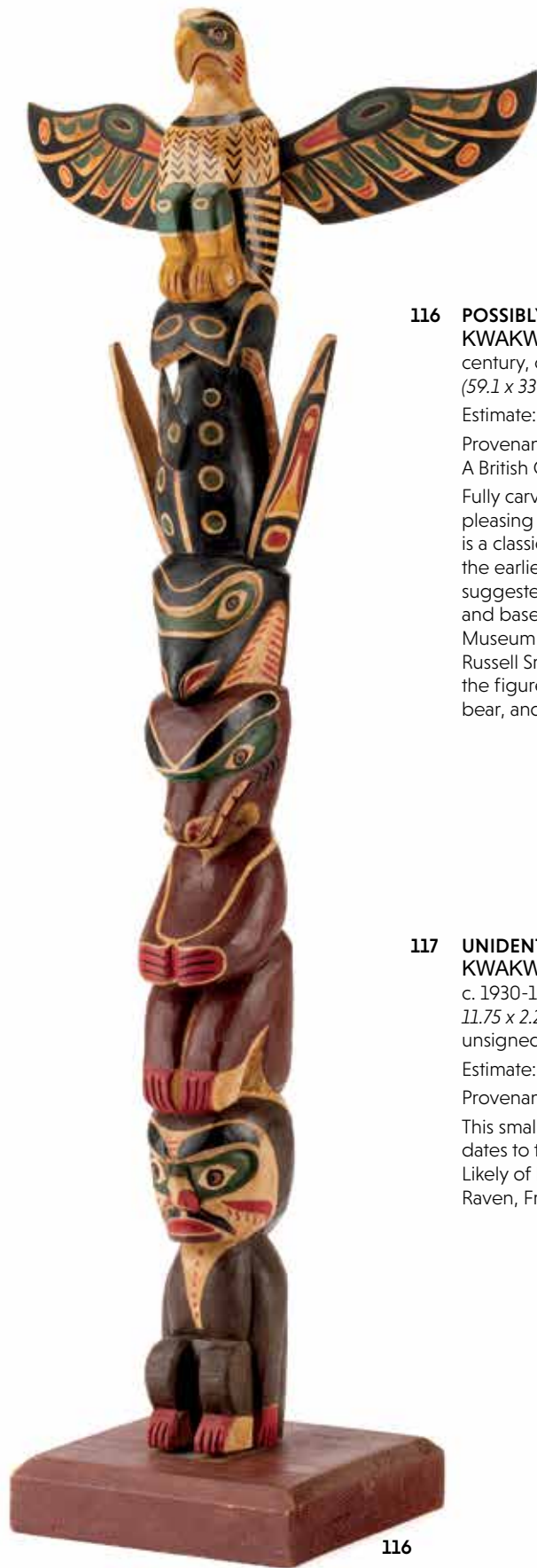
115 UNIDENTIFIED HAIDA ARTIST, Ship Panel Pipe Fragment, c. 1850s-1860s, argillite, 3.25 x 5.25 x 0.5 in (8.3 x 13.3 x 1.3 cm), measurements include dimensions without the custom-made metal stand.

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

Provenance: A Montreal Collection.

Haida ship panel pipes often incorporated animal imagery: horses, dogs, and birds, but traditional Haida-style animals only rarely. Sometimes it is often difficult to differentiate between horses and dogs, unless of course there is a human rider or some other obvious detail. This animal (probably a horse) carries a cask on its back; interestingly its head appears to incorporate Haida design elements.





116 POSSIBLY DICK PRICE (1880-1936)
KWAKWAKA'WAKW, Model Totem Pole, early 20th century, carved and painted wood, 23.25 x 13 x 7.25 in (59.1 x 33 x 18.4 cm), unsigned.
 Estimate: \$3,000 / \$5,000
 Provenance: Private Collection, British Columbia; A British Columbia Collection.
 Fully carved and painted in a mostly dark but rich and pleasing palette of colours, this excellent model pole is a classic example of Kwakwaka'wakw sculpture from the earlier part of the twentieth century. It has been suggested that the pole is by the hand of Dick Price, and based on a comparison with a similar pole in the Museum of Vancouver collection attributed to Price by Russell Smith, this is a possibility. In descending order, the figures represented here are an eagle, an orca, a bear, and a human.

117 UNIDENTIFIED ARTIST, PROBABLY KWAKWAKA'WAKW, Model Totem Pole, c. 1930-1960, carved cedar and polychrome, 11.75 x 2.25 x 2.5 in (29.8 x 5.7 x 6.3 cm), unsigned.
 Estimate: \$800 / \$1,200
 Provenance: A British Columbia Collection.
 This small, charming model totem pole probably dates to the second quarter of the 20th century. Likely of Kwakwaka'wakw style, it represents Raven, Frog, and Bear.

116



117



118 PRESTON SINGLETARY (1963-), TLINGIT and JOE DAVID (1946-) NUU-CHAH-NULTH, Glass "Bentwood" Container, 2004, blown and sand carved glass, 9.75 x 7 x 7 in (24.8 x 17.8 x 17.8 cm), signed and dated: "Preston Singletary 2004 / J DAVID 04"
 Estimate: \$6,000 / \$9,000
 Provenance: Private Collection, British Columbia.

Preston Singletary has spoken about how his ongoing practice in glassmaking has shown him that "glass brings another dimension to Indigenous art." Further to this, "the artistic perspective of Indigenous people reflects a unique and vital visual language which has connections to the ancient codes and symbols of the land, and this interaction has informed and inspired my own work." Fittingly, in the 1982 documentary, *Joe David: Spirit of the Mask*, Joe David speaks to the art that he creates as not being "a tribute to the past, but a tribute to a living culture."

The classic, seamless nature of a bentwood box is highlighted and honoured by this stunning blown glass collaboration. The formlines of Joe David's design give a tone-on-tone look to the glass sculpture created by Singletary: it's a subtle design that is beautifully "crowned" by the rows of operculum shell shapes that pop against the frosted glass.



119 RUSSELL SMITH (1950-2011)
KWAKWAKA'WAKW, Silver Bracelet, 1975, engraved silver, 2 x 2.5 x 2 in (5.1 x 6.3 x 5.1 cm), circumference approx.: 6.75 in (17.1 cm), weight, approx. 68 grams, signed, inscribed, and dated: "R / SMITH / KWAKIUTL / 1975".
 Estimate: \$5,000 / \$8,000

Provenance: A British Columbia Collection.
 Russell Smith's many talents reflect his upbringing and heritage as a "speaker of Kwakwala." Born in Alert Bay on Kwakwaka'wakw territory, Smith was taught the traditions of social order and language by his mother, Elizabeth Abraham of the Thunderbird Clan. Smith extensively studied the ancient and traditional designs of his Kwakwaka'wakw heritage, depicting them first in wood while carving poles and then later in ivory, paint, and precious metals. A cousin, the noted artist Lloyd Wadham, was the first to introduce Smith to silver work and precious metals in the 1970s, a technique he further honed with the aid of Bill Reid, Gerry Marks, Phil Janze and the English goldsmith Peter Page.



DAVIE ATCHEALAK

120 DAVIE ATCHEALAK (1947-2006)
PANNIRTUQ (PANGNIRTUNG) /
IQALUIT (FROBISHER BAY), *Shaman
Harpooning Himself*, c. 1990,
stone, string, and antler,
26 x 21 x 8.5 in (66 x 53.3 x 21.6 cm),
signed: "DAVIE ATCHEALAK".
Estimate: \$8,000 / \$12,000
Provenance: Private Collection,
Toronto.

Inuit shamans' duties included healing the sick and summoning spirits and game, but to some extent they were also performers. They would hold séances and perform feats of magic and strength to demonstrate their supernatural powers. Among the more spectacular performances of shamans were those that showcased their ability to receive or self-inflict a serious injury without suffering any permanent ill effects. They might spear or stab themselves, throw themselves upon a harpoon, or allow themselves to be throttled.

Davie Atchealak is considered to be one of the greatest sculptors from southern Baffin Island. Born near Cape Dorset, this fiercely independent artist lived and worked mostly in Iqaluit and Pangnirtung. He is renowned for his depictions of dancing polar bears but also for his heroic, muscular drum dancers and shamans. The most famous example of this aspect of the artist's subject matter and style is the remarkable whale bone *Drummer* from 1974 in the collection of the National Gallery of Canada (see Hessel, *Inuit Art*, fig. 74). *Shaman Harpooning Himself* is another fine and dynamic example. Here the powerful shaman, his bare upper body revealing his powerful physique, seems energized rather than harmed by his self-inflicted wound; even his hair seems electrified. The shaman's mittens that look to us like boxing gloves are actually part of the show; ordinary mittens could become important apparel when worn in certain shamanic séances. [1] It is, indeed, quite a performance!

1. See Jean Blodgett, *The Coming and Going of the Shaman: Eskimo Shamanism and Art* (Winnipeg: Winnipeg Art Gallery, 1978), p. 157.

PAUL MALLIKI



Paul Malliki is a wildlife artist of the highest order. He was born at an outpost camp near Igloolik, moved into the community when he was ten years old, and to Nauyasat (Repulse Bay) when he was twenty. Amazingly, he began carving when he was five years old, and carved to support his family already as a teenager. His works have been exhibited across North America, and he has received several important commissions including an invitation to collaborate on the creation of the *Nunavut Mace* in 1999. Malliki has taught carving courses locally for Arctic College, served for a time on the Board of the Inuit Art Foundation, and in September 2016 was invited to an artist-in-residence program sponsored by the Winnipeg Art Gallery.

Malliki was raised on the land and has hunted all his life. When out on the land he studies the animals carefully and prides himself on depicting not only the physical appearance but also the movements and attitudes of his animal subjects—mostly polar bears and caribou—faithfully. Malliki follows in the tradition of some of the greatest Inuit wildlife sculptors; we are reminded of the poses and forms of bears by Henry Evaluardjuk, Davie Atchealak, and Nuna Parr, and the beautiful textures of Lucassie Ikkidluak's muskoxen.

121 PAUL QUIVIQ MALLIKI (1956-) IGLOOLIK, *Scenting Polar Bear*, 2008,
stone and plastic beads, 9.75 x 16.25 x 7.25 in (24.8 x 41.3 x 18.4 cm),
signed: "PAUL MALLIKI / dA / 2008".
Estimate: \$9,000 / \$12,000
Provenance: Private Collection, British Columbia.

122 ALLEN SAPP, O.C., S.O.M., R.C.A. (1929-2015) CREE, *Kids at School*, late 1960s / early 1970s, acrylic on canvas, 16 x 20 in (40.6 x 50.8 cm) signed, "Allen Sapp"; titled, "Kids at School" to affixed paper label, verso.

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

Provenance: Gift of the artist and the Robertson Gallery, to the present Private Collection, Ottawa in the early 1970s.

By 1968 Allen Sapp had adopted entirely the medium of acrylic, and he began to focus on themes familiar to him. In *Kids at School*, an early investigation into this medium, the cool muted palette is heightened by deft licks of pure red and sapphire blue, which flicker and illuminate the canvas and draw our eye toward the children playing in the distance.

In 1969 at his show opening at the Mendel Art Gallery in Saskatoon, the artist's former teacher, Wynona Mulcaster, commented that Sapp's paintings "tell of a life on the Indian [sic] reserve, as seen by a sensitive man." She continues, "With remarkable observation, they record the way it is [...] with freshness and complete honesty. His paintings are marked by a very personal kind of realism that is the result of his total involvement with everything he paints[:] the people, the landscape, the animals. He knows and loves them." [1]

1. Grant McEwan, *Portraits from the Plains*, (Toronto: McGraw-Hill Ltd., 1971), p. 286-87.



123 UNIDENTIFIED MI'KMAQ ARTIST, Quill Box, c. 1860s or somewhat later, birchbark, natural dyed quills, 4 x 4.5 x 4.5 in (10.2 x 11.4 x 11.4 cm), unsigned; inscribed indistinctly in graphite in an unknown hand.

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

Provenance: A Montreal Collection.

Reaching back to the 1600s, Mi'kmaq quillwork includes a variety of techniques including stitching, plaiting, loom weaving, wrapping, and bark insertion. The 1850s saw more and more Mi'kmaq artisans using the long, thin quills from the nape of the neck to the base of the tail of the porcupine to skillfully create baskets, furniture, and decorative elements for clothes. A lidded box was still a favoured item prized by Canadians and Europeans, and the geometric and mirrored patterns woven into a birchbark top and highlighted by bolder, contrasting colours shows a change in style and practical needs; a skilled quill weaver could arrange and create the design within a day, rather than the days or weeks that something more freeform could take.



124 UNIDENTIFIED MAKER, possibly SIOUX, SOUTH DAKOTA, *Pipe and Stem*, late 19th century, catlinite and wood, 2 x 16.5 x 1 in (5.1 x 41.9 x 2.5 cm), measurements reflect dimensions without the metal display stand. unsigned; with an affixed paper label, inscribed in an unknown hand in black ink, 'Belonged to "Sitting Eagle" / A Sioux Indian Chief / at Parmalee [sic], South Dakota'; inscribed indistinctly in graphite to the stem; the catlinite pipe with remnants of tobacco in the bowl.

Estimate: \$600 / \$900

Provenance: Ex Collection of Chief Sitting Eagle, Parmelee, SD; Donald Ellis Gallery, Toronto; Private Collection, Ottawa.

Plains pipe bowls were carved from a variety of stones, but the most popular material was a type of clay-slate known as catlinite, easily identifiable by its red colour, and found at quarries in Minnesota and Wisconsin. This example is of simple elbow-shaped design, without any anterior projection. The stem is of a pleasing flattened oval cross-section.



125 UNIDENTIFIED MAKER, PLATEAU, Corn Husk Bag, late 19th century, corn husk, wool trade cloth, and hide, 11 x 9 x 0.25 in (27.9 x 22.9 x 0.6 cm), imbricated and dyed wool on husk sleeve.

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

Provenance: An Ontario Collection.

Peoples of the Columbia Plateau region wove both flat and round corn husk bags for various uses. Larger flat bags were made to store dried foods, while smaller ones were used as handbags for personal effects. These twined bags are decorated with a wide variety of geometric motifs, typically triangles, diamonds, chevrons, zigzags, and rhomboids. These motifs are usually organized into one of five design categories: overall, banded, central, five-part, and naturalistic. [1] This corn husk handbag displays pleasing and quite different patterns on each of the two sides.

1. Mary Dodds Schlick, "Handsome Things: Basketry Arts of the Plateau" in Susan E. Harless ed., *Native Arts of the Columbia Plateau: The Doris Swayze Bounds Collection* (Seattle: University of Washington Press, 1998), pp. 60-64.

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ARTIST INDEX

INUIT ARTISTS

AKPALIPIK, Manasie	96
ALIKASWA, Marc	7
AMIDLAK, Levi	10
ANGUHADLUQ, Luke	61, 62
ATCHEALAK, Davie	120
AYAQ ANOWTALIK, Mary	80
ARNASUNGAAQ, Barnabus	101, 103
ASHEVAK, Karoo	58
ASHEVAK, Kenojuak	11, 12, 14, 36, 97, 99, 100
ASHOONA, Kiugak (Kiawak)	21, 44
ASHOONA, Pitseolak	98
ASHOONA, Qaqaq (Kaka)	82
ATCHEALAK, Davie	120
ENNUTSIAK	22
EPOO, Charlie	24
ETUNGAT, Abraham	96
EVALUARDJUK, Henry	92
IPEELEE, Osuitok	37, 83
IRQIQUQ SORUSILIK, Mary	57
IYAITUK, Mattiusi	95
KALLUK, Johanese	25
KAVIK, John	40, 81, 93
KELLYPALIK, Mungitok	35
KIAKSHUK	43
MALLIKI, Paul Quviq	121
MAMNGUQSUALUK, Victoria	63, 64
MIKI, Andy	5
NIVIAQSI (NIVIAKSIK)	34
NUVAQIRQ, Tommy	42
OONARK, Jessie	60
OQUTAQ, Sheokjuk	41
OSUITOK, Sangani	83
PANGNARK, John	38, 39
PARR	13, 32, 104, 105
PETAULASSIE, Sheouak	33, 106, 107
POOTOOGOOK, Sharni	108
QIYUK, Miriam Nanurluq	6
SHAA, Aqjangajuk (Axangayu)	23
SMILER, Isa Aqiattusuk	45
TALIRUNILI, Joe	9
TASSEOR TUTSWEETOK, Lucy	79
TIKTAALAAQ, David	102
ULLULAQ, Judas	59

FIRST NATIONS AND MÉTIS ARTISTS

CHAPMAN, Isaac	109
DAVID, Joe	88, 89, 118
DAVIDSON, Robert	51, 77
HUMPHERVILLE, Ken	87
JAMES, Charlie	46
MINAKER-RUSS, Gary	78
MORRISSEAU, Norval	26, 84, 85
PRICE, Dick	116
RORICK, Isabel	52
SAPP, Allen	122
SINGLETARY, Preston	118
SMITH, Russell	90, 119
YOUNGFOX, Cecil	86



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SHEOKJUK OQUTAQ,
Young Hunter with Captured Geese
 WORLD RECORD: \$31,200



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 WORLD RECORD: \$90,000



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



KENOJUAK ASHEVAK,
The Woman Who Lives In the Sun
 WORLD RECORD: \$78,000

CAPTAIN RICHARD CARPENTER,
Blanket Box
 WORLD RECORD: \$78,000



ROBERT DAVIDSON,
S'gan Mask
 WORLD RECORD: \$90,000



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