

INUIT & FIRST NATIONS ART



July 12, 2020, Toronto

FirstArts



Front Cover: Lot 37, Inside Front Cover: Lot 84 (detail), Back Cover: Lot 51

First Arts

INUIT & FIRST NATIONS ART AUCTION

SUNDAY, JULY 12, 2020 at 7pm EDT

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

PREVIEWS

Thursday July 9 10am – 5pm
Friday, July 10 10am – 5pm
Saturday, July 11 10am – 5pm
Sunday, July 12 12pm – 3pm

To ensure a safe and orderly viewing experience we highly recommend scheduling an appointment to preview as we will be limiting access to the auction rooms in accordance with social distancing guidelines. For more information call: 647.286.5012.

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

ABSENTEE AND PHONE BIDDING

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

Phone: 647.286.5012

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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 proud to present our Spring/Summer 2020 live auction collection of Inuit, First Nations, and Métis art, Sunday, July 12, 2020 in Toronto. We are grateful to the consignors who have allowed us to offer you such fine works; it has been our great pleasure and privilege to research and write about these beautiful art works in preparation for this catalogue.

It is our great honour to offer items from the George and Joanne MacDonald Collection. In a long and distinguished career Dr. MacDonald served as Director of the Canadian Museum of Civilization (now History) and several other institutions including the Bill Reid Gallery of Northwest Coast Art, a fitting homage to his long time friend and collaborator. Among the highlights from the MacDonald Collection are impressive works by Norval Morrisseau, Freda Diesing, Gerald McMaster, and of course Bill Reid.

We are equally proud to present an outstanding group of Inuit sculptures from a prestigious Montreal collection. Part of an important and wide-ranging collection of art from around the globe, they prove that Inuit art has a place amongst the great art traditions of the world. The selection of works includes some of the finest known examples of sculptures by Barnabus Arnasungaaq, Karoo Ashevak, Nick Sikkuark, Tuna Iqulik, and Elizabeth Nutaraaluk.

Enthusiasts of Inuit prints and drawings are given the opportunity to purchase from a selection of graphics of outstanding quality. This grouping includes important works from a private collector in Australia, prints that travelled some 10,000 miles back home to be offered by First Arts on his behalf. The collection includes rare and famous prints by Kenojuk, Pudlo, Lucy, Oonark, Sheouak, Qaulluayuk, and Kiakshuk among others. Graphics gathered from fine Canadian collections have added masterpieces by Oonark, Parr, Tudlik, Kavik, and others to the mix.

This season, we have the unique honour of offering three sealskin stencil matrixes from the earliest days of print-making in Kinngait. To our knowledge these are the only ones of their kind in private hands, making this the first and perhaps only opportunity for the public to view them and to give collectors the opportunity to purchase them. The collection also includes exceedingly rare early Cape Dorset prints.

In other highlights, we have gathered wonderful works from private collections across North America including an important group of sculptures by and attributed to Sheokjuk; a superb wall hanging by Jessie Oonark; a stunning Haida argillite female figure from the mid 19th century; the monumental Mother and Child, Carrying a Pail by Johnny Inukpuk, as well as an early hunter now attributed to him; and masterpieces by Tiktak, Pauta, Akeeaktashuk, Osuitok, Iksiktaaryuk, Kavik, Niviaqsi, and other great sculptors.

We would like to extend our gratitude for the many contributions made by the staffs of our partner galleries, Fehelley Fine Arts and Galerie Elca London, as well as the team of our associates at A.H. Wilkens Auctions & Appraisals. In addition to our gratitude to the many people who assisted us with logistical support, information, and advice, we would like to thank Professor Allan J. Ryan for his thoughtful commentaries on the paintings of Gerald McMaster; and Christine and Grant MacDonald and Erica Claus for working with us on the MacDonald Collection. Finally, we want to express our sincere gratitude to Dieter Hessel and Colleen Clancey for their hard work and creativity in producing yet another beautiful catalogue.

We are of course grateful to you, our collectors, for your extraordinary support and encouragement. It continues to be our great pleasure to serve your collecting interests. Please know that we are happy to receive your questions, comments, and suggestions. Feel free to contact us anytime.

In these unprecedented times, our mission in doing our utmost on behalf of our consignors and doing justice to the art we love is more important than ever. In spite of the challenges we all face these days, we at First Arts will do our utmost to present the preview and the live auction following the best practices of social distancing, while also enabling bidders who are unable to travel to participate in the auction fully, either by telephone, online, or through absentee bidding.

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First Arts

First Arts is an ambitious project. Nothing of this scope could be realized without the sharing of ideas and the enthusiastic support of good partners. This is especially important at a time when we have all come to realize the meaning of working together towards a common goal. Our goal remains crystal clear: to find new, appreciative and loving homes for the beautiful works of art that have been entrusted to our care, and presenting these works in a thoughtful, respectful manner.

This 2020 auction comes amidst a myriad of changes and improvements to First Arts since our inaugural sale in May 2019. We have found new allies in our recent affiliation with A.H. Wilkens Auctions & Appraisals of Toronto who are conducting this auction. We have also introduced a new version of our website *FirstArts.ca* that aims to better serve our growing audience, and we will continue to expand and refine its scope and content.

What has not changed is our commitment to offering the highest level of professionalism and scholarship in the resale market for Inuit, First Nations, and Métis art through our programme of auctions, exhibitions, gallery, and online sales. In addition, we will continue to find new ways to show our solid commitment to Indigenous visual arts communities by supporting initiatives that have a positive impact on Indigenous artists and scholars.

The team here at First Arts brings over a century of collective experience working with Indigenous art, artists, collectors, and museums. Ingo, Pat and Mark are pleased and grateful to be working with the newest member of our First Arts team, Nadine Di Monte, who is working tirelessly and enthusiastically to bring our various projects to fruition.

We look forward to working with consignors and collectors in the coming year. Please stay safe and keep in touch.

Pat Fehelley, Ingo Hessel, Mark London and Nadine Di Monte



1 ATTRIBUTED TO JUDAS ULLULAQ (1937-1999), UQSUGTUUQ (GJOA HAVEN), *Muskox Tossing Wolf*, c. mid 1980s, whale bone and black inlay, 2.5 x 1 x 3.75 in (6.3 x 2.5 x 9.5 cm), unsigned.

Estimate: \$600/900

Provenance: A Montreal Collection.

Our attribution is based on both the subject matter and the style of this delightful small sculpture. Among Ullulaq's works there are several examples of muskoxen tossing or throwing hunters, if not wolves specifically (see references). On the stylistic side, the very distinctive shape of the muskox's hump definitely resembles the humps of numerous muskoxen carved by Ullulaq (see additional references). The use of whale bone and careful black inlay are further clues.

References: Please visit our listing for this lot on the First Arts website.



3 ANDY MIKI (1918-1983), ARVIAT/TIKIRAJUAQ (ESKIMO POINT/WHALE COVE), *Bird in Flight*, c. 1967-69, stone, 3.75 x 4.5 x 6.75 in (9.5 x 11.4 x 17.1 cm), signed "GP".

Estimate: \$3,500/5,000

Provenance: Private Collection, Toronto; acquired from the above by another Private Collection, Toronto.

Bird in Flight possesses both a chunky solidity and a beautiful aerodynamic quality, with the kind of streamlining associated with a fighter jet. Furthermore, as we have noted with other works by Miki, the sculpture has almost the look and feel of having been conceived as a mysterious implement. We have not found any precisely equivalent works by Miki, but two sculptures do come to mind: an *Animal* c. 1969, and a *Bird* from c. 1970. *Animal* is supported on a similar pedestal-like base; *Bird* is differently shaped but conveys a similar degree of geometric abstraction and subtle sense of flight (see references).

References: Please visit our listing for this lot on the First Arts website.



2 UNIDENTIFIED ARTIST, INUKJUAK (PORT HARRISON), *Standing Woman*, c. 1949-50, stone, 3.75 x 2.25 x 1 in (9.5 x 5.7 x 2.5 cm), unsigned.

Estimate: \$2,000/3,000

Provenance: Collection of Alma Houston, Ottawa; Private Collection, Ottawa; by descent to a Private Collection, Montreal. Note: we can probably assume that the work was collected by James Houston on an early buying trip in the Arctic and given to his first wife Alma.

Exhibited and Published: Canadian Eskimo Arts Council, *Sculpture/Inuit* (Toronto: University of Toronto Press, 1971), fig. 211.

Published: George Swinton, *Eskimo Sculpture* (Toronto: McClelland & Stewart, 1965), p. 94; George Swinton, *Sculpture of the Inuit* (Toronto, M&S, 1972/92), fig. 185.

This highly important carving combines charming naïveté with exceptionally fine workmanship and sophistication. We wonder if the carver of this rare early masterpiece might be Akeektashuk, who was identified by James Houston as the preeminent talent in Inukjuak already in 1949. Interestingly, a relatively large sculpture attributed to Akeektashuk depicting a seated mother nursing her child from c. 1953, in the Winnipeg Art Gallery collection, displays a quite similar incised pattern of hanging beads on the front of the woman's amautiq (see reference). Darlene Wight mentions that similar beadwork decorations can be seen on other works by Akeektashuk as well. Apparently, this type of adornment was found on women's clothing from across Nunavik and southern Baffin Island (see Lot 47 and references).

References: Please visit our listing for this lot on the First Arts website.

4 AKEEAKTASHUK (1898-1954) m., INUKJUAK (PORT HARRISON), *Standing Hunter*, c. 1950-51, stone and ivory, 5.75 x 3.25 x 2 in (14.6 x 8.3 x 5.1 cm) without base, unsigned.

Estimate: \$5,000/8,000

Provenance: Canadian Handicrafts Guild, Toronto; Acquired from the above by the distinguished Canadian sculptor David Franklin Marshall, Vancouver in the early 1950s; by descent to his widow Carel Marshall; Marion Scott Gallery, Vancouver; Private Collection, Toronto.

Akeektashuk often used ivory as a secondary carving material, using it to fashion tools and weapons, small adornments such as parka toggles, and facial features such as eyes and teeth both in human and animal subjects. We are not aware of published examples of his work that incorporate ivory faces and hands, but there is intriguing evidence that the artist carved even complete animal figures out of ivory. [1] There is, however, a published small bone carving of a human face and two bear's heads by the artist, from 1952, published in the Guild of Crafts catalogue. [2] There are also examples of the artist inseting faces of contrasting stone colour. [3]

Importantly, the figure itself perfectly matches the scale, the overall proportions, the look of the weapons, and stance of an Akeektashuk hunter of the period – that slight tilt of the body and backward tilt of the arm as the hunter leans into the thrust of the harpoon – not to mention the general feeling of confidence and clarity that his hunting figures convey.

1. Darlene Coward Wight quotes a 1955 article in *The Montrealer in Early Masters* p. 30. The author Wanda Tolboom (who had lived at HBC posts in Nunavik between 1946 and 1951 and met Akeektashuk), wrote that Akeektashuk carved stone and ivory animal figures that he would give away to children.

2. Canadian Guild of Crafts Quebec, *The Permanent Collection* (Montreal: CGCQ, 1980) cat. 58.

3. *The Match Holder with Bear and Human Heads* in Darlene Coward Wight, *Early Masters* (WAG, 2006), p. 33.

References: Please visit our listing for this lot on the First Arts website.



5 LUCY QINNUAYUAK (1915-1982), **PRINTMAKER: LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *Family of Birds*, 1963 #66, stonecut, 9/50, 22.5 x 28.5 in (57.1 x 72.4 cm).

Estimate: \$1,500/2,500

Provenance: Private Collection, Australia.

Lucy's original graphite drawing from 1962 is illustrated in the Klammer Collection catalogue *Grasp Tight the Old Ways* (see reference). The drawing shows evidence that Lucy was careful in her execution of this design, reworking her elaborately entwined tangle of birds at mid-left. We see that the artist has meticulously delineated the forms of this avian assembly using a variety of markings and by diversifying her application of graphite. We love the way that some birds – in particular one crazed bird and its small friend – seeing that all of the stones were taken, have decided to perch atop the heads of their companions; we predict at least one scuffle in the making.

Lukta's translation into stonecut is brilliant, but it is interesting to note a few technical changes; he eliminated textures on certain birds, and added textures to a few others. The most important change is the addition of colour, but overall the print is very close in spirit to Lucy's drawing. In Norman Vorano's 2011 CMC exhibition catalogue *Inuit Prints: Japanese Inspiration* (p. 88), he comments on Lukta's printmaking prowess with this particular print: "Lukta Qiatsuk became one of the most highly accomplished of the stonecutters and printmakers in Cape Dorset. Like Un'ichi Hiratsuka [who taught printmaking techniques to James Houston in Japan], he was capable of evoking an enormously expressive range of effects, while communicating in clear, confident lines."

References: Please visit our listing for this lot on the First Arts website.



6 PARR (1893-1969) m., **PRINTMAKER: LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *My People*, 1961 #82, stonecut, unnumbered proof print, 20 x 30 in (50.8 x 76.2 cm).

Estimate: \$3,500/5,000

Provenance: Private collection; by descent to the present Private collection, Montreal.

Terry Ryan is said to have introduced the elderly Parr to drawing in the spring of 1961, so *My People* is based on one of Parr's earliest drawings. Parr's earliest images could be described as "narratives" but they are not the lively, even busy scenes of his contemporary Kiakshuk (see Lots 27, 93, 103); they are more "displays" of his favourite subjects: people and the animals they hunt. *My People* succinctly but clearly delivers the message: "This is who we are! This is what my family and I used to do." Despite its apparent minimalism and lack of detail, the image succeeds brilliantly in evoking a fondly remembered past. Parr would inject more action and narrative in later works, but here already the small figure in the lower register prepares to lunge his spear at his walrus prey. That Parr was obsessed with memories of animals and the hunt is a given, but Parr is more of a reminiscer than a storyteller. As art historian Marion Jackson writes of Parr's work: "Hunting themes are not depicted as specific instances in time but, rather, are removed from historic time and attain an emblematic quality suggesting timelessness and permanence." [1]

Curator Norman Vorano writes of this print: "Evoking Un'ichi Hiratsuka's bold tsuki-bori chiselling stroke, in which the printmaker plunges his chisel into the wood and rocks it from side to side to get rough and expressive lines, Lukta Qiatsuk adopted a loose cutting stroke on this print to capture the expressive vibrancy of Parr's original pencil drawing." [2] Lukta's printmaking technique is certainly used to maximum effect in *My People*. There is a graphic boldness to the print that, despite being darker and rather heavier than Parr's original graphite drawing, still captures the spirit and naïve charm of Parr's energetic drawing style.

1. Marion E. Jackson, "Parr's Drawings: The Marks of a Hunter" in *Parr: His Drawings* (1988), p. 5.

2. Norman Vorano, *Inuit Prints: Japanese Inspiration* (2011), p. 75.

References: Please visit our listing for this lot on the First Arts website.



7 PUDLO PUDLAT (1916-1992) m., **PRINTMAKER: LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *Running Rabbit*, 1963 #35, stencil, 50/50, 25 x 19.75 in (63.5 x 50.2 cm).

Estimate: \$3,500/4,500

Provenance: Private Collection, Australia.

Running Rabbit embodies the artist's enduring legacy as one of the most experimental figures in Inuit art. Curator Marie Routledge remarks that Pudlo was most effective in his use of negative space, sometimes deliberately leaving the interior spaces of his drawings white to stand out in a brilliant contrast. One example of this technique can be seen in *Eskimo Woman with Ulu*, 1960 (see First Arts, May 2019, lot 7). The same approach is taken here in *Running Rabbit*. Ceaseless experimenter that he is, however, Pudlo has added another intriguing visual element; *Running Rabbit* presents to the viewer essentially two compositions. Right side up, we see a front-facing hare frozen in a mad dash, but when the sheet is inverted we are presented with a portly walrus, basking contentedly on the page.

1. In Marie Routledge and Marion Jackson, *Pudlo: Thirty Years of Drawing* (Ottawa: National Gallery of Canada, 1990), p. 19.

References: Please visit our listing for this lot on the First Arts website.



8 PUDLO PUDLAT (1916-1992) m., **PRINTMAKER: LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *Raven With Fish*, 1963 #37, stonecut, 44/50 18 x 24 in (45.7 x 61 cm)

Estimate: \$3,000/5,000

Provenance: Private Collection, Australia.

This raven's wacky plumage and wild eyes might almost have been designed by Lucy Qinnuayuak, but her birds never have the predatory look of this avian creature. The raven's teeth would be incongruous if we didn't remember that we are looking at a creation by Pudlo! This print was released in the same year as Pudlo's *Eagle Carrying Man*, an image that is rather less graphic (and, astonishingly, the same year as *Running Rabbit*). A review of a few graphite drawings by Pudlo from c. 1961-62 indicates more subjects if not "red in tooth and claw" at least well armed with teeth and claws (see reference). Having said that, in the end *Raven with Fish* is still more comical than unsettling – it begs a "Pudlovian" response from us the viewers: a smile.

References: For three graphite drawings from c. 1961-62 see Marie Routledge and Marion Jackson, *Pudlo: Thirty Years of Drawing* (Ottawa: National Gallery of Canada, 1990), cats. 10-12. This catalogue accompanied the National Gallery's first-ever solo exhibition of an Indigenous Canadian artist.

Although she is today considered to be one of Baker Lake's most talented sculptors, Effie Angali'taaq Arnaluaq's life and work are not well documented. She probably began carving in the mid-late 1960s; an important sculpture by her in the Zazelenchuk Collection dates from 1971 (see reference). She is the sister of the respected Baker Lake sculptors Martha Tickie and Marie Kuunnuaq, and the widow of Paul Toolooktook, with whom she often carved together until his death in 2003. She is best known by her previous married surname Arnaluaq, but signs her work "Angali'taaq."

Standing Woman with Tattooed Face is a masterpiece of the classic Baker Lake style, easily holding its own against works by masters such as Arnasungaaq, Sevoga, and Aqigaaq. The sculpture compares to certain works by the renowned Baker Lake artist George Tatanniq (1910-1991). In particular we are reminded of his monumental *Woman* from 1973 in the Zazelenchuk Collection; the two works are similar in scale as well as in sensibility. Like the works of Tatanniq, *Standing Woman with Tattooed Face* possesses stillness, gravitas, and clarity of vision, despite being slightly more rough-hewn than the older artist's works. Stunning.



References: For a major early work by the artist, see Jean Blodgett, *The Zazelenchuk Collection of Eskimo Art* (Winnipeg Art Gallery, 1978) cat. 7. See also the exhibition brochure *Sisters: Martha Tickie and Effie Arnaluaq* (Vancouver: Spirit Wrestler Gallery, 1997). Tatanniq's *Woman* is cat. 43 in the Zazelenchuk catalogue (also cat. 73 in Norman Zepp's *Pure Vision* from 1986).



9 EFFIE ANGALI'TAAQ ARNALUAQ (1936-) QAMANI'TUAQ (BAKER LAKE), *Standing Woman with Tattooed Face*, c. 1983-84, stone, 14.5 x 7.5 x 7.5 in (36.8 x 19.1 x 19.1 cm), signed, "ᐱᓐᓐᓐ". Accompanied by a photographic portrait of the artist with the work by William Eakin, c. 1983-84.

Estimate: \$9,000/12,000

Provenance: Waddington's Auctions, April 2009, Lot 299; Acquired from the above by a Private Collection, U.K.



10 LUCY TASSEOR TUTSWEETOK (1934-2012) ARVIAT (ESKIMO POINT), *Family*, c. 1980, stone, 8.5 x 6 x 3.5 in (21.6 x 15.2 x 8.9 cm), signed, "ᓐᓐᓐ"

Estimate: \$4,000/6,000

Provenance: Collection of John Vincett, Toronto; Feheley Fine Arts, Toronto; Acquired from the above by a Private Collection, U.K.

Exhibited and Published: Feheley Fine Arts, *Lucy Tasseor: I Turn to Stone* (Toronto, 2015), illustrated p. 4.

Family is a masterpiece of Tasseor's later classic style of the late 1970s and early 1980s, a period during which the artist had firmly "let go" of the idea of any literal representation of the human figure. It beautifully exemplifies the idea we put forth in our essay for the *I Turn to Stone* exhibition of 2015: "One could argue that in a sense, some of Tasseor's so-called "abstraction" was conceptual; she was interested in representing the idea of family, maternity, community and Inuit identity in her art rather than carving straightforward depictions" (pp. 3-5). *Family* is both rugged and supremely refined; the subtle yet powerful outward push of the various faces—in apparently random directions—is particularly poignant and evocative.

References: For other fine examples of Tasseor's work from c. 1975-80, see Norman Zepp, *Pure Vision* (Norman Mackenzie Art Gallery, 1986), cats. 39-41; and Bernadette Driscoll, *Eskimo Point/Arviat* (WAG, 1982), cat. 79.



11 JOHN KAVIK (1897-1993) KANGIQLINIQ (RANKIN INLET), *Standing Man*, mid-late 1960s, stone, 9.75 x 6.75 x 3.25 in (25 x 17 x 8.5 cm), unsigned.

Estimate: \$5,000/7,000

Provenance: Waddington's Auctions, 1994; Acquired from the above by Collection of Sam Wagonfeld, Denver; Walker's Auctions, Nov. 2017, Lot 99; Acquired from the above by a Private Collection, U.K.

Exhibited and Published: Loveland Museum Gallery, *Survival: Inuit Art* (Loveland, CO, 2004), illustrated p. 99.

Among published examples of Kavik's sculptures, the two that most closely compare with *Standing Man* are found in Swinton's 1972 book (see reference). All share the interesting bent knee posture seen here. However, neither shares the positively hefty appearance of *Standing Man*, which perhaps depicts Kavik himself as a young, powerful man, poised for action. Furthermore, the sculpture is crisply carved and well finished in a fashion that is sometimes found in Kavik's figures from the mid-late 1960s but seldom later. It is well known that George Swinton was a great early admirer of this artist, whose reputation has only grown over time; interestingly, Kavik was represented by nine works in the landmark *Sculpture/Inuit* travelling exhibition of 1971-73, more than any other artist.

Reference: For two comparable sculptures by Kavik, in the Eskimo Museum (Churchill) and AGO collections respectively, see George Swinton, *Sculpture of the Inuit* (Toronto: M&S, 1972/92), figs. 645, 646.





12 AKEEAKTASHUK (1898-1954) INUKJUAQ (PORT HARRISON), *Striding Hunter*, c. 1951-53, stone, ivory, and inlay, 10 x 6.5 x 5.5 in (25.4 x 16.5 x 14 cm), unsigned.
 Estimate: \$20,000/30,000
 Provenance: Ex Collection of Mr. William (Bill) Larmour, Ontario; Walker's Auctions, May 2012, Lot 23, as *Walking Hunter*; acquired from the above by the present Private Collection, London, U.K.

This portrait of a hunter stands out in Akeekashuk's oeuvre for its vitality and realistic sense of movement. Akeekashuk's larger-scale figures are generally subdued, even static in pose; they give a sense of being truly frozen in motion. In this work, not only the man's pose but also the folds of his parka and the windblown tip of its hood reveal him as a man of action. The hunter is here captured mid-stride; the delicate contours of his parka stretched taut across his torso suggest that his body is slightly torqued, revealing both his forward motion and the forceful, ready swing of his spear and knife.

Rare among Akeekashuk's depictions of hunters, this sculpture seems conceived as part of a narrative. The presence of the hunter's prey is implied, off in the distance; the keen gaze of the subject's sensitively carved face is cast toward a target unseen by us but clearly visible to him. Consequently, the space surrounding this striding hunter and his imagined catch is charged with energy.

References: For other fine examples by Akeekashuk of hunters carved on a similar scale and/or style or pose see Jean Blodgett, *Selections from the John and Mary Robertson Collection of Inuit Sculpture* (Kingston: Agnes Etherington Art Centre, Queen's University, 1986), cat. 31 (also illustrated in Walker's Auctions, Nov. 2011, Lot 33); Walker's Auctions, May 2017, Lot 66.



13 ADAMIE NIVIAKIE (1925-d), INUKJUAQ (PORT HARRISON), *Polar Bear*, early 1950s, stone, 2.5 x 5 x 2 in (6.3 x 12.7 x 5.1 cm), inscribed with artist's disc number "E9 731".
 Estimate \$2,000/3,000
 Provenance: An American Private Collection.

Although fashioned with a degree of naïveté, this early carving of a polar bear displays a remarkable sense of movement and energy. The animal's back is arched in a pose that is both lithe and alert. Although superficially reminiscent of some depictions of otters and ermine that we have seen from the period, this bear is powerful and not a little dangerous.

References: For a *Mother and Child* from 1963 by the artist, and admired by Swinton, see George Swinton, *Eskimo Sculpture* (Toronto: McClelland & Stewart, 1965), p. 141. For a *Woman Eating with an Ulu* from 1959, see Walker's Auctions, Nov. 2014, Lot 65.



14 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., **PRINTMAKER: EEGYVUDLUK POOTOOGOOK** m., (1931-1999), KINNGAIT (CAPE DORSET), *Complex of Birds*, 1960 #17, stonecut, 46/50, 24 x 26 in (61 x 66 cm)

Estimate: \$10,000/15,000

James Houston suggests that the look of this glorious image harkens back to skin appliqué designs (such as the one that inspired Kenojuak's 1959 breakout print *Rabbit Eating Seaweed*):

"Kenojuak's images retain the connecting patterns found in the original skin appliqués. In her work there is often an elaborate web that forms an over-all design. The extended wings and hands and legs grow into each other. One realizes that not only the figures but [also] the spaces between the figures have been consciously or unconsciously calculated. One must try to compose such a design to fully appreciate its complexity." [1]

In her landmark 1985 book on the artist, Jean Blodgett's astute observation of Kenojuak's style is sandwiched between the artist's own highly sophisticated descriptions of her image-making process:

For my subject matter I don't start off and pick a subject as such; that's not my way of addressing a drawing. My way of doing it is to start off without a preconceived plan of exactly what I am going to execute in full, and so I come up with a small part of it which is pleasing to me and I use that as a starting point to wander into, through the drawing. I may start off at one end of a form not even knowing what the entirety of the form is going to be; just drawing as I am thinking, thinking as I am drawing. And that's how I develop my images.

"In Kenojuak's graphics, subject and form often develop simultaneously. Her primary concern is with the overall appearance of the image, not the subject matter. In discussing the fact that she does not illustrate traditional stories, Kenojuak went on to say:"

And rather what I do is I try to make things which satisfy my eye, which satisfy my sense of form and colour. It's more an interplay of form and colour which I enjoy performing and I do it until it satisfies my eye and then I am on to something else. [2]

Apparently *Complex of Birds* is the only 1960 print by Kenojuak for which the original graphite drawing was created on a large sheet of paper; this probably explains its relative "complexity" compared to the other prints from that year. Against the background dappled in a teal blue, lyrical silhouetted figures (primarily birds and humans) combine to form an intricate web pattern. The richness of Kenojuak's dreamy invention is best understood when we let our gaze wander from figure to figure, noting how one part of the design is delicately interwoven with its counterparts. Eegyvudluk's print adaptation is lovingly faithful to the original drawing. His sensitivity was instrumental in making *Complex of Birds* one of Kenojuak's enduring masterpieces.

1. James Houston, *Eskimo Prints*, p. 36.

2. Jean Blodgett, *Kenojuak* (Toronto: Firefly Books, 1985) pp. 36-37.

References: Please visit our listing for this lot on the First Arts website.



15 TUDLIK (1890-1966) m., **PRINTMAKER: IYOLA KINGWATSIK** (1933-2000) m., **STONE BLOCK CUTTER: POSSIBLY KANANGINAK POOTOOGOOK, R.C.A.** (1935-2010) m., KINNGAIT (CAPE DORSET), *Bird Dream Forewarning Blizzards*, 1959 #16, stonecut [1], 12/30, 22.5 x 17 in (57.1 x 43.2 cm)

Estimate: \$12,000/16,000

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

The year 1959 was an exciting one, full of experimentation in the Kinngait print studio. *Bird Dream Forewarning Blizzards* was apparently the first print for which a background colour was added by means of a brayer (ink roller) before the image itself was printed. James Houston stated that the technique happened almost accidentally when a brayer was being cleaned on a sheet of glass that was lying next to a readied sheet of paper. This led to a number of copies of this print being rolled with colour before being printed. [2] The background effects produced vary considerably from print to print; close examination of this copy of the print and others make us wonder if the lightly inked brayer was perhaps rolled onto glass (or some other hard surface) and then transferred onto the paper, rather than being rolled directly onto the paper. This and similar background colour techniques were used for several prints in the 1959 collection.

Bird Dream Forewarning Blizzards is a famous image that is surely among the most enigmatic and evocative of early Cape Dorset prints. Tudlik juxtaposes the gaunt, almost corpse-like image of a human—possibly Tudlik himself but more likely a shaman—experiencing a dream- or trance-induced vision of a powerful bird spirit. Among a shaman's supernatural powers was the ability to see himself in skeletal or transparent form. Another important role was predicting or even controlling the weather. Aiding him here is the imposing figure of the spirit bird, a hybrid creature either part human or part bear. This haunting creation is quite unlike Tudlik's charming bird carvings but it does, interestingly, "fore-shadow" some of the transformation sculptures by his son Latcholassie Akesuk (1919-2000).

1. NGC Curator Christine Lalonde suggests that the print might be stonecut and linocut (presumably linocut for the bird spirit); see Christine Lalonde and Leslie Boyd Ryan, *Uturautiit: Cape Dorset 1959-2009* (Ottawa: NGC, 2009), cat. 5. James Houston identified the print as a stonecut and sealskin stencil in his article "Eskimo Graphic Art" in *Canadian Art* (Jan. 1960), p. 14.

2. See Norman Vorano, *Inuit Prints: Japanese Inspiration* (Canadian Museum of Civilization, 2011), pp. 50-52.

References: This image has been reproduced in numerous publications including the National Museum of Man international touring exhibition catalogue *The Inuit Print* (Ottawa: NMM, 1977) cat. 4; Ernst Roch ed., *Arts of the Eskimo: Prints* (Montreal/Toronto: Signum/Oxford, 1974), p. 29; Norman Vorano, *Inuit Prints: Japanese Inspiration* (Canadian Museum of Civilization, 2011), fig. 32.



16 SHEOKJUK OQUTAQ (1920-1982) m., CAPE DORSET, *Running Boy*, c. 1952-54, stone, ivory, and black colouring, 5 x 4.25 x 1.5 in (12.7 x 10.8 x 3.8 cm), unsigned.
Estimate: \$6,000/9,000
Provenance: Private Collection, Toronto.

17 OSUITOK IPEELEE, R.C.A. (1922 or 1923-2005) m., KINNGAIT (CAPE DORSET), *Resting Caribou Calf*, c. 1960-62, stone, 4.5 x 5.5 x 2.25 in (11.4 x 14 x 5.7 cm), unsigned.
Estimate \$6,000/9,000
Provenance: Purchased in Cape Dorset by an RCMP officer who travelled north frequently and lived for a time in Cape Dorset before retiring in 1962; by descent to the current owner residing in the Vancouver area.



The elder brother of the famous Cape Dorset sculptor Osuitok Ipeelee, Sheokjuk probably began carving in ivory in the mid-late 1940s during his stay in Kimmirut (Lake Harbour); the skill and finesse he developed there stood him in good stead in his future work in both ivory and stone. He returned to the Cape Dorset area in 1948, and began carving in stone at the request of James Houston in 1952. Sheokjuk moved back to Kimmirut again in the years 1954-1959, working in both stone and ivory.

Both the use of Cape Dorset stone and the style of the carving suggest the date c. 1952-54 for this lovely work. That places it among examples such as the *Bust of Woman* of 1952-53 and the *Bust of a Young Man and Young Woman* of 1954-59 (*Early Masters* pp. 157 and 160) in terms of both style and finesse. (By the way, we would suggest the pair of busts dates from early in Sheokjuk's second Kimmirut period.) However, *Running Boy* is perhaps unique in Sheokjuk's oeuvre when it comes to the sculpture's sense of movement and joyous aspect. We can think of only one other Sheokjuk carving of the period that comes close to the liveliness of this delightful image [1]; even the artist's highly realistic ivory caribou look static in comparison. We are not sure if Sheokjuk had young children at this time, but the sculpture certainly looks like a father's loving portrait of a son running excitedly to greet him.

[1] For a charming contemporaneous *Boy with Dog* of very similar appearance but less sense of movement, see Cynthia Waye Cook, *Inuit Sculpture in the Collection of the Art Gallery of York University* (North York: AGYU, 1988) cat. 8. We are certain the subject is the same young boy.

References: Please visit our listing for this lot on the First Arts website.

Osuitok, who started carving ivory as a young teenager, began incising pictures on ivory by the 1940s. He first drew and perfected the images in pencil before incising them; Osuitok also tried his hand at watercolour painting. [1] These early acquired skills might partly explain his interest in, and talent for, naturalistic representation in sculpture. Perhaps Osuitok's earliest documented depiction of a resting caribou is a sensitively rendered image on an engraved muskox horn from 1953. [2] Although Osuitok eventually became famous for his sculptures of caribou and carved them fairly prolifically, we cannot recall an example dating before 1970. This achingly beautiful small sculpture is therefore an exceedingly rare prototype if not unique in the artist's oeuvre of this period.

The animal's short neck and lack of antlers strongly suggests that the subject is a caribou calf. Osuitok probably lacked a full array of specialized tools at this early date, and so would not yet have been able to carve a standing caribou, but this artist's sensitivity and finesse are nonetheless readily apparent. This graceful caribou calf possesses all the hallmarks of the master's finest later examples of the subject.

1. Jean Blodgett, "Osuitok Ipeelee" in Alma Houston, ed., *Inuit Art: An Anthology* (Winnipeg: Watson and Dwyer, 1988) p. 43.
2. Darlene Coward Wight, *Early Masters* (Winnipeg Art Gallery, 2006), cover and p. 148.

References: For a lovely and similarly posed kneeling adult caribou, from 1970, in the Canadian Museum of History collection see Macduff and Galpin, *Lords of the Stone* (Whitecap, 1982), p. 30; also illus. in CEAC, *Sculpture/Inuit* (Univ. of Toronto Press, 1971), fig. 143, and George Swinton, *Sculpture of the Inuit* (M&S, 1972/92), fig. 431. For a 1983 photo of Osuitok with a larger reclining caribou see Jean Blodgett, "Osuitok Ipeelee" in Alma Houston, ed., *Inuit Art: An Anthology* (1988) p. 43. For an example from the late 1980s see Walker's Auctions, November 2016, Lot 90.



18 JOHN TIKTAK, R.C.A. (1916-1981) KANGIQLINIQ (RANKIN INLET), *Composition with Many Faces*, 1974, stone, 12 x 6.5 x 6 in (30.5 x 16.5 x 15.2 cm) signed "JC".

Estimate: \$25,000/35,000

Provenance: Acquired from the artist by Stanley Zazelenchuk Collection, St. Andrews, N.B.; Waddington's, Dec. 1982, Lot 396 (front cover illustration); Private Collection, Ottawa.

Exhibited and Published: Jean Blodgett, *The Zazelenchuk Collection of Eskimo Art* (Winnipeg Art Gallery, 1978) cat. 105.

"Tiktak as a man and as an artist...had a quiet and austere power that often was the strongest of them all, using tension with his discipline of line and volume to evoke intensity of feeling, simple insight and a stark and sad humanity that strikes upon the heart." Robert Williamson [1]

Tiktak's earliest known multiple-head composition, *Family* in the Swinton Collection at the Winnipeg Art Gallery, dates from 1962 [2], but the artist probably carved his first true cluster of heads and faces c. 1967. This imagery soon became a favourite subject. [3] This magnificent work is unquestionably one of Tiktak's finest renditions of the theme. Although only about one-third the size of the famous *Heads Emerging from Stone* in the National Museum of History collection, *Composition with Many Faces* is easily as monumental. As with that sculpture, the heads here are evenly sized; however, they are more densely packed, and overall the composition seems more unified and ordered. And unlike another comparable work in the Klammer Collection at the AGO, the eight heads here look fully formed. Rather than simply emerging from the stone matrix, they each thrust outwards as if trying to escape the confines of the material. One can almost hear their cries. It's eerie, compelling, and totally awesome.

1. Robert G. Williamson, "An Arctic Gathering" in Norman Zepp (1987) p. 7 (see reference).

2. *Family* is illustrated in Bernadette Driscoll, *Rankin Inlet/Kangiqliniq* (WAG, 1981) cat. 49.

3. George Swinton's 1970 landmark solo exhibition catalogue illustrates four examples dated 1967 to 1969 and lists three more; see *Tiktak: Sculptor from Rankin Inlet, N.W.T.* (Winnipeg: Gallery One-One-One, Univ. of Manitoba, 1970).

References: For a quite similar composition by Tiktak see Norman Zepp, *The Williamson Collection of Inuit Sculpture* (Regina: Norman Mackenzie Art Gallery, 1987) cat. 79. Perhaps Tiktak's largest version of this theme is *Heads Emerging from Stone* from c. 1967 in the Canadian Museum of History collection, illustrated in George Swinton, *Sculpture of the Inuit* (1972/92), figs. 146 and 655; for other similar imagery in the same publication see figs. 649, 651 and 656. See also Ingo Hessel, *Inuit Art: An Introduction* (Douglas & McIntyre, 1998), fig. 76; Jean Blodgett, *Grasp Tight the Old Ways* (AGO, 1983) cat. 147; and Gerald McMaster ed., *Inuit Modern* (Toronto: AGO, 2010), p. 127.





19 **JESSIE OONARK, O.C., R.C.A** (1906-1985) QAMANI'TUAQ (BAKER LAKE), *Untitled Wall Hanging*, 1974, stroud, felt, and embroidery floss, 10.5 x 72 in (26.7 x 182.9 cm), signed "▷α."

Estimate: \$25,000/35,000

Provenance: Inukshuk Gallery, Waterloo, Ontario; Acquired from the above by a Private Collection, Ontario.

Exhibited: Inukshuk Gallery, *Kenojuak/Oonark: Prints – Wall-hangings – Sculpture* (Waterloo: May 1977).

Jean Blodgett beautifully summarizes Oonark's approach to visual expression in the concluding paragraph of her essay, "The Art of Jessie Oonark":

In Oonark's hands, space becomes subject, real becomes abstract, decorative becomes symbolic, thought becomes image; or vice versa; or some combination of them all or more. [1]

Canoes do not appear often in Oonark's art, but it turns out that Oonark had a very strong personal memory of one in particular, when describing a 1974 drawing in the Macdonald Stewart Art Centre collection:

The first time our family allowance was received, we had a lot of cash and we bought a canoe and a sewing machine at the same time! It was the very first canoe that I ever had, and I even asked my brother-in-law to go and get it. It was a really nice canoe. It came from Baker Lake. That's me (on the end) and those are my kids and my husband in the canoe. [2]

In that drawing, the figures of Oonark and her husband Kabloonak (d. 1953) form the bow and stern. [3] Is it possible, then, that the two pairs of male and female figures at opposite ends of this hanging represent Oonark and Kabloonak in a slightly different configuration? The bird figures that form two of the canoe bow/sterns appear on another 1974 hanging by the artist (see reference). Birds and bird-people appear so frequently in Oonark's hangings and drawings that they seem to take on a talisman-like significance for the artist. The birds here could be viewed as spirit guides.

We wonder if the sequence of four canoes represents a single craft making its way along a lake or river (or through time, or memory), or if Oonark was once again multiplying and modifying shapes for decorative/symbolic effect. Given the "processional" look of much of Oonark's imagery, comparisons have often been drawn between her wall hangings and Egyptian art. In that vein, let us point out a serendipitous similarity here: the image looks like a small flotilla of Egyptian funerary boats!

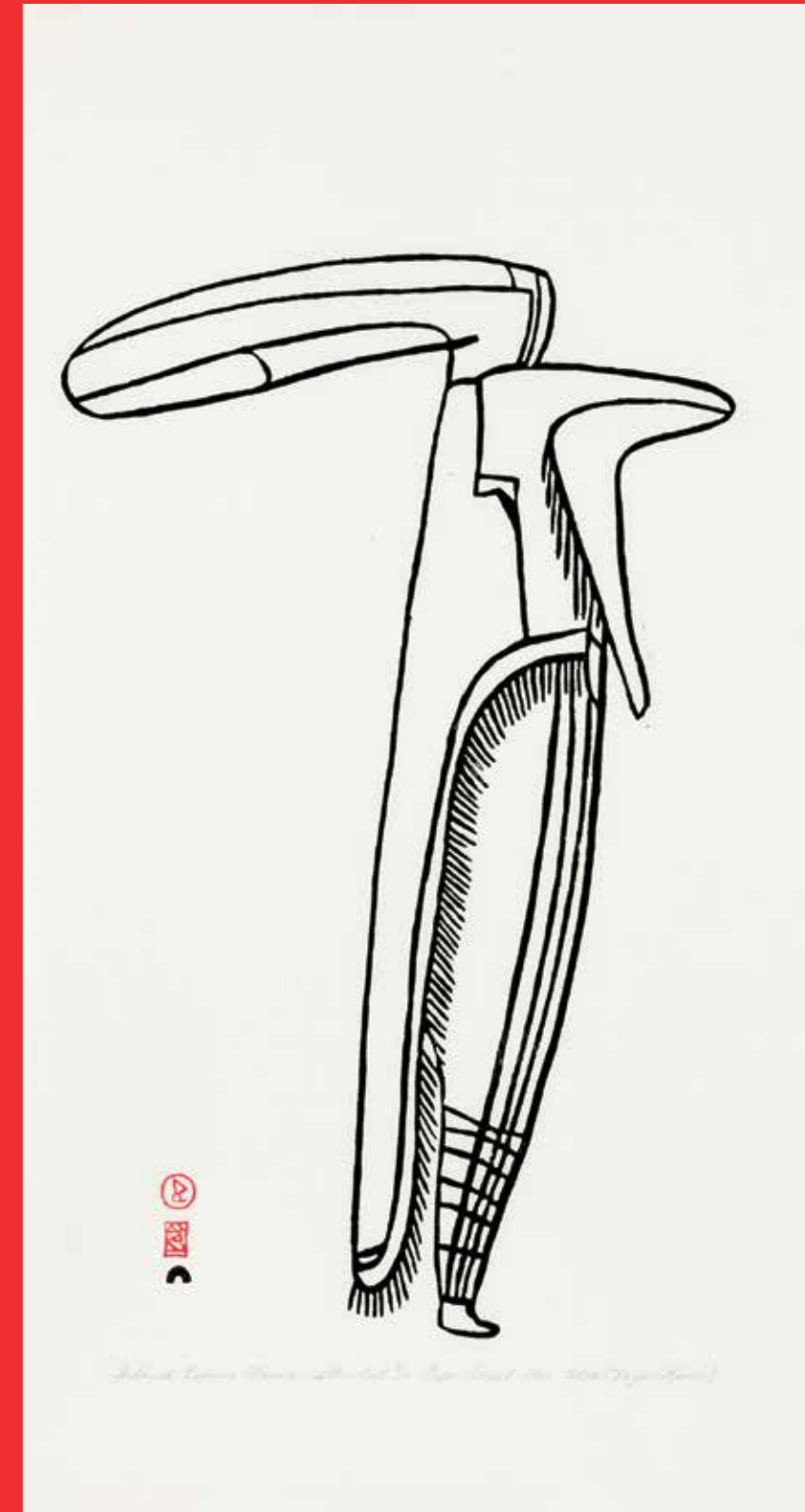
In the mid 1970s Oonark experimented with interesting shapes and formats for her wall hangings; this period is replete with hangings that are round, oval, and igloo-shaped, as well as narrow vertical and horizontal formats. And within those novel layouts she continuously played not only with varying configurations of her subject matter but also with alternating and contrasting patterns of lush and more muted colours, in both appliqué and embroidery. And, typically, she loved symmetry but was never a slave to it, making numerous small changes to the figures and their embellishments. As we allow our eyes to skip back and forth across this beautiful wall hanging, we realize that it is defined as much by its quirks as it is by its symmetry.

1. In Jean Blodgett and Marie Bouchard, *Jessie Oonark: A Retrospective* (WAG, 1986) p. 71.

2. This thematically related drawing by Oonark, also from 1974, is illustrated in Marion Jackson et al, *Qamanittuaq: Where the River Widens* (Guelph: Macdonald Stewart Art Centre, 1995) cat. 10.

3. For a 1982 (#17) Oonark print with closely related imagery see *People in Kayaks*. The print depicts people and animals in three vertically stacked kayaks; the bottom boat has a human prow and stern.

References: Please visit our listing for this lot on the First Arts website.



20 **JESSIE OONARK, O.C., R.C.A** (1906-1985), QAMANI'TUAQ (BAKER LAKE), **PRINTMAKER: EGGYVUDLUK POOTOOGOOK** (1931-1999) m., KINNGAIT (CAPE DORSET), *Inland Eskimo Woman*, 1960 #62, stonecut, 3/30, 21.5 x 12.5 in (54.6 x 31.8 cm)

Estimate: \$8,000/12,000

Provenance: A Private Collection, Australia.

Jessie Oonark began drawing in 1959, encouraged by Dr. Andrew Macpherson, a biologist working for the Canadian Wildlife Service. Her drawings quickly aroused interest among government officials, and a half-dozen were sent by a Mrs. Edith Dodds to James Houston in Cape Dorset. Three of these (including *Inland Eskimo Woman*) were published in the 1960 and 1961 collections, listed as designed by "Una, Kazan River" (which was incorrect, since Oonark was from the Back River region, northwest of Baker Lake). They are the only non-local images ever published in Cape Dorset. It was not until 1970 that Oonark re-emerged as a star of the first Baker Lake print collection.

As a graphic image *Inland Eskimo Woman* is every bit as striking as Oonark's famous stonecut and stencil *Woman* of ten years later (Baker Lake 1970 #14). Its proportions are as radically attenuated as *Woman's* are broadened. It is a remarkable harbinger of things to come. We hate to think of a world without the art of Jessie Oonark, but even if she had never produced another drawing or hanging, *Inland Eskimo Woman* would rank as one of the most supremely elegant Inuit images ever conceived.

Oonark's keen interest in clothing styles from different regions is well known. In an unpublished 1983 interview with Marion Jackson, Oonark identified the clothing style in this print as "sort of western coast – Gjoa Haven people." [1] That answer seems rather ambiguous, since Gjoa Haven is situated on King William Island – north, not west, of the Back River/Chantry Inlet area of Oonark's upbringing. It should be noted that earlier in that interview Oonark mentioned that her mother "was adopted from the Western Arctic people." [2] We wonder if the parka style depicted in this print might be a Copper Inuit (i.e. "Western Arctic") design. See Judy Hall et al (1994) for photos of a Copper Inuit woman's amautiq with a short waist, long rear flap, and elongated hood (p. 33), and strikingly similar women's stockings (p. 36). [3]

1. Marion E. Jackson, *Transcripts of Interviews with Jessie Oonark and her Children* (unpublished, Inuit Art Section, Indian & Northern Affairs Canada, Spring 1983) p. 13.

2. *ibid.*, p. 2.

3. Judy Hall, Jill Oakes, and Sally Qimmiu'naaq Webster, *Sanatujut: Pride in Women's Work* (Hull: Canadian Museum of Civilization, 1994).

References: This image has been fairly widely published, including in Bernadette Driscoll, *The Inuit Amautik: I Like My Hood To Be Full* (Winnipeg Art Gallery, 1980) cat. 89. For a later drawing by Oonark, *Eskimo Family* c. 1968-69, which depicts a similarly posed woman, see the National Museum of Man travelling exhibition catalogue *Oonark-Pangnark* (Ottawa: NMM, 1970) cat. 20.



21 LUKE IKSIKTAARYUK (1909-1977) BAKER LAKE (QAMANI'TUAQ), *Drum Dance Scene*, early 1970s, antler, wood, caribou heart tissue, cord, and metal, dimensions variable: 10 x 14.25 x 10 in (25.4 x 36.2 x 25.4 cm), unsigned.
 Estimate: \$25,000/35,000
 Provenance: Upstairs Gallery, Winnipeg; Walker's Auctions, Nov. 2012, Lot 106; Private Collection, U.K.

Inuit drum dances were usually performed in one of two circumstances: either as community events at festivals and song contests, or as part of shamanic séances. In *The Coming and Going of the Shaman* Jean Blodgett writes: "The solemnity of the performance, the absolute and evident trust and belief of the officiating shaman and his audience, and concerted singing of hymns and rhythmic beat of the drum all combined to give the séance the dignity of a religious service." [1] Sadly, many Christian missionaries suppressed even social drum dancing. The activity went underground in some communities, or was practised at small social gatherings of mostly elders, but disappeared in others. Today drum dancing is a more secular festive activity, sometimes performed in front of a large audience.

Iksiktaaryuk's drum dance scenes very likely depict shamanic séances or at the very least spiritually charged communal gatherings; in keeping with the overall spirit of this artist's work, they strike us as decidedly sober, not festive. In this compelling example the relatively large size of the standing drumming figure further suggests that he is a shaman-drummer, surrounded by a seated ring of female ayaya singers who mostly look down as they focus on accompanying the hypnotic beat of the drum. (We can imagine that an unseen male audience in the séance would have been seated or standing in a second, outer ring.) This size differential is seen also in the WAG and Sarick examples (see references).

Curator Norman Zepp chose Iksiktaaryuk as one of two Baker Lake artists for his landmark *Pure Vision* exhibition because of the austere, elemental qualities found in his sculpture. The spirit of Iksiktaaryuk's pared-down antler works fits well with the work of the six stone sculptors in the exhibition and certainly contrasts with the more playful and "folk art" sensibility of other Inuit artists who have specialized in antler carving.

As is always the case with Iksiktaaryuk's group scenes, it is worth examining each of the figures separately, for each figure and each face has its own personality. In this respect the faces are comparable to those seen in the sculptures of Lucy Tasseor, Iksiktaaryuk's "pure vision" colleague from Arviat (see Lot 10). Iksiktaaryuk's penchant for economy of form is apparent in at least two ways: first, in the artist's subtle shaping and even use of natural protrusions of the antler to represent amautiq pouches, indicating that the singers are women; and second and more extreme, the way in which the drum beater simply grows out of the right arm without any differentiation from it.

1. Jean Blodgett, *The Coming and Going of the Shaman: Eskimo Shamanism and Art* (Winnipeg Art Gallery, 1978), p. 140.

References: For examples of similar scenes by Iksiktaaryuk with large drummers, see Jean Blodgett, *The Coming and Going of the Shaman: Eskimo Shamanism and Art* (Winnipeg Art Gallery, 1978) cat. 89, and a work from the Sarick Collection in Gerald McMaster ed., *Inuit Modern* (Toronto: AGO, 2010), p. 132. For two other examples (plus other works by the artist) see Norman Zepp, *Pure Vision* (Norman Mackenzie Art Gallery, 1986) cats. 74-82. See also Jean Blodgett, *Grasp Tight the Old Ways: Selections from the Klamer Family Collection of Inuit Art* (Toronto: AGO, 1983) cat. 12, and Ingo Hessel, *Arctic Spirit* (Douglas & McIntyre/Heard Museum, 2006), cat. 154.





22 NIVIAQSI (NIVIAKSIK) (1908-1959) m., KINNGAIT (CAPE DORSET), *Standing Hunter*, c. 1955, stone, 15 x 7.5 x 9.25 in (38.1 x 19.1 x 23.5 cm), unsigned.
Estimate: \$12,000/18,000
Provenance: Galerie Elca London, Montreal; Acquired from the above by a Private Collection, Toronto.



23 POSSIBLY NIVIAQSI (NIVIAKSIK) (1908-1959) m., KINNGAIT (CAPE DORSET), *Waving Boy*, mid-late 1950s, stone, 4.75 x 4.75 x 1.5 in (12.1 x 12.1 x 3.8 cm), unsigned.
Estimate: \$1,200/1,800
Provenance: An American Private Collection; A Montreal Collection.

In its own way this small sculpture is as intriguing and engaging as Niviaqsi's *Standing Hunter*. We wonder if this boy is not simply waving, but trying to catch our attention and tell us something. The carving's sculptural forms are crisp and simplified, and quite exquisitely rendered.

Reference: For a *Bust of a Man* with a similar sensibility by Niviaqsi see Walker's Auctions, May 2016, Lot 72. See also Cynthia Waye Cook, *Inuit Sculpture in the Collection of the Art Gallery of York University* (North York: AGYU, 1988) cat. 6.



Niviaqsi (also commonly known as Niviaksiak) began carving in 1951, shortly after the first visit of James Houston to Cape Dorset, and was firmly established as an important sculptor and graphic artist by 1959, the year of his untimely and mysterious death (the inaugural annual print collection of 1959 offered nine prints by the artist). As a carver Niviaqsi excelled at producing both small and larger masterpieces. A highly refined small *Mother and Child* c. 1955 demonstrates both Niviaqsi's technical skill, his penchant for naturalistic detail, and his keen interest in having the subject engage with the viewer. [1] Similarly, a larger and transcendently beautiful *Mother and Child* c. 1955-58 reveals his consummate workmanship, an extraordinary mastery of form and volume, and his obvious respect for his human subjects. [2]

Larger still, *Standing Hunter* develops these interests and talents in a slightly new direction. We are immediately struck by this hunter's obvious engagement with us; we feel as if we are being drawn into an animated conversation with the man. The hunter's subtle but nonetheless forceful body language, and especially his hand gesture suggest that he is trying to plead a case or explain something to us. His mouth is not merely open; he seems literally caught mid-sentence. Almost as remarkable is the painstakingly detailed and unusual delineation of the vertical folds in the hunter's parka. These creases are caused by the man's tightly cinched belt. It's an unusual treatment, one that we don't recall seeing before, and it's as distinctive a feature of this sculpture as the man's facial features. We are left with the feeling that we are having a very specific conversation with a very specific person. Remarkable.

1. See Walker's Auctions, Ottawa, November 2015, Lot 83.

2. See Walker's Auctions, Ottawa, May 2017, Lot 26.

References: For other examples of Niviaqsi's sculpture see CEAC, *Sculpture/Inuit* (Toronto: U of T Press, 1971), figs. 252, 342; Darlene Coward Wight, *The Jerry Twomey Collection* (Winnipeg Art Gallery, 2003) p. 52; George Swinton, *Sculpture of the Inuit* (Toronto: M&S, 1972/92), figs. 427, 430.



24 JOHNNY INUKPUK, R.C.A. (1911-2007), INUKJUAK (PORT HARRISON), *Mother and Child, Carrying a Pail*, early 1960s, stone, 25.25 x 18.5 x 8.5 in (64.1 x 47 x 21.6 cm), possibly signed with artist's disc number, signature obscured by affixed HBC label

Estimate: \$30,000/45,000

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

Johnny Inukpuk began carving no later than 1951, and quickly became one of Inukjuak's preeminent sculptors, encouraged and much promoted by James Houston. Darlene Wight's catalogue *Early Masters: Inuit Sculpture 1949-1955* (WAG 2006) pp. 83-87, illustrates several early works and discusses Inukpuk's early life and artistic career.

By the late 1950s Inukpuk's style had evolved from the compact, rotund pieces that typify his early period to more vertically oriented, often quite large works. Several of these impressive sculptures, dating from 1960-1965, are in the TD Bank Collection; the most famous of these are *Mother Feeding Child* from 1962 and *Man Wringing Sealskin Line* c. 1965 (see references).

The monumental *Mother and Child, Carrying a Pail* (almost surely a portrait of Inukpuk's wife Mary and one of their children) ranks with the above-mentioned works as one of Johnny Inukpuk's masterpieces of the period. As with *Mother Feeding Child* this standing woman is truly imposing; she is portrayed with such strength and determination that she looks almost like a goddess figure, a force of nature even. Her voluptuous but powerful body seems barely contained by her amautiq; one enormous hand grips the stone pot while the other restrains her no doubt squirming son. But as is typical of Inukpuk's important works of the period, careful attention has also been paid to the woman's broad but delicate facial features, her hair, pigtailed, and ears, as well as various distinctive details of the figures' clothing. In purely sculptural terms the work is a true tour-de-force; Johnny Inukpuk has brilliantly applied his full arsenal of skills, intelligence, and sensitivity. And with his usual aplomb, the artist has managed to elicit a range of emotions in the viewer; we might find this work intimidating if we weren't also attracted by its charm and the obvious love with which it was conceived. Fantastic.

References: A quite similar and equally monumental *Mother and Child* by Johnny Inukpuk, from 1961, is displayed at the Lorne Balshine Collection at the Vancouver International Airport (YVR); for an illustration see Arctic Art Museum Ltd., *Arctic Art Masterworks* (Vancouver, 1998), unpag. Other contemporaneous masterpieces by the artist include *Mother Feeding Child* from 1962 in the TD Bank Collection, illustrated in George Swinton, *Sculpture of the Inuit, 1972/92*, fig. 55 and elsewhere; *Man Wringing Sealskin Line* from 1964, also in the TD Bank Collection, in Swinton (1972/92), fig. 292. For impressive mothers and children from the mid 1960s see Walker's Auctions, May 2015, Lot 34, and May 2016, Lot 35.





25 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., PRINTMAKER: LUKTA QIATSUK (1928- 2004) m. or JOANASSIE SALAMONIE (1938-1998) m., KINNGAIT (CAPE DORSET), *Vision in Autumn*, 1960 #21, stonecut, 23/50, 19 x 24 in (48.3 x 61 cm).

Estimate: \$8,000/12,000

Provenance: Private Collection, Australia.

Jean Blodgett discusses oral historian Dorothy Eber's interviews with Kenojuak, in which the artist explained that she made cardboard cut-out patterns, first for her sealskin designs in the 1950s and later, because she thought they would also help with her earliest drawings. [1] Blodgett also illustrates one of Kenojuak's sealskin handbags, decorated with an image surprisingly similar to this print. [2] However, *Vision in Autumn* is a much more fluid image; clearly Kenojuak used these patterns merely as points of departure. As curator Dorothy LaBarge suggests: "As her forms began to interconnect, Kenojuak's characteristic fluid line and innate sense of balance lent a rhythmic, decorative quality to her works... For Kenojuak, birds, fish, and human figures were departure points for abstract designs" [3].

As with other prints in the 1960 Cape Dorset print collection such as *Complex of Birds* (see Lot 14), *Birds from the Sea*, and *Night Spirits*, here we are witness to Kenojuak's brand new idiom of expression. In this wonderfully fresh copy of *Vision in Autumn* the lively silhouetted pattern of rhythmically interconnected figures overlays a particularly vibrant coloured background. Arctic animals spring out in all directions from the central hooded figure, their lyrical shapes set against a brilliant yellow-orange. The effect is almost overwhelming; it's like an abstract symphony of forms set against a dazzling sunset. Brilliant, quite literally.

1. Discussed in Jean Blodgett, *Kenojuak* (Toronto: Firefly Books, 1985), p. 39.

2. Ibid. p. 34.

3. Dorothy LaBarge, *From Drawing to Print: Perception and Process in Cape Dorset Art* (Calgary: Glenbow Museum, 1986), p. 22.

References: For a red version of this print (probably a proof) see *Kenojuak* (Toronto: Firefly Books, 1985), fig. 8; for a green-gold version see Walker's Auctions, May 2017, Lot 19.

26 SHEOUAK PETAULASSIE (1918-1961) f., PRINTMAKER: LUKTA QIATSUK (1928-2004) m., KINNGAIT (CAPE DORSET), *Pot Spirits*, 1960 #55, stencil, 14/50, 12.5 x 19 in (31.8 x 48.3 cm)
Estimate: \$6,000/9,000

Provenance: Private Collection, Australia.

Inuit traditionally believed that not only humans and animals, but also places and plants could be imbued with spirits. Jean Blodgett specifically mentions lamps (oil lamps) as objects that might potentially house a spirit. [1] So why not pots and kettles? *Pot Spirits* showcases a lively parade of anthropomorphic cooking pots dancing across the page. The jaunty poses of the figures display a rhythm that underscores the bustling trajectory of the characters. The image exudes a sense of merriment and animation – quite literally.

Hilariously, the pots look like characters come to life and marching along in a Disney animated film – we are reminded of the magical, whimsical scenes of dancing brooms in *Fantasia* and dishes in *Beauty and the Beast*.

Sheouak passed away in 1961 at the age of 43. In spite of her all too brief career, this artist left an indelible mark on printmaking in Kinngait. Ten images by Sheouak were selected by James Houston for inclusion in the 1960 and 1961 print collections, suggesting that Houston recognized her as a remarkable talent. The delightful *Pot Spirits* is her most famous and best-loved print, but we would like to mention a 1962 image, the charming *Shore Birds on Rocks*, which has a very similar composition.

1. Jean Blodgett, *The Coming and Going of the Shaman: Eskimo Shamanism and Art* (Winnipeg Art Gallery, 1978), p. 47.

References: This famous print is reproduced in the National Museum of Man international touring exhibition catalogue *The Inuit Print* (Ottawa: NMM, 1977) cat. 13; Leslie Boyd Ryan, *Cape Dorset Prints: A Retrospective* (San Francisco: Pomegranate, 2007), p.180; and elsewhere. For several original drawings by Sheouak see Jean Blodgett and Susan Gustavison, *Strange Scenes: Early Cape Dorset Drawings* (Kleinburg: McMichael Canadian Art Collection, 1993), pp. 106-111.



27 KIAKSHUK (1886-1966) m., PRINTMAKER: KANANGINAK POOTOOGOOK, R.C.A. (1935-2010) m., KINNGAIT (CAPE DORSET), *Eskimo Family Caching Fish*, 1960 (1961 #4), stencil, 42/50, 10.75 x 35 in (27.3 x 88.9 cm)

Estimate: \$3,000/5,000

Provenance: Private collection, Australia

Kiakshuk frequently depicted man-made stone structures such as *inuksuit*, pens, tent rings, and caches, and these often bring a sense of physical space and a surrounding context to his images of people, but it was rare for him to show elements of more natural landscape. In this fascinating scene, a family lines up to safely store its bountiful catch of fish in a stone cache, while to the right and apparently in the distance, a lake teems with still more fish. The elderly Kiakshuk must have had truly fond memories of this season of plenty.



28 LUKE ANOWTALIK (1932-2006) ARVIAT (ESKIMO POINT), *Composition with People and Animals*, 2005, antler, graphite, sinew, and wood, 8.75 x 28.5 x 19.5 in (22.2 x 72.4 x 49.5 cm), signed, "ᐱᐱᐱᐱᐱᐱ"

Estimate: \$6,000/9,000

Provenance: Private Collection, Ottawa

Born at the Ahiarmiut (Caribou Inuit) camp at Ennadai Lake and already carving there occasionally in the 1950s, Luke Anowtalik became one of Arviat's most important artists, well known for his carved stone depictions of family groups and people and animals. He began carving relatively complex caribou antler compositions as early as 1970. Antler seemed to bring out both the whimsical and the spiritual sides of his nature; Anowtalik's profound connection with the caribou is evident in his late pencil drawings as well. Towards the end of his life Anowtalik carved almost exclusively in antler, creating a series of major works that are more festive than narrative; they usually depict imaginary groupings of humans, birds, caribou and other animals. In contrast with the sobriety of antler sculptures by Luke Iksiktaaryuk of Baker Lake (see Lot 21) *Composition with People and Animals* has a light-hearted, magical quality that is truly captivating. The tableau is arranged so that the figures almost seem like the performers in a play; one of the actors is even taking a bow! We sometimes wonder if Anowtalik had a secret supply of pixie dust that he would sprinkle on his favourite creations. Enchanting.

References: For similar antler compositions by Anowtalik see Walker's Auctions, Nov. 2015, Lot 118; and Feheley Fine Arts, *Arviat Originals* (Toronto, 2005), fig. 28. See also expandinginuit.com (American private collection website). For an early (1970) antler composition in the collection of the Winnipeg Art Gallery see George Swinton, *Sculpture of the Inuit* (Toronto: M&S, 1972/92), fig. 592.



29 MARGARET UYAUPERQ ANIKSAK (1905-1993) ARVIAT (ESKIMO POINT), *Standing Woman with Skin Bag*, c. 1967-68, stone, skin, and sinew, 8.25 x 4.75 x 1.25 in (21 x 12.1 x 3.2 cm), signed, "ᐱᐱᐱᐱᐱᐱ"

Estimate: \$1,200/1,800

Provenance: Private Collection, Toronto.

I see myself in the carvings, having poor clothing... I try my best to make the image as close to a real person as possible. I try to show what the person is wearing and what they are doing. (Artist interviewed by Ingo Hessel, 1989)

Unlike many of her Arviat artist peers, Margaret Uyauperq aimed for a relatively high degree of naturalism in her work. Even in this quite early example by Uyauperq we see a figure of a woman standing with limbs extended and details of clothing delineated to the fullest extent possible; the wind-blown parka hood is a beautiful added touch of realism, as is the skin bag the woman holds.

Reference: for a larger but similarly styled contemporaneous work by Uyauperq depicting a woman carrying a shoulder fishing pouch, see Cynthia Waye Cook, *Inuit Sculpture in the Collection of the Art Gallery of York University* (Toronto: AGYU, 1988), cat. 1.

30 JOHN PANGNARK (1920-1980) ARVIAT (ESKIMO POINT), *Figure*, c. 1973-75, stone, 4.5 x 6.25 x 4.25 in (11.4 x 15.9 x 10.8 cm), unsigned.

Estimate: \$3,000/5,000

Provenance: Private Collection, Ottawa; By descent to a Private Collection, Montreal.

Pangnark devoted himself almost exclusively to the single human figure, and eventually went even further down the 'minimalist' path than his colleague Andy Miki. Pangnark's earliest works dating from the mid to late 1960s are already abstract figures – somewhat hard-edged but clearly recognizable as human. In the early 1970s Pangnark softened and further streamlined his forms. The human figure, though radically simplified, is still discernible. By 1973-74, however, Pangnark's sculptures are barely recognizable as human, with only the faintest of facial details scratched onto highly abstract or amorphous forms that, seemingly, simply follow the original shape of the stone.

I really like Pangnark's work because it's not realistic – just like mine... Our carvings are similar; they don't look real. I understand now that carvings that are not realistic are more interesting because of their shape. [Pangnark and I] used to be embarrassed by the look of our carvings... I like imaginary things rather than realistic things. [1]

We might have to search for the facial features for a few moments, but once we find them we realize that we're looking at a masterpiece of minimalist sculpture. Pangnark had intense respect for natural stone but here he left no surface untouched; he clearly shaped the gentle, subtle protrusions and left the beautiful marks of file and rasp everywhere. Exquisite.

1. Lucy Tasseor Tutsweetok interviewed by Ingo Hessel, 1989. Tasseor was a friend, and a fan, and to some extent a follower of Pangnark.

References: Please visit our listing for this lot on the First Arts website.



31 MARY AYAQ ANOWTALIK (1938-) ARVIAT (ESKIMO POINT), *Composition with People and Caribou*, 2004, stone, 9 x 7 x 8.5 in (22.9 x 17.8 x 21.6 cm) unsigned.

Estimate: \$3,500/5,000

The daughter of Elizabeth Nutaraaluk and wife of Luke Anowtalik, Mary Ayaq (Akjar) began carving in the late 1960s. She conceived of imagery similar to *Composition with People and Caribou* as early as 1968; the work in the WAG collection (see reference) from 1969 features human figures and heads and a dog in bas-relief. Ayaq's work is chiefly inspired by memories of her former life, growing up and raising her young family as a member of the Ahiarmiut (Caribou Inuit) at Ennadai Lake. It is thus both poignant and poetic that the mother's left arm, which embraces one of her children, extends to meet the tip of the caribou's antlers.

References: For similar works by the artist see Bernadette Driscoll, *Eskimo Point/Arviat* (WAG: 1982) cat. 1; Marion Scott Gallery, *Vision and Form* (Vancouver, 2003), pp. 106-107; Inuit Gallery of Vancouver, *Arviat: Artists of the Past Present and Future* (1997) cats. 7, 37; Walker's Auctions, May 2017, Lot 178.



32 POSSIBLY SHEOKJUK OQUTAQ (1920-1982) m., KIMMIRUT/KINNGAIT (LAKE HARBOUR/CAPE DORSET), *Kayaker*, c. mid 1930s to 1940s, ivory, rope, black ink and inlay, 3 x 18.5 x 9.5 in (7.6 x 47 x 24.1 cm), unsigned.

Estimate: \$1,800/2,800

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

Sir Patrick Ashley Cooper apparently travelled to the Eastern Arctic as early as 1934, so it is possible that this carving was acquired by him in the 1930s. However our guess is that the kayak was probably made later, perhaps in the mid 1940s. It is not certain if Sheokjuk had begun carving by that time – he would have been old enough, but we don't know if he had the opportunity or the inclination to do so. Stylistically, the work is good enough and similar enough to be by his hand, though we must admit the possibility that the kayak was carved by an older artist whom Sheokjuk later emulated. Another intriguing possibility is that the kayak was perhaps carved by Osuitok Ipeelee, Sheokjuk's younger brother; apparently Osuitok was already carving and trading ivory kayaks and models before 1942!



33 UNIDENTIFIED ARTIST, POSSIBLY INUPIAQ, NOME, ALASKA, *Engraved Cribbage Board*, c. 1920s-1930s, ivory and black ink, 1.5 x 19.75 x 2.75 in (3.8 x 50.2 x 7 cm), unsigned.

Estimate: \$1,500/2,500

Provenance: Private Collection, British Columbia.

In this handsome cribbage board both sides of the tusk have been levelled to accommodate realistically engraved scenes of wildlife and ocean hunting in landscape settings; decorative side rails have been added as well. The hunting scene on the underside seems to show a Nunivak-style kayak. While we can't rule out Nunivak Island as the source, ivory carvers from that area typically produced tusks and cribbage boards with complex, deep carved depictions of entwined animals, not engraved scenes.



34 UNIDENTIFIED ARTIST, INUPIAQ, NOME, ALASKA, *Engraved Walrus Tusk*, c. 1910-1930s, ivory and black ink, 21 x 2.5 x 1.5 in (53.3 x 6.3 x 3.8 cm), unsigned

Estimate: \$2,000/3,000

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

According to Dorothy Jean Ray, the earliest engraved (usually cribbage boards) with a panoramic view of Nome date from 1903. These scenes were based on photos of Nome taken from the sea, and depict the bustling town including the famous Geiger toll bridge and a second bridge leading to Fort Davis. [1] One side of this possibly later, crisply engraved tusk depicts the very same scene on one side, and a charming scene of a campsite and bear hunters on the other.

1. Dorothy Jean Ray, *A Legacy of Arctic Art* (1996), p. 111.

References: For a cribbage board from Nome with a strikingly similar view of the town, dated 1909, see Dorothy Jean Ray, *A Legacy of Arctic Art* (Vancouver: Douglas & McIntyre, 1996, fig. 49. This is included in a larger chapter "Pictorial Engraving or Eskimo Scrimshaw" pp. 99-137.



35 ATTRIBUTED TO SHEOKJUK OQUTAQ (1920-1982) m., KIMMIRUT/KINNGAIT (LAKE HARBOUR/CAPE DORSET), *Kayaker*, mid-late 1940s, ivory, rope, black ink and inlay, 1.75 x 15.75 x 6.25 in (4.4 x 40 x 15.9 cm), unsigned.

Estimate: \$2,500/3,500

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

Our strong attribution to the famous ivory carver Sheokjuk is based on the overall fine workmanship and true finesse in the overall execution of the piece, but also more specifically to the style of the figure, in particular the facial features and treatment of the hair. This is the finest, most elegant example we have seen. The kayaker is truly a lovely small sculpture in its own right, its delicacy anticipating Sheokjuk's small carvings of people from the 1950s.

Reference: See Darlene Coward Wight's discussion of Sheokjuk and several illustrations in *Early Masters: Inuit Sculpture 1949-1955* (Winnipeg Art Gallery, 2006), pp. 152-161. For similar ivory kayakers see Walker's Auctions, Nov. 2012, Lot 76, and May 2013, Lot 12.

THE DISCERNING EYE: A MONTREAL COLLECTION

In my experience art collectors are like snowflakes, in that no two are alike. I have met collectors who have a singular focus on one artist, community, or subject, and others who have less stringent constraints. This wonderful group of sculptures was entrusted to First Arts by one of the most eclectic and uncompromising collectors that I have ever met. Ours is a relationship that goes back over forty years, beginning when I befriended a fellow student in a college art history course. Over the next several years I was a frequent visitor to her parents' home where I always enjoyed my discussions with her very affable parents.

The house itself was a work of art, unlike any that I had seen before or since, with towering ceilings and filled with massive palm trees enjoying the light allowed in by the curtain wall construction. Every available inch of wall and counter space was filled with magnificent works of art from across the globe. There were entire sections of shelves filled with Pre-Columbian ceramics and others overflowing with sculptures from the American Southwest. The walls were crammed with American Pop artists, Latin American masters, and an impressive array of Canadian painters from the 60s and 70s, with much of the floor space devoted to large African sculptures.

Of course, the pieces that were nearest and dearest to me were the stunning Inuit sculptures in the collection. Scattered throughout the house were perhaps hundreds of sculptures ranging from dozens of superlative beaded works by Eva Talooki Aliktiluk, a smattering of small Joe Talirunili owls and Pauta Saila bears, to some of the largest and finest examples of works by Barnabus Arnasungaaq and Tuna Iquliq. The Inuit collection was no less eclectic than the rest of the artworks in the house, with the sole unifying factor being quality. These pieces were almost exclusively acquired before any of the artists had become household names. The Karoo Ashevak (1940-1974) was acquired when the artist was still alive; the Nick Sikkuark was the cover image for the artist's first solo exhibition in the South; the Tuna Iquliqs were exhibited at the AGO in 1976. The fabulous Judas Ullulaq was acquired from my late mother in one of the first exhibitions of Spence Bay (Taloyoak) sculptures in the early 1980s, and was the centrepiece of a core subset of the collection devoted to drummers.

It is truly an honour to be able to present these pieces that have, over time, become lifelong friends.

Mark London

36 NICK SIKKUARK (1943-2013) KUGAARUK (PELLY BAY) / UQSUQTUUQ (GJOA HAVEN), *Shaman*, c. 1987, whalebone, caribou skull, caribou antler, and teeth, 16 x 12 x 6 in (40.6 x 30.5 x 15.2 cm), signed "ᓄᓕᓕ ᓄᓕᓕ".

Estimate: \$7,000/10,000

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

Exhibited and Published: Inuit Gallery of Eskimo Art, *Nick Sikkuark of Gjoa Haven* (Toronto: Sept.-Oct. 1988), front cover (solo exhibition catalogue).

After abandoning his training to become a priest and working occasionally as a carpenter Sikkuark began carving in 1967, becoming well known for his ivory miniatures, and later for his quirky antler works in the early 1980s. He began working regularly on a larger scale, and with materials such as whale bone, in the mid-1980s when he was living in Gjoa Haven. Although influenced by that community's artists to some extent, he quickly found his own signature style:

I don't like to copy anybody. I like to be different from anybody else... I do a lot of carvings from my imagination, somebody's stories, sometimes what I have heard about the shamans... I like to do it my own way... I think, 'Nobody has ever seen this before... it's my imagination... we will never see it again in the future'... When I make a carving or drawing, I want people to think, 'What is that, what does that mean?' [1]

Sikkuark exploded onto the southern Inuit art scene with a breakout solo show at the Inuit Gallery in Toronto in 1988, which featured this extraordinary sculpture on the cover of the brochure. Although his style is more "realistic" than Karoo Ashevak's and his subject matter more ghoulish, in some ways Sikkuark is the true successor of Karoo's artistic legacy. Thematically Sikkuark's sculpture focuses largely on shamanism and the spirit world; in terms of technique, Sikkuark's imaginative choice of organic materials and his meticulous and brilliant utilization, juxtaposition, and transformation of these materials is seldom matched.

In her exhibition catalogue *Art & Expression of the Netsilik* Darlene Wight mentions a transformative experience from Nick Sikkuark's childhood, one he mentioned to her in a 1996 interview: "...he once told about a childhood experience of coming across a surface grave on the tundra, with the skull protruding from under the covering skin. Sikkuark's artistic imagination has been influenced by this memory" (p. 36).

We can imagine how an experience like that might be both haunting and inspirational. Shaman certainly exemplifies both Sikkuark's mature artistic imagination, which ranges from the mildly morbid to the downright demonic, and his consummate carving skill. While there is a distinct possibility that this remarkable sculpture represents a bad shaman, it might instead depict either a shaman temporarily possessed by an evil spirit, or perhaps one who is simply determined to give his séance audience a good fright.

1. Excerpt from a 2004 artist interview by Ingo Hessel, published in Ingo Hessel, *Arctic Spirit* (D&M/Heard Museum, 2006) p. 119.

References: Please visit our listing for this lot on the First Arts website.





37 BARNABUS ARNASUNGAAQ (1924-2017) QAMANI'TUAQ (BAKER LAKE), *Muskox*, 1973, stone, 14.75 x 25 x 13.5 in (37.5 x 63.5 x 34.3 cm), signed and dated "ᐃᐱᐱᐱ / AUG 1973". Estimate: \$60,000/80,000 Provenance: Private Collection, Montreal.

We know that Barnabus Arnasungaaq began carving muskoxen as early as 1964. He actually enjoyed carving a wide variety of subject matter over his extraordinarily long career, but by the mid 1970s his affinity with muskoxen had captured the imagination of collectors, and Arnasungaaq was receiving many requests for depictions of the animal. Soon the popularity of "Barnabus Muskoxen" was rivalling that of "Pauta Bears." Arnasungaaq has the uncanny ability to render both the massiveness and the quiet grace of the animal with surprising economy of form.

This colossal and magnificent sculpture was carved in 1973, when Arnasungaaq was in his prime and at the height of his powers, working with fellow Baker Lake artists Peter Sevoga, George Tatanniq, Tuna Iqulik, Luke Iksiktaaryuk, Mathew Aqigaaq and others to create an entirely new sculptural aesthetic. Baker Lake was enjoying its heyday as a new hub of Inuit art expression, with the simultaneous flowering of the sculptural, graphic, and textile arts.

Muskox is almost certainly Arnasungaaq's largest, most monumental rendering of the subject. That is an impressive achievement in itself, but the sculpture also happens to be one of the loveliest examples we have ever seen. The sculpture perfectly synthesizes all of the features we have come to expect from the classic "Barnabus muskox." Beautiful in its overall form, it is massive yet surprisingly graceful; it displays elegant contours from every angle (even from a low vantage point); and its exquisite finish and beautifully modulated texture follow the broad forms of the animal perfectly. [1] And importantly, Arnasungaaq has got the proportions down perfectly; for all of the sculpture's enormous size and weight there is not even a hint of clumsiness. *Muskox* has the grace and charm of a sculpture than you could hold in your hand. Bravo, Maestro Arnasungaaq.

1. For an excellent contemporaneous but smaller example in the collection of the McMichael Canadian Art Collection see Susan Gustavison, *Northern Rock: Contemporary Inuit Stone Sculpture* (Kleinburg: McMichael Canadian Art Collection, 1999) cat. 39. Arnasungaaq's commentary on that work is relevant to our example:

I made grooves with a file to make it white. When I started carving I used to make the musk ox smooth, but then I thought that it didn't look like fur so I started making those grooves. It was a lot of work making rows and rows of those marks, but I got it into my mind that was what I wanted, so I did it. (p. 109)

References: For two excellent and probably roughly contemporaneous examples by the artist in the Twomey Collection at the Winnipeg Art Gallery see Bernadette Driscoll, *Uumajut: Animal Imagery in Inuit Art* (WAG, 1985) cats. 9 and 10. For a shaggier treatment of a muskox c. 1974-75 from the Sarick Collection at the AGO, see Ingo Hessel, *Inuit Art: An Introduction* (Douglas & McIntyre, 1998), fig. 83.



38 TUNA IQULIQ (1934-2015) QAMANI'TUAQ (BAKER LAKE), *Kneeling Woman*, c. 1973-75, stone, 13.5 x 12.75 x 12.5 in (34.3 x 32.4 x 31.8 cm), signed "Δdc".

Estimate: \$15,000/25,000

Provenance: Inuit Gallery of Eskimo Art, Toronto; Private Collection, Montreal.

Exhibited and Published: Art Gallery of Ontario, *The People Within* (Toronto: AGO, 1976), cat. 62. *Kneeling Woman* was one of nine sculptures by Iquliq chosen for this exhibition.

Published: Razie Brownstone, "The Art of the Inuit" in *Canadian Antiques and Art Review* (April 1981), p. 29.

"Tuna Iquliq (Erkoolik) celebrates the individual in his moving and powerful sculptures. His people reach outward from the stone mass, demanding the emotional participation of the viewer." [1]

Kneeling Woman is one of the three truly outstanding Tuna Iquliq works from the landmark 1976 AGO exhibition *The People Within*; the other two, *Kneeling Woman with Caribou Sleeves* and *Grappling Figures*, are in the National Museum of History and National Gallery of Canada collections respectively. The woman's kneeling pose is not unusual; we are reminded of many classic works from Nunavik and from Baker Lake itself. But the rawness of the execution, combined with the massiveness of the stone itself, makes this a sculpture of astonishing power.

That the woman's head, and to a lesser extent her arms and hands, are carved with more precision and finish, seem only to emphasize the wonderful crudeness and immensity of her body and clothing. Even more remarkable are the beseeching gesture of her arms and the searching tilt of the woman's face. The feeling we get is almost one of religious supplication: *Why me? What have I done? Please help me.* Although Tuna's carving style is more brutal, we are reminded of the work and spirit of the German expressionist sculptor Ernst Barlach (1870-1938). A masterpiece.

1. Helga Goetz, "The Art of Baker Lake" in *The People Within* (AGO, 1976), unpaginated.

References: Please visit our listing for this lot on the First Arts website.



THE DISCERNING EYE

39 JUDAS ULLULAQ (1937-1999) UQSUGTUUQ (GJOA HAVEN), *Drum Dancer*, c. 1983, stone, horn, antler, ivory, wood, membrane, hide and sinew, 8.75 x 7 x 7.75 in (22.2 x 17.8 x 19.7 cm), unsigned.

Estimate: \$12,000/18,000

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

Exhibited and Published: Galerie Elca London, Montreal, *Spence Bay Artists/Les artistes de Spence Bay* (Canadian Arctic Producers, 1984) cat. 14.



Judas Ullulaq had just moved to Gjoa Haven from Taloyoak (Spence Bay) when the above-mentioned catalogue was produced, and he remained there for the remainder of his life. Darlene Wight's comments in a contemporaneous solo exhibition catalogue is helpful in understanding Ullulaq's early style: "Ullulaq's sculpture is an extension of his real world...Single figures are always engaged in an action that infers a specific environment. There is a pervasive dynamism in the carved works that is revealed in body movements, gestures, and especially in the faces." Wight goes on to compare Ullulaq's style with that of his famous nephew Karoo Ashevak's: "However, Karoo's subjects were often imaginary spirits with magico-religious significance. Ooloolah's work...is of the real world. The reality, for him, consists of people and of human emotion." In *Judas Ooloolah* (Ottawa: Canadian Arctic Producers, 1983).

In later years Ullulaq would expand his repertoire to include supernatural themes, but this exceptionally fine *Drum Dancer* is the perfect exemplar of an early subject and the dynamic style that made this artist famous. Ullulaq's craftsmanship here is superb, from the shaping and finish of the stone down to the smallest inlaid details. The drummer's face is highly expressive, with features that are distorted without being grotesque. His body too is charged with energy and movement. We love the way the drummer's left leg is unrealistically short compared to the bent right leg! It's an anatomical impossibility but compositionally it's perfect. And the ears! The hair! Delightful.

References: Please visit our listing for this lot on the First Arts website.



40 KAROO ASHEVAK (1940-1974) TALOYOAK (SPENCE BAY), *Spirit*, 1972, whale bone, antler, and stone, 14.5 x 6 x 13 in (36.8 x 15.2 x 33 cm), signed "b".

Estimate: \$40,000/60,000

Provenance: Galerie Lippel, Montreal; Acquired from the above by a Private Collection, Montreal.

Exhibited and Published: American Indian Arts Centre, *Karoo Ashevak: Spirits* (New York, 1973), cat 11. Also in Galerie Lippel, *Inuit Sculpture 1974* (Montreal, 1974), p. 43.

"Each sculpture is an integral unit representing a particular being, without reference to specific myths, stories or daily events...The images in Ashevak's sculpture originate in the general culture and tradition of the Eskimo, but the works are not so specific in reference as to be bound by this ethnic origin...The cultural heritage and consequent meaning strengthen and enrich the images but do not restrict them – the work can speak to those who have no knowledge of the Eskimo or his culture." [1]

In the early 1970s Karoo Ashevak's work most definitely did speak to a surprisingly wide range of art collectors and critics, and continues to do so today. Jean Blodgett's explanation of the wide appeal of Karoo's sculpture is bang on. Karoo's ability to communicate psychological, emotional and/or spiritual meaning directly to the viewer – coupled of course with his brilliant imagination and extraordinary skill as a sculptor – will forever make his work compelling.

The 1973 *Karoo Ashevak: Spirits* catalogue (published in January 1973) indicates how explosively creative the year 1972 was in Karoo's artistic development. Karoo's first solo show had taken place in March 1972 at the Inuit Gallery of Eskimo Art in Toronto; the fifteen works illustrated in the New York show catalogue reveal an astonishing variety and richness of sculptural form, as well as the artist's incredible mastery of whale bone and other organic materials.

There is a certain "family resemblance" between *Spirit* and other works in the New York show – catalogue nos. 3 and 7 come especially to mind – but *Spirit* stands out for its purity of form and elegance. Jean Blodgett has pointed out that by 1972 Karoo had already created some of his most complex works [2], so perhaps we can see *Spirit* coming across as a conscious "getting back to basics" by the artist. As Judy McGrath, who knew Karoo well, has written: "Ashevak always begins his carvings with an idea in mind and then chooses material of appropriate sizes and shapes." [3] So we know that Karoo had something pure in mind; something pristine, elegant, and yes, just a bit phallic. The sculpture's very simplicity allows us to focus on the supremely beautiful face of the spirit. Even without shamanic trappings – or perhaps because of that – *Spirit* is arguably Karoo's most spiritually uplifting work.

1. Jean Blodgett, *Karoo Ashevak* (WAG, 1977), unpaginated.

2. *ibid.*

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

References: Jean Blodgett's landmark retrospective show and catalogue, *Karoo Ashevak* (Winnipeg Art Gallery, 1977) illustrates ten sculptures from 1972 (cats. 18-27). See also Gerald McMaster ed., *Inuit Modern* (Toronto: AGO, 2010), pp. 118-119. For a similarly transcendent sculpture by Karoo, from the same period, see Walker's Auctions, May 2018, Lot 35. For a small sculpture by Karoo, *Spirit Face and Hand* from c. 1971-72, with similarly elegant facial features, see Walker's Auctions, May 2013, Lot 31.



The onetime matriarch of the famous Ahiarmiut (Caribou Inuit) camp at Ennadai Lake, 400 kilometres west of Arviat, Elizabeth Nutaraaluk began carving while still living on the land, trading small pieces for tobacco. She took it up seriously in the mid 1960s. She is best known for her extraordinarily moving depictions of mothers and children (see Lot 59). Nutaraaluk's overall aesthetic tended toward the primal but her classic works from the 1970s could display remarkable delicacy as well. As she became older her style became ever more raw and expressionistic, and the psychological impact of her works more intense. Nutaraaluk kept carving even as she began to lose first her strength in the late 1980s and then her eyesight in the early 1990s.

The artist created mostly blocky human heads in the last years of her career; these are sometimes nicknamed her "Easter Island heads." Most startling, however, are the small number of stark mask-like heads and faces she carved in the late 1980s, in which she utilized antler as a secondary inlay material (see references). We described the example formerly in the Albrecht collection as a "mask of almost frightening bleakness."

Six Faces is the largest, certainly the most complex, possibly the most primal, and arguably the most important work of the series. The image is so abstracted and so raw that the subject matter evades many viewers at first. It is only when we realize that the seven inset eyes are shared amongst the six faces that Nutaraaluk's truly extraordinary vision is revealed. Even "bleak" may be a euphemistic description of the emotions conveyed here – words fail us; we are truly thunderstruck by the intensity of the image. We doubt that it depicts a family, in the normal sense of the word; more likely Nutaraaluk has populated this veritable mountainside with ancestral spirits or ghosts – perhaps the ghosts of the people lost during the famines of the 1950s. Astounding.

References: For stylistically similar depictions of a single human face by Nutaraaluk see Ingo Hessel, *Arctic Spirit: Inuit Art from the Albrecht Collection at the Heard Museum* (Douglas & McIntyre/Heard Museum, 2006), cat. 132, and Walker's Auctions, Nov. 2016, Lot 190.



41 ELIZABETH NUTARAALUK AULATJUT (1914-1998) ARVIAT (ESKIMO POINT), *Six Faces*, late 1980s, stone and antler, 12 x 21 x 5 in (30.5 x 53.3 x 12.7 cm), unsigned.

Estimate: \$10,000/15,000

Provenance: Waddington's Auctions, Spring 1996, Lot 1135; Acquired from the above by a Private Collection, Montreal.



42 TUNA IQULIQ (1934-2015) QAMANI'TUAQ (BAKER LAKE), *Shaman with Bird Spirit*, c. 1980, stone, 13.25 x 10 x 11.5 in (33.7 x 25.4 x 29.2 cm), signed "Δdc".

Estimate: \$8,000/12,000

Provenance: Private Collection, Montreal.

Tuna (Toona) Iquliq was born in Baker Lake. He began carving while living in Rankin Inlet for several years in the 1960s, returning to his home community around 1969. While we detect the influence of the Rankin sculptors Tiktak and particularly Kavik to some degree, Tuna had already developed an original carving style that blossomed in the early 1970s. His inclusion in the 1976 exhibition *The People Within* at the Art Gallery of Ontario cemented his position as one of Baker Lake's premier sculptors. Although Tuna could and did carve small, elegant birds of semi-abstract form, his style is generally more "primal" in look and feeling than that of most Baker Lake sculptors. Like his colleague Barnabus Arnasungaaq, Tuna carved steadily until his death in 2015. Three of his children, Camilla, Johnny, and Louie became stone carvers as well.

Birds were among Tuna Iquliq's very favourite subjects from the very beginning. In a 1964 exhibition catalogue listing twelve Tuna carvings, fully half depicted birds [1], and the artist carved birds in a variety of shapes and sizes and styles throughout his long career. *Shaman with Bird Spirit* is an imposing and ultimately enigmatic sculpture that treats the subject in a novel way. Instead of carving a transforming hybrid bird-human creature, or an image in which a bird spirit "visits" the shaman (by for instance sitting atop his head, as the sculpture by Tuna referenced below does), the artist takes a more conceptual approach. Here we are left wondering if the bird spirit is thinking of its shaman host – or vice versa – or if perhaps the shaman inhabits the bird spirit rather than the other way around. The way in which the shaman's face is crudely "branded" onto the bird's body seems almost like a violation, a scar. It's powerful stuff.

1. Winnipeg Art Gallery, *Eskimo Carvers of the Keewatin N.W.T.* (Winnipeg Art Gallery, 1964).

References: For a more typically configured example of the theme by this artist see Darlene Coward Wight, *The Faye and Bert Settler Collection* (Winnipeg Art Gallery, 2004), p. 68. For a Cape Dorset sculpture with a very similar format, see Jean Blodgett, *The Coming and Going of the Shaman: Eskimo Shamanism and Art* (Winnipeg Art Gallery, 1978) cat. 37. For a large and rotund depiction of an owl by Tuna from c. 2000 see Walker's Auctions, Nov. 2017, Lot 298.



43

43 JESSIE OONARK, O.C., R.C.A (1906-1985), QAMANI'TUAQ (BAKER LAKE), *Two Female Spirits*, c. 1978, coloured pencil drawing, 29.875 x 22.175 in (76 x 56 cm), signed in syllabics "ᐅᐱ".

Estimate: \$5,000/8,000

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

Jessie Oonark's wall hangings could be large and quite complex, often composed of several tiers of figures and symbolic or decorative elements. It is in her drawings that we sometimes see Oonark focussing on simpler compositions, working with fewer and larger figures and design elements, and experimenting with colour combinations. Oonark's later drawings are rarely narrative; even when she portrays human figures or faces, these are often incorporated into the overall symbolic imagery.

Two Female Spirits is a wonderful case in point: although incorporating two lovely women's faces, the composition is fundamentally symbolic and almost abstract. The delicate arced shapes emanating from the faces might represent hairsticks (one of Oonark's favourite symbols of womanhood) but the multiplication of the forms suggests further possibilities: hairsticks and arms? shoulders? wings? Whether these faces represent spirits, or sisters, or a mother and daughter is almost immaterial; they soar ethereally, elegantly, and effortlessly. Stunning.

References: Please visit our listing for this lot on the First Arts website.

44 JESSIE OONARK, O.C., R.C.A (1906-1985), QAMANI'TUAQ (BAKER LAKE), *Challenging Wrestle*, c. 1975-76, coloured pencil drawing, 29.875 x 22.175 in (76 x 56 cm), signed, "ᐅᐱ".

Estimate: \$6,000/9,000

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

This important drawing is either Oonark's original drawing for the serigraph print *Challenging Wrestle* (executed in 1976 and released as 1977 #24), or a very closely related second version. It is possible that Oonark was playing with the theme and created two slightly different drawings; it seems equally likely that the advisor and/or printer at the Sanavik print studio may have decided to make some changes to the original. This drawing and the print are virtually identical except for the figures on the backs of the fish-people and the colour changes. In the print the two figures are hunting or competing with spears.

When asked about the print, Oonark described the large figures as creatures that lived in lakes or the ocean, adding that shamans had seen people like these. [1] These two fish-people are the wrestlers, shown with powerful arms and eyes locked together. The two small figures at the top are playing a traditional Inuit pulling game. The figures dancing and standing on the backs of the fish-people seem to be cheering on the combatants. Interestingly, the four small figures resemble those in a late 1960s Oonark drawing. [2] We love Oonark's use of vibrant colour in this drawing; all in all, it's a lively and entertaining image.

1. Marion E. Jackson, *Transcripts of Interviews with Jessie Oonark and her Children* (unpublished, Inuit Art Section, Indian & Northern Affairs Canada, Spring 1983) p. 37.

2. An early drawing by Oonark, *Men at Games* (c. 1968-69), illustrates a pulling game assisted by two helpers; see National Museum of Man, *Oonark-Pangnark* (Ottawa: NMM, 1970) cat. 15.

References: Please visit our listing for this lot on the First Arts website.



44

45 JESSIE OONARK, O.C., R.C.A (1906-1985), **PRINTMAKER: WILLIAM KANAK** (1937-), QAMANI'TUAQ (BAKER LAKE), *Pursuit with Spears and Kayaks*, 1971 (1972 #5), stonecut, A/P, 24.5 x 34 in (62.2 x 86.4 cm).

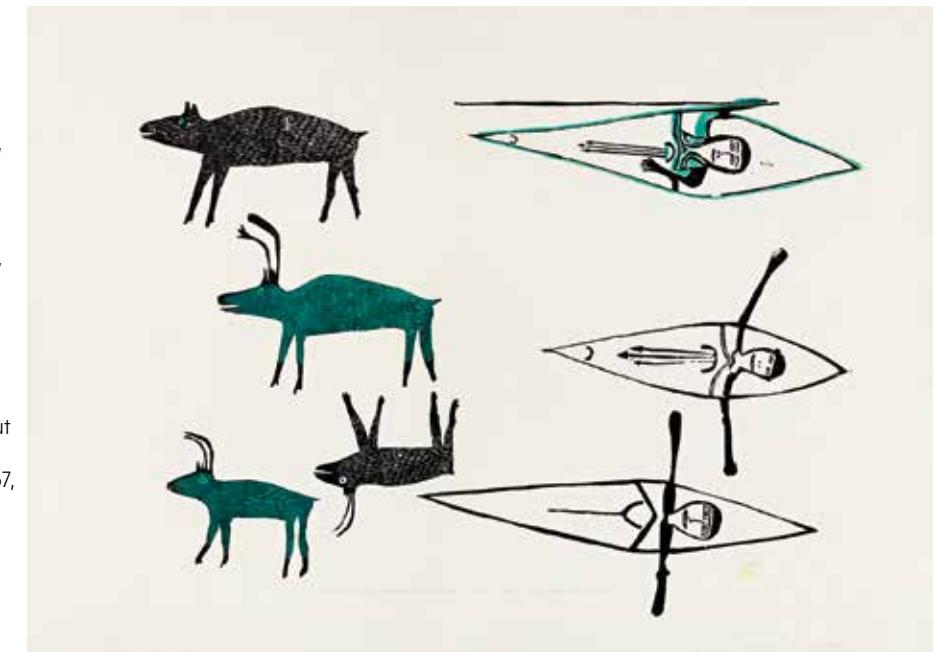
Estimate: \$1,800/2,800

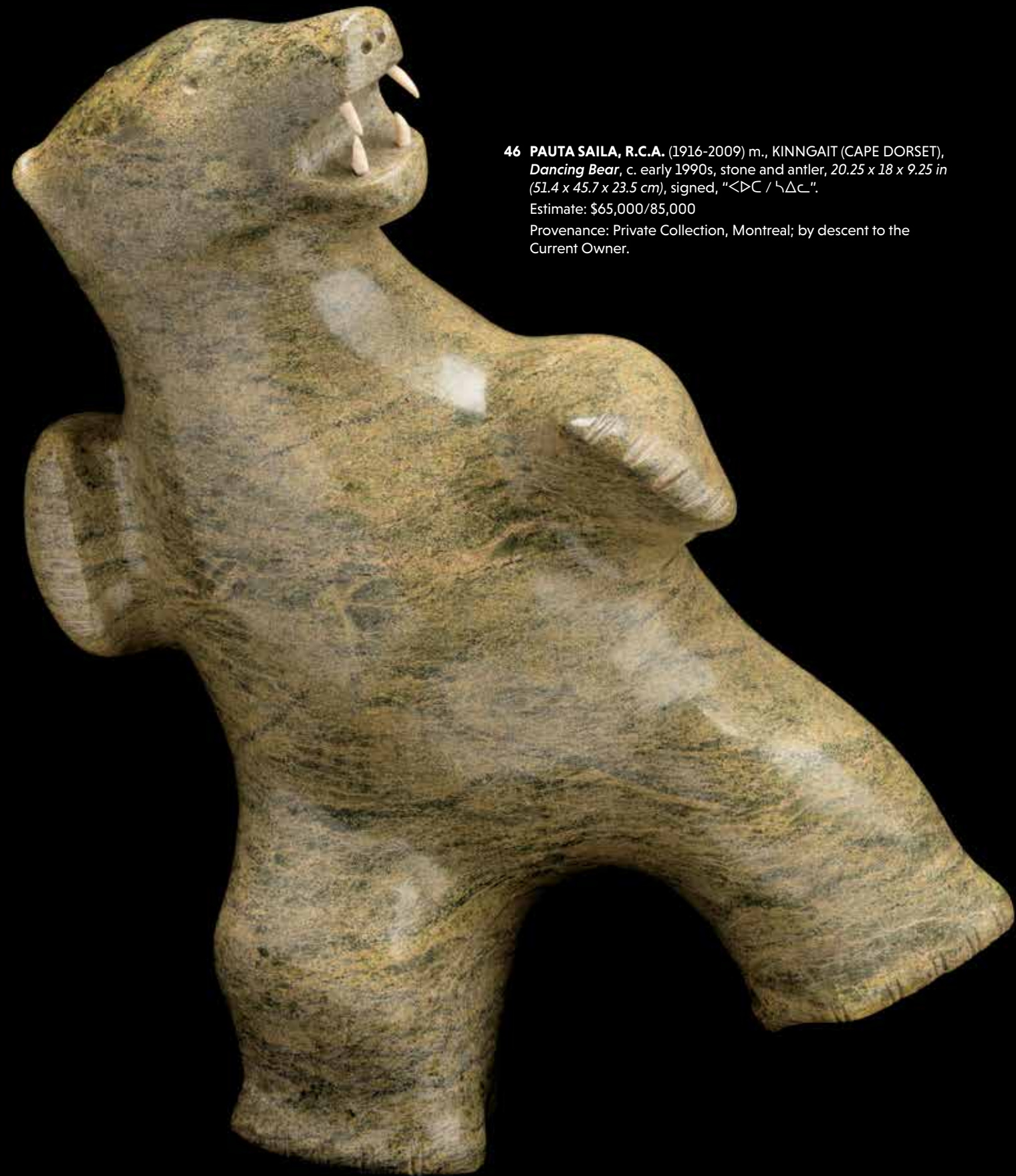
Provenance: A Montreal Collection.

We know that Jessie Oonark occasionally drew scenes of caribou hunting at least as early as 1963, including in the lovely *Caching Caribou* drawing in the Macdonald Stewart Art Centre collection. [1] Depictions of caribou hunting with bow and arrow crop up in drawings and wall hangings from the mid 1960s onwards, but scenes of caribou hunting by kayak by Oonark are quite rare. We know of one from the c. 1967, depicting a single kayaker spearing a caribou just as it reaches the shoreline. [2]

Pursuit with Spears and Kayaks is probably based on a drawing of the same period. It's a fascinating image; the caribou are naturalistically depicted, but the rendering of the kayak hunters seems naïve by comparison. Oonark seemed to be working out the depiction of the hunters themselves as the drawing progressed, with the upper one being the most realistic; she also depicted the kayakers with Anguhadluq-style mixed perspectives. Note: although the caribou are shown as though walking, Oonark states, "Those are supposed to be swimming caribou and chased by a kayak." [3]

Notes: Please visit our listing for this lot on the First Arts website.





46 PAUTA SAILA, R.C.A. (1916-2009) m., KINNGAIT (CAPE DORSET),
Dancing Bear, c. early 1990s, stone and antler, 20.25 x 18 x 9.25 in
 (51.4 x 45.7 x 23.5 cm), signed, "<D>C / ʘΔc".
 Estimate: \$65,000/85,000
 Provenance: Private Collection, Montreal; by descent to the
 Current Owner.



Pauta Saila was considered something of a "bear whisperer." Pauta respected and loved bears but apparently did not fear them, nor they him; there is a famous story in Cape Dorset about the elderly Pauta feeding a polar bear that had wandered into town. For Pauta, carving polar bears was practically a vocation; he poured his heart and soul into his art, and it showed in his work.

I like to carve what I feel, not merely what I see. It is the feeling that goes along with whatever one is doing... I think and feel that the bear has a spirit to be put into the carving. [1]

Pauta was dedicated not only to his art but also to his craft. He did not take short cuts, but worked slowly, steadily and conscientiously:

I like to use axes when they are properly sharpened. I don't like using grinders because they tend to take away too much of the stone. Then I use rasps, followed by files – always working towards finer and finer tools. I file only forward, not back and forth, just one stroke at a time. [2]

Astonishingly, this magnificent bear was carved when Pauta was about seventy-five years old. We are amazed that he could even lift the stone let alone carve it to perfection and breathe life into it. Pauta would carve steadily for more than another decade, but we are not sure how many large, important pieces he produced beyond this one.

1. Pauta Saila interviewed by George Swinton in Bernadette Driscoll, *Uumajut* (Winnipeg Art Gallery, 1985), p. 46.

2. The artist interviewed in 1998 in Susan Gustavison, *Northern Rock* (McMichael, 1999), p. 63.

References: For similarly large and important examples by the artist, see Ingo Hessel, *Inuit Art: An Introduction* (Douglas & McIntyre, 1998) cover and fig. 102, from 1984 in the Sarick Collection, AGO (also illus. in Gerald McMaster ed., *Inuit Modern*, 2010), p. 116; Bernadette Driscoll, *Uumajut: Animal Imagery in Inuit Art* (WAG, 1985) cat. 1, TD Bank Collection (also illus. in CEAC, *Sculpture/Inuit*, 1971, fig. 158); Susan Gustavison, *Northern Rock: Contemporary Inuit Stone Sculpture* (Kleinburg: McMichael Canadian Art Collection, 1999) cat. 8. See also Marion Scott Gallery, *Inspiration* (1996) cat. 23. See also Walker's Auctions, Nov. 2017, Lot 62; May 2013, Lot 15; May 2012, Lot 24. See Waddington's Auctions May 2016, Lot 40; Apr. 2007, Lot 79.



Standing figures of Euro-American men (commonly referred to as “Sea Captains” though not all of them were such) are among the most fascinating and charming works of nineteenth-century Haida argillite art. Carved mostly in the 1840s and 1850s many seem to be portraits, and no doubt some were commissioned. The figures’ clothes, hair and other features were carved in remarkable, often individualistic detail. Typically, sea captain figures were dressed in naval uniforms or formal attire, usually wearing some form of cap. Their physiques are exaggeratedly slim, with long legs, small hands and narrow facial features; some had inset bone or ivory faces.

Standing figures of Euro-American women (or females in Euro-American dress) are less common, though interestingly they appear fairly frequently in the elaborate ship’s pipes carved during the same period. While a few of these female subjects (including “captains’ wives”) would have represented foreigners, many likely would have been Indigenous women. Like the sea captain sculptures these figures are remarkable in aspect; their clothing displays carefully delineated folds, pleats, and decorative details, and their hair is often beautifully combed and plaited.

Female Figure Holding Two Dolls is absolutely one of the most strikingly beautiful works we have seen in this genre. Although the figure is definitely posed, she carries herself naturally and has none of the stiffness and slightly “priggish” look of some other examples. Her face is exceptionally beautiful, and her hair is simply but delicately styled into two ponytails. In our opinion the subject is a young Indigenous woman or quite possibly an adolescent. Her overall look of girlishness is reinforced by the fact that she appears to be holding a pair of dolls. Though doll-like, the figures may be dance puppets; however it has also been suggested that carved wooden figures – not just argillite works – were routinely made for sale to visitors by Haida artists, so perhaps this young woman is in fact offering them up for purchase. [1] The young lady’s European-style clothing is simple but very elegant; the beautifully patterned neckline adds a finishing touch to the ceremonial, almost regal quality that this gorgeous sculpture radiates. Spectacular.

1. Thomas Vaughan and Bill Holm, *Soft Gold* (Oregon Historical Soc. Press, 1982/90), p. 161.

References: See the section on Euro-American figures in Peter L. Macnair and Alan L. Hoover, *The Magic Leaves: A History of Haida Argillite Carving* (Victoria: Royal BC Museum, 1984/2002), pp. 56-61. For a discussion and photos of similar figures (mostly male) see Leslie Drew and Douglas Wilson, *Argillite: Art of the Haida* (North Vancouver: Hancock House, 1980), pp. 189-192. For male Euro-American figures see Daina Augaitis et al, *Raven Travelling: Two Centuries of Haida Art* (Vancouver: Vancouver Art Gallery and Douglas & McIntyre, 2006) cats. 72-73 (Royal BC Museum and Peabody Museum); Thomas Vaughan and Bill Holm, *Soft Gold* (Portland, OR: Oregon Historical Society Press, 1982/90), cats. 111-114; and Aldona Jonaitis, *Art of the Northwest Coast* (Seattle/Vancouver: Univ. of Washington Press/D&M, 2006), p. 192. For a particularly impressive example of a captain see Walker’s Auctions, May 2016, Lot 106 (now in UBC MOA Collection). For a striking argillite and bone *Woman and Young Girl* c. 1840-1860, see Walker’s Auctions, Nov. 2014 Lot 160 (now also at UBC MOA). MOA and the Autry Museum have other lovely examples, viewable online through RRN. For illustrations of Tsimshian puppets see Allen Wardwell, *Tangible Visions: Northwest Coast Indian Shamanism and its Art* (New York: Mancelli Press, 1996), pp. 316-319. For a small Tlingit figure of a shaman see Donald Ellis Gallery, *Donald Ellis Gallery 11*, (Toronto: 2011), unpag.

51 UNIDENTIFIED ARTIST, HAIDA, *Female Figure Holding Two Dolls*, c. 1840-1860, argillite, 10.75 x 3.25 x 2.25 in (27.3 x 8.3 x 5.7 cm). Estimate: \$18,000/28,000 Provenance: Private Collection, British Columbia.





52 CAPTAIN ANDREW BROWN (1879-1962), HAIDA, MASSET, HAIDA GWAIL, *Totem Pole*, c. 1910-30, argillite, 10.5 x 2.75 x 2.25 in (26.7 x 7 x 5.7 cm), unsigned.

Estimate: \$2,500/3,500

Provenance: An American Private Collection; Walker's, Ottawa, May 2013, Lot 300; Acquired from the above by the present Private Collection, Toronto.

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

Brown's early carving was influenced by the work of Charles Edenshaw, and he was active for several decades – at least until around 1940, when his eyesight began to fade. Brown's style is typified by intricate detail, stippled or cross-hatched texturing, turned-down mouths, and pointy noses, sometimes slightly upturned. This pole has a bear-man at the top, holding a disc above an eagle above a beaver holding a stick in his mouth. Note that between the wings of the eagle are four potlatch rings.

References: For the section on Captain Andrew Brown see Marius Barbeau, *Haida Carvers in Argillite* (Ottawa: National Museum of Canada, 1957/1974), pp. 203-209. For a brief discussion of the artist see Leslie Drew and Douglas Wilson, *Argillite: Art of the Haida* (North Vancouver: Hancock House, 1980), pp. 246-249.

53 UNIDENTIFIED ARTIST, HAIDA, *Ceremonial Pipe*, c. 1830s, argillite with metal stand, 2 x 5.25 x 1 in (5.1 x 13.3 x 2.5 cm); with metal stand: 4 x 5.25 x 1.5 in (10.2 x 13.3 x 3.8 cm), unsigned.

Estimate: \$3,000/5,000

Provenance: Private Collection, British Columbia.

The ceremonial pipe form is considered to be the earliest type of Haida argillite carving. This pipe's short length, overall squat and compact shape, rustic carving style, and relatively broad width strongly suggests the ceremonial pipe type. The pipe's intertwined raven and human figure imagery as well as the almost freestanding cylindrical pipe bowl are common elements of ceremonial pipes as well.

References: See the section on ceremonial pipes, with photos of six examples, in Peter L. Macnair and Alan L. Hoover, *The Magic Leaves: A History of Haida Argillite Carving* (Victoria: Royal BC Museum, 1984/2002), pp. 23-25. See photos of ceremonial pipes with similar compact form see Leslie Drew and Douglas Wilson, *Argillite: Art of the Haida* (North Vancouver: Hancock House, 1980), pp. 72, 152, 160. For a similar but larger pipe see Walker's Auctions, May 2017, Lot 56.



54

54 UNIDENTIFIED ARTIST, HAIDA, *Platter*, c. 1920-1950, argillite and bone, 12 x 7.5 x .75 in (30.5 x 19.1 x 1.9 cm), unsigned.

Estimate: \$1,500/2,500

Provenance: Private Collection, British Columbia.

This late period platter probably originates in the Skidegate school. Unlike many platters from this era, the shark or dogfish imagery is still presented bilaterally, which indicates that the carver was still versed in the principles of formline.

References: See the discussion of late Haida platters, with photos of eight examples, in Peter L. Macnair and Alan L. Hoover, *The Magic Leaves: A History of Haida Argillite Carving* (Victoria: Royal BC Museum, 1984/2002), pp. 139-142.

55 UNIDENTIFIED ARTIST, HAIDA, PROBABLY MASSET, HAIDA GWAIL, *Totem Pole*, argillite, c. 1900-1910, 9.5 x 2.5 x 2 in (24.1 x 6.3 x 5.1 cm), unsigned.

Estimate: \$1,800/2,800

Provenance: Private Collection, Montreal.

The first argillite model totem poles, their designs often based on actual wooden poles, were probably carved in the 1860s; by the 1880s totem poles were by far the most numerous works produced by Haida artists. By the late 19th century only two main schools remained: Skidegate and Masset. The full ovoids in this example suggest that this pole was carved at Masset.

56 POSSIBLY PAUL JONES (c. 1847-1927), SKIDEGATE, HAIDA GWAIL, *Totem Pole*, c. 1890-1910, argillite, 9.5 x 2 x 2 in (24.1 x 5.1 x 5.1 cm), unsigned.

Estimate: \$1,500/2,500

Provenance: Private Collection, British Columbia. Paul Jones hailed from Tanu Island on the east coast of Moresby Island. Drew and Wilson (p. 250) describe his style thus: "The crests have a slight uptilt, the human and animal cheeks are sunken, and mouths wide and often downturned." In this pole, composed of a beaver, raven, and eagle, the birds have distinctive feather patterns similar to a pole attributed to Jones (see Drew and Wilson, p. 252).

References: See Leslie Drew and Douglas Wilson, *Argillite: Art of the Haida* (North Vancouver: Hancock House, 1980), pp. 250-252. See also Marius Barbeau, *Haida Carvers in Argillite* (Ottawa: National Museum of Canada, 1957/1974), pp. 110-117.



55



56

57 JOHN KAVIK (1897-1993) KANGIQLINIQ (RANKIN INLET), *Standing Man*, 1973, stone, 8.25 x 4.5 x 1.25 in (21 x 11.4 x 3.2 cm), unsigned.

Estimate: \$4,000/6,000

Provenance: Private Collection, California, purchased directly from the Artist in 1973; Waddington's Auctions, June 2014, Lot 101; Acquired from the above by a Private Collection, Toronto.

Until one begins to sift through scores of photographs it is not always apparent how truly inventive certain artists are, even relatively prolific ones such as John Kavik, who worked steadily from the very early 1960s until just a few years before his death in 1993. As one gallerist has written: "...every time Kavik picked up his tools to make a sculpture it was as if for the first time." [1] For this reason it is not always easy to date works, so it is gratifying when they can be documented with precision. This fine *Standing Man* is quite naturally posed – for Kavik – and well finished, and could conceivably have been carved almost ten years earlier. However it retains the elemental, rugged sensibility that is the hallmark of the artist's style.

1. Derek Norton, "Introduction" in Inuit Gallery of Vancouver, *John Kavik* (1990).



58 DOMINIC KINGILIK (1939-1990), QAMANI'TUAG (BAKER LAKE), *Muskox*, c. 1964, stone and antler, 5.5 x 10 x 3.5 in (14 x 25.4 x 8.9 cm), unsigned.

Estimate \$2,500/3,500

Provenance: Private Collection, British Columbia.

Among animal subjects the muskox probably vies with birds as the most popular among Baker Lake artists, and it is the animal that is most associated with the Baker Lake sculptural aesthetic. Rustic in conception, this superb early example by Dominic Kingilik emphasizes the bulky mass of the animal; other artists such as George Tatanniq would take a more streamlined approach. Kingilik, who was barely in his twenties when he began carving, quickly became one of the most well respected Baker Lake carvers of the early 1960s; fifteen works by him were included in the 1964 *Eskimo Carvers of the Keewatin N.W.T.* exhibition sponsored by the Winnipeg Art Gallery.

References: For similarly fine examples of muskoxen by the artist see George Swinton, *Sculpture of Inuit*, (Toronto: McClelland & Stewart, 1972/92), fig. 701; and Walker's Auctions, Nov. 2012, Lot 43. See also the extraordinary Walking Woman by Kingilik in this auction (Lot 97).



59 ELIZABETH NUTARAALUK AULATJUT (1914-1998), ARVIAT (ESKIMO POINT), *Mother and Child*, c. 1970-72, stone, 8 x 6.5 x 3 in (20.3 x 16.5 x 7.6 cm), unsigned.

Estimate: \$6,000/9,000

Provenance: Acquired from the artist by Edith Cram, while she was living in Arviat from 1970-73; Inuit Gallery of Vancouver; Acquired from the above by the present American Private Collection, 2010.

Nutaraaluk's classic depictions of mothers and children from the early to mid 1970s possess an extraordinarily lyrical quality. Nutaraaluk, who had suffered for and with her family through famine and relocation seemed to pour every bit of her heart and soul into the works. The combination of rawness and tenderness, love and anguish, hope and weariness are all poignantly expressed. In *Mother and Child*, the sculpture's overall soft form is beautifully punctuated by the artist's trademark hatch lines representing braids and hands – Nutaraaluk's symbols of motherhood. The British museum director and author Julian Spalding's poetic commentary on a similar work in the Sarick Collection at the AGO seems apt here as well:

"This stone is like a womb. The figures are wrapped up in it as bodies are wrapped up for warmth, especially babies just after birth. But their extremities are exposed – to cold, death and grief... This is heartfelt sculpture, genuine expression without any trace of pretension, worthy in its modest way, to sit alongside the works of Barlach, Moore and Michelangelo." [1]

1. Quote from the commentary on Nutaraaluk's *Mother and Child* c. 1972 (Sarick Collection, AGO) in Julian Spalding, *The Best Art You've Never Seen* (London: Rough Guides, 2010), p. 190.

References: Please visit our listing for this lot on the First Arts website.



60 ANDY MIKI (1918-1983) ARVIAT/TIKIRAJUAQ (ESKIMO POINT/ WHALE COVE), *Animal*, c. 1965-67, stone, 7.25 x 3 x 3.25 in (18.4 x 7.6 x 8.3 cm), signed: "TP".

Estimate: \$4,000/6,000

Provenance: Private Collection, Toronto.

This wonderful sculpture probably represents a *siksik* (Arctic ground squirrel). The animal was one of Miki's favourite subjects; although with Miki's later works it becomes more difficult to distinguish species, we suspect he continued to carve them regularly. This charming Arctic denizen certainly sums up this artist's whimsical sculptural style and apparent spirit, but we should remember that Miki was as serious and dedicated as anyone. In the words of Norman Zepp, "...these works are remarkable statuesque and one must ultimately take them seriously." [1] *Animal*, with its stance, fully rounded form, and not inconsiderable size, is in fact quite statuesque. Carved during the artist's Whale Cove years in the mid 1960s, *Animal* has an undeniable sculptural presence; in its own delightful way it is as imposing as some of Miki's masterpieces of the period (see references).

1. Norman Zepp, *Pure Vision* (1986), p. 37.

References: Please visit our listing for this lot on the First Arts website.



As close to a miracle in the world of Inuit art as we have ever seen, these three stencil matrixes were discovered in the Estate of Ms. Barbara E. Mercer, a Toronto poet and painter, and were a bequest to her by her late partner, Mr. Gerry Moses. Mr. Moses was the art director for the Imperial Oil Review and a prominent figure in the Toronto art scene.

The appearance of this collection prompts us to further examine the early years of printmaking in Kinngait, which have now taken on near mythic proportions. Around the time of the 1959 release, James Houston promoted what are now generally considered to be romantic notions of the origins, development and methods of printmaking in Cape Dorset; they were disseminated by the print and other media and well-intentioned enthusiasts, and have become part of Inuit art lore. Houston's promotional efforts have been the subject of valid criticism, but they remain insightful articulations of the *spirit* that animated the early printmaking days, and some of his descriptions have a basis in fact. Stories of polar bear hair stencil brushes and inks made from soot and iron rust seem laughable now, so it is understandable that Houston's account of experimenting with "parchment-like sealskin to form strong, stenciled images on paper" is seen as simply another example of how memories shroud things in haze or, at the very least, poeticize them. [1]

Despite Houston's assertion that sealskin was used as a stencil matrix for a time (until experiments with waxed paper proved to work better), several scholars have claimed that these skin matrixes were never suitable for printing and were immediately abandoned. We do, however, know of at least one other matrix housed with the West Baffin Eskimo Cooperative. [2] In addition, National Film Board of Canada photo show the printmaker Iyola Kingwatsiak at work, stippling a brush through the holes of the sealskin matrix for Niviaqsi's *The Archer* (1960 #45). [3]

These three stencils represent the only ones of their kind that we know of in private hands and their appearance constitutes a major discovery with regard to printmaking in Kinngait. While full editions were not created with these matrixes, the proof prints made from them is evidence that the technique was certainly possible.

We are grateful to the current owners of the graphite drawing for *Family Hunting* and the proof of *Hunter with Harpoon* for their assistance with our research.

1. See James A. Houston, "Skin Appliqué and Stencil Prints" in J.C.H. King et al, eds., *Arctic Clothing of North America-Alaska, Canada, Greenland* (Montreal/Kingston: McGill-Queen's Press, 2005), p. 139.

2. Dorset Fine Arts, *Stencils*, <http://www.dorsetfinearts.com/new-page-4>, n.d. Accessed 19 May 2020.

3. See the 1960 Cape Dorset print catalogue; and Rosemary Gilliat, N.A.N.R., from *Photostory #279: Eskimo Artists at Cape Dorset: When the Wind Blows They Make Prints*, Library and Archives Canada, Mikano no. 205928.

61 NIVIAQSI (NIVIAKSIK) (1908-1959) m., **PRINTMAKER: UNIDENTIFIED**, KINNGAIT (CAPE DORSET), *The Family Hunting / Family Caribou Hunting**, 1959, sealskin stencil (matrix), irregular: 11.25 x 14 in (28.6 x 35.6 cm) (*Title on label of known proof print)

Estimate: \$7,000/10,000

Provenance: Ex Collection of Gerald Moses; Bequest to Ms. Barbara Mercer, Toronto; Estate of the above.

Only one surviving print derived from this Family Hunting matrix is presently known to us; one or two additional proofs may have been printed. [1] The original by Niviaqsi (c. 1957-58) was drawn in graphite on a piece of cerlox-bound notepad paper. [2] *The Family Hunting* is a fully realized scene depicting a family of three, with two dogs, travelling with packs on the land in summer, drawn in Niviaqsi's typical "silhouette" style, a look that appears in most of Niviaqsi's 1959 prints. The image size of the drawing is within one or two millimetres of the skin matrix. The teal blue that surrounds the female figure at the top left contrasts nicely with the black of the other figures.

1. Proof print sold at Heffel Auctions, Jan. 2016.

2. Original graphite drawing sold at Walker's Auctions, Nov. 2017, Lot 16.

References: The print image derived from this sealskin stencil is illustrated in the *Imperial Oil Review*, October 1960 (Vol. 44, No. 5), p. 34 – minus the dog at lower right. For other drawings by the artist in a similar style see Gerald McMaster ed., *Inuit Modern* (AGO, 2010) pp. 72-73. For illustrations of Niviaqsi's 1959 prints see Christine Lalonde and Leslie Boyd Ryan, *Uuturautiit: Cape Dorset 1959-2009* (Ottawa: NGC, 2009), cats. 22-30.



62 MUNGITOK KELLYPALIK (1940-2014) m., KINNGAIT (CAPE DORSET), *The Raven / Arctic Raven and Eggs**, 1960, sealskin stencil (matrix), irregular: 11 x 8 in (27.9 x 20.3 cm). (*Title on label of known proof print)

Estimate: \$3,000/5,000

Provenance: Ex Collection of Gerald Moses; Bequest to Ms. Barbara Mercer, Toronto; Estate of the above.

Published: The print image is illustrated in the *Imperial Oil Review*, October 1960 (Vol. 44, No. 5), back cover.

We know of only one surviving print derived from this stencil; it sold at auction in 2015. [1] A numbered edition was never created, and quite possibly only one or two more proofs were ever printed. *The eggs of The Raven* are inked with the same teal blue on the matrix as the Niviaqsi.

At seventeen, the precocious Mungitok was the youngest person involved in the first graphics experiments in Cape Dorset; he is credited with five early prints, followed by another five in the inaugural 1959 collection.

1. Proof print sold at Heffel Auctions, Fall 2015, Lot c013.

References: Please visit our listing for this lot on the First Arts website.



63 JAMES ARCHIBALD HOUSTON, O.C., F.R.S.A. (1921-2005)*, **PRINTMAKER: JOANASSIE SALAMONIE** (1938-1998), KINNGAIT (CAPE DORSET), *Hunter with Harpoon / Eskimo and Spear*, 1960, sealskin stencil (matrix), irregular: 9 x 17 in (22.9 x 43.2 cm).

Estimate: \$2,500/3,500

Provenance: Ex Collection of Gerald Moses; Bequest to Ms. Barbara Mercer, Toronto; Estate of the above.

**The Imperial Oil Review* (Oct. 1960) identified the artist and printmaker as Josephie Pootoogook (1887-1958) and his grandson Ikhlook, and the cover image shows their signature chops. However the printmaker Joanassie Salamonie suggested in 1990 that the image was drawn by James Houston, and cut and printed by himself. James Houston confirmed this in May 1996, telling Sandra Barz that the image was inspired by the styles of Pootoogook and Niviaqsi. [1]

Published: The stencil matrix itself is illustrated in the *Imperial Oil Review*, October 1960 (Vol. 44, No. 5), inside front cover. The print image is featured on the front cover.

Only two proof prints derived from this *Hunter with Harpoon* stencil are known to us; we do not know if any additional proofs were printed. *Hunter with Harpoon* shows remnants of ink where the printmaker has pounced the pigment through the stencil opening. The teal and black ink have, over the course of some six decades, faded and been absorbed by the skin; it is also possible that some attempt was made to remove the inks. Interestingly, both the matrix and the print itself indicate that the entire image was first stencilled in teal, with the dark areas then over-stencilled in black. As with the other examples, the image dimensions of the *Hunter with Harpoon* proof print corresponds exactly with the present skin matrix. Interestingly, the printed stencil of *Hunter with Harpoon* has a faint, and likely later, inclusion of a whip in the hunter's left hand.

1. Information from Sandra Barz, *Inuit Artists' Print Database*, New York City. We think it's more likely that the image is inspired by Niviaqsi's style than by Pootoogook's. Despite Houston's admission, we would not be surprised if the stencil is some day found to be based on an actual drawing by Niviaqsi.

References: Please visit our listing for this lot on the First Arts website.

64 POSSIBLY AMIDLAK (1897-1961), **SAMWILLIE AMIDLAK** (1902-1984), or **LEVI AMIDLAK** (1931-1998/99), INUKJUAK (PORT HARRISON), *Totemic Composition With Bears, Otter, and Seal*, c. 1953-54, stone, ivory, inlay, 12 x 3.5 x 5.5 in (30.5 x 8.9 x 14 cm), unsigned.

Estimate: \$10,000/15,000

Provenance: Private Collection, Ottawa.

Totem-style carvings were made for a few years 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 "mashed up" Inuit and Northwest Coast imagery (see the drawing on p. 55 of *The First Passionate Collector*, referenced below). The booklet was quickly withdrawn but imagery inspired by it persisted for a few years.

A number of these carvings transcended the rather comical look of the drawing, but nothing we have seen prepared us for this magnificent work: a sculpture of generous proportions, true imaginative bravado, and spectacular workmanship. The delicate ivory and inlay details testify to the artist's skill and provide a subtle contrast to the deep green of the smoothly polished stone. The period of two or three years after the initial inspiration gave the artist time to develop a strong personal style. The result is a masterpiece not only of the genre, but also of early Inukjuak art.

The artist's identity is open to speculation. *Totemic Composition* is almost surely by the same hand that carved the *Bear-Walrus Totem* referenced below. We sense a distinct similarity to the *Bear* of c. 1954, attributed most recently to Amidlak and previously to an unrelated artist Samwillie Amidlak. Another stylistically somewhat different but fine *Head and Torso of a Bear* from c. 1952, in the Guild Collection, has usually been attributed Levi Amidlak, Amidlak's son. [1] Whichever one of you created this brilliant sculpture, hats off to you!

1. Darlene Wight has done a lot of research trying to sort out the confusion between Amidlak, his son Levi Amidlak, and Samwillie Amidlak. See her section on Amidlak in *Early Masters*. She had previously attributed Bear to Samwillie Amidlak (see *The First Passionate Collector*, cat. 15).

References: For a smaller but very similar *Bear-Walrus Totem* see Walker's Auctions, May 2017, Lot 1. See also Darlene Coward Wight, "The Handicrafts Experiment, 1949-53" in *The First Passionate Collector: The Ian Lindsay Collection of Inuit Art*, (Winnipeg Art Gallery, 1990) cats. 22-27 for various examples of Inuit "totems." See the section on Amidlak in Darlene Coward Wight, *Early Masters: Inuit Sculpture 1949-1955* (WAG, 2006), pp. 44-49.



65 ATTRIBUTED TO JOHNNY INUKPUK, R.C.A (1911-2007), (INUKJUAK (PORT HARRISON), *Standing Hunter with Spear and Knife*, c. 1952-53, stone, antler and ivory, 10.5 x 6 x 7 in, (26.5 x 15 x 17.5 cm), unsigned.

Estimate: \$15,000/25,000

Provenance: Waddington's Auctions, Fall 1993, Lot 914; Waddington's Auctions, Nov. 1999; Acquired from the above by the Sam Wagonfeld Collection, Denver; Walker's Auctions, Nov. 2017, Lot 88; a Toronto Collection.

Exhibited and published: Loveland Museum Gallery, *Survival: Inuit Art* (Loveland, CO, 2004) p. 24.



Standing Hunter with Spear and Knife is one of the most striking and original depictions of a hunter that we have seen from this important early period of Inuit art. Fairly large, the figure has a commanding presence – it's difficult not to be mesmerized by the hunter's fierce gaze and bared teeth – but at the same time the oversized head gives the work an almost gnome-like appeal. There are some details as well that soften our initial impression of the work: for example the hunter's hair, moustache and beard, eyebrows, and crow's feet are incised with considerable delicacy.

It is these fine and very important details – combined with the face's overall exaggerated size, its division into four convex areas (bulging cheeks, broad forehead, and mouth and chin area), the almond-shaped and slightly slanted inset ivory eyes and matching mouth – that guide our attribution to Johnny Inukpuk as the author of this remarkable sculpture. We are suggesting a relatively early date for this work – a year or two before 1954, the date known for the most famous of Inukpuk's published works from the 1950s. These later works are carved in the marbled green stone that is typically associated with the community style. However, a perusal of Darlene Wight's *Early Masters* catalogue and other publications shows that several different stones were carved in prior years, including more obdurate stones such as the one used here by Inukpuk.

We feel it is time for this work to take its place among the early masterpieces of the legendary Johnny Inukpuk.

References: For classic masterpieces by Johnny Inukpuk in a very similar style see Darlene Coward Wight, *Early Masters: Inuit Sculpture 1949-1955*, pp. 82, 86; George Swinton (1972/92), fig. 307; Ingo Hessel, *Inuit Art*, fig. 49. For a fine early 1950s *Mother and Child* with similar facial features see Walker's Auctions, May 2016, Lot 94.

THE GEORGE AND JOANNE MACDONALD COLLECTION

Dr. George F. MacDonald (1938-2020) studied anthropology at the University of Toronto and Yale, and began his illustrious career with the Canadian Museum of Civilization (then the National Museum of Man) in 1964, concentrating his research on the First Nations peoples of the Northwest Coast. He was appointed Museum Director of the CMC in 1983 (a position he held until 1998) and oversaw the construction of its famous new building (designed by Métis architect Douglas Cardinal) in Gatineau, Quebec in 1988. MacDonald's goal was to develop a world-class museum that would be at once enlightening, educational, and entertaining. Controversial and fearless, he was influenced by Disney and the Epcot Center; he insisted on including an IMAX theatre, and in 1994 made the CMC one of first museums in the world to have its own website. The CMC's Great Hall is one of the most splendid public spaces in Canada and has been the site of countless state dinners and other events. Now branded the Canadian Museum of History, the museum has consistently been the first or second most popular in Canada. Upon his retirement in 1998 MacDonald was appointed CEO of the Museum of Victoria in Melbourne, Australia (1998); Director of the Burke Museum, University of Washington in 2001; and finally Director of the Bill Reid Gallery of Northwest Coast Art in downtown Vancouver and the Bill Reid Centre at Simon Fraser University in 2006 (which now houses the George and Joanne MacDonald Research Collection).

MacDonald authored some 150 books and scholarly publications including the landmark *Haida Monumental Art: Villages of the Queen Charlotte Islands* (1983) and *Haida Art* (1996), taught and lectured widely, held research fellowships all over the world, and was a member of UNESCO's Drafting Committee on the Protection of World Cultural and Natural Heritage. MacDonald was awarded the Order of Canada in 2006.

George married his childhood sweetheart Joanne Rice. Joanne MacDonald's anthropology degree from U of T took her on expeditions to Tasmania, Madagascar, and Borneo. She became a researcher on many First Nations land claims including the Nisga'a claim in B.C. and the Inuvialuit claim in the Yukon, which were the first successful negotiations in modern times. Together George and Joanne raised two children, Christine and Grant, collected some 30,000 books and purchased art together as they travelled the world. Joanne passed away in 2018. The couple were both passionate about the art of B.C.'s first peoples and became close friends with many artists including Bill Reid and his wife Martine. George and Joanne MacDonald will be remembered as passionate supporters of Canadian and Indigenous arts and culture. First Arts is proud and honoured to present works from their collection.



66 NORVAL MORRISSEAU, C.M. (1931-2007) ANISHINAABE, *Neebeenape and Michipichou*, c. 1961-62, paint on hide, 17 x 38 in (43.2 x 96.5 cm), mounted on linen over board and framed, unsigned.

Estimate: \$8,000/12,000

Provenance: Hughes Galleries, London, via Selwyn Dewdney; Acquired either from Hughes Galleries or directly from Selwyn Dewdney; Collection of George and Joanne MacDonald, Cantley, Quebec; Estate of George MacDonald.



Norval Morrisseau began selling paintings and painted baskets around 1957, and met Joseph and Esther Weinstein in 1958; the couple would become avid collectors and supporters of his work. He met the amateur anthropologist Selwyn Dewdney in July 1960; Dewdney had been researching Anishnaabe rock art and was fascinated by the connection with Morrisseau's art. Dewdney conducted interviews with Morrisseau and edited his writings on Anishnaabe legends, and the two collaborated to produce the 1965 book *Legends of My People, the Great Ojibway*. Hailing from London, Ontario, Dewdney introduced Morrisseau to Bob Hughes, who owned a local gallery; Hughes took a number of works on consignment. The arrangement was short-lived; Morrisseau met Toronto gallerist Jack Pollock in 1962 and the two forged a long professional relationship. Dewdney also gave the artist advice on colours and materials, suggesting that Morrisseau try painting with earth-tone colours. [1] After consulting with James Houston, who worked with Inuit artists and promoted their work in the South, Dewdney in January, 1961 passed along Houston's suggestion that Morrisseau try painting on moosehide as "Plains Indians did." Morrisseau occasionally painted on hide in the early 1960s but did use a muted colour palette for several years. [2]

A clue that this painting is one of Morrisseau's early attempts on hide is the fact that the *Neebeenape* figure has breasts. In a letter dated April 20, 1962 Dewdney suggested that the depiction of breasts was "un-Ojibway" and too much like the European idea of a mermaid. [3] Morrisseau obviously took the advice; for an undated (probably 1962) hide painting of *Neebeenape* in the Weinstein Collection, see Greg Hill et al (NGC, 2006), fig. 21. *Neebeenape and Michipichou* is an important early work that clearly demonstrates Morrisseau's move away from his pictographic style and towards a much more painterly approach. Although "authentic" as defined by Dewdney's and Houston's criteria – painted in earth-tones and white on hide – the painting also shows the European art influences that Morrisseau was absorbing. While the two figures, *Michipichou* (*Mishipashoo*), a powerful and dangerous cat-like water spirit, and the *Neebeenape* (*Nepii-Naba*), a more benign, mermaid-like sprite, don't exactly interact, the image does strike us as a "scene" set in their underwater home.

1. Greg A. Hill, "Norval Morrisseau – Shaman Artist" in Greg Hill et al, *Norval Morrisseau – Shaman Artist* (Ottawa: National Gallery of Canada, 2006), p. 18-20.

2. Ruth B. Phillips, "Morrisseau's 'Entrance': Negotiating Primitivism, Modernism, and Anishnaabe Tradition" in Greg Hill et al, op. cit., p. 63.

3. Ibid., p. 67.

References: For other depictions of *Neebeenape* see Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau* (Toronto: Methuen, 1979), p. 53. For depictions of *Michipichou* see Sinclair and Pollock (1979), p. 71; Greg Hill et al, *Norval Morrisseau* (NGC, 2006), figs. 29-31, and cat. 9.

Born in 1925, Freda Diesing was a Haida woman of the Sadsugohilanes Clan; her Haida name is Skil Kew Wat ("magical little woman"). Diesing began carving in 1967 at the age of 42. She attended the Vancouver School of Art (now Emily Carr University of Art and Design), then importantly became one of the first students at the Gitanmaax School of Northwest Coast Art at 'Ksan Village at Hazelton, learning carving and design from Robert Davidson, Bill Holm, and Tony Hunt. One of the very few Northwest Coast women carvers of her generation, Diesing became an important educator herself, acting as a teacher and mentor to countless aspiring artists. One of her first students, the acclaimed carver Dempsey Bob, now teaches at the The Freda Diesing School of Northwest Coast Art at Coast Mountain College, named in her honour. Diesing is best known for her sensitively carved portrait masks, carved in a distinctive, very personal style, but she also carved bowls and totem poles, painted, made prints and jewellery, and designed button blankets. Diesing's masks have been shown in dozens of exhibitions, and are held in important public collections including the UBC Museum of Anthropology, the Canadian Museum of History, The Royal BC Museum, the Royal Ontario Museum, the McMichael Canadian Art Collection, and the British Museum.



67 FREDA DIESING (1925-2002), HAIDA, PRINCE RUPERT, *Old Woman with Labret*, 1973, alder, cedar bark, hair, abalone, and paint, 8 x 9 x 6 in (20.3 x 22.9 x 15.2 cm) excluding hair, signed and dated: "FREDA D. /1973" and inscribed: "Old Woman with Labret / Carved from alderwood / Freda Diesing / 1973".

Estimate: \$5,000/7,000

Provenance: Collection of George and Joanne MacDonald, Cantley, Quebec, purchased from the artist; Estate of George MacDonald.

A strikingly similar mask by Diesing from 1974, in the collection of the Royal BC Museum, was included in two major exhibitions: the 1998 travelling exhibition *Down from the Shimmering Sky* organized by the Vancouver Art Gallery (see reference), and the 2019 U.S. travelling show *Hearts of our People: Native Women Artists* organized by the Minneapolis Institute of Art. Traditionally most Haida masks, even portrait masks, were used by members of secret societies. Perhaps Diesing's marvellous portrait mask is in the spirit of a fascinating mask of the same type by Simeon Stiltla, carved at Masset before 1884, in the collection of the Canadian Museum of History – a mask almost surely made for sale as well. Reference: See the Simeon Stiltla mask in George MacDonald, *Haida Art* (Vancouver/Gatineau: D&M/Canadian Museum of Civilization, 1996) plate 55.

68 FREDA DIESING (1925-2002), HAIDA, PRINCE RUPERT, *Shark Woman*, 1973, alder, hair, argillite, and paint, 9 x 8 x 5 in (22.9 x 20.3 x 12.7 cm) excluding hair, inscribed in graphite: "Shark Woman / with argillite labret / made of alderwood / by Freda Diesing / July 1973".

Estimate: \$5,000/7,000

Provenance: Collection of George and Joanne MacDonald, Cantley, Quebec, purchased from the artist; Estate of George MacDonald.

Freda Diesing told George MacDonald that this mask was carved from the wood of an alder tree that was cut down during the excavation of the Lachane archaeological site (GbTo-33), Prince Rupert Harbour in 1972. Freda Diesing visited the site just as an argillite labret was exposed in the dig. She claimed that it came from Skidegate and declared she would make a mask to commemorate the find.

This beautiful *Shark Woman* (or *Dogfish Woman*) mask relates to the Haida story of a female ancestor who could transform herself into a dogfish (a species of shark). In that form she was able to enter the undersea world. She is a crest belonging to a number of Haida clans. She is identifiable as such by the gills on her forehead and cheeks. Diesing's use of argillite for the labret truly is "inspired."

69 FREDA DIESING (1925-2002), HAIDA, PRINCE RUPERT, *Portrait Mask*, 1971, alder, cedar bark, hair, metal, and paint, 8 x 6 x 4.5 in (20.3 x 15.2 x 11.4 cm) excluding hair, inscribed in graphite: "Freda Diesing / 1971 / carved out of Alder wood".

Estimate: \$5,000/7,000

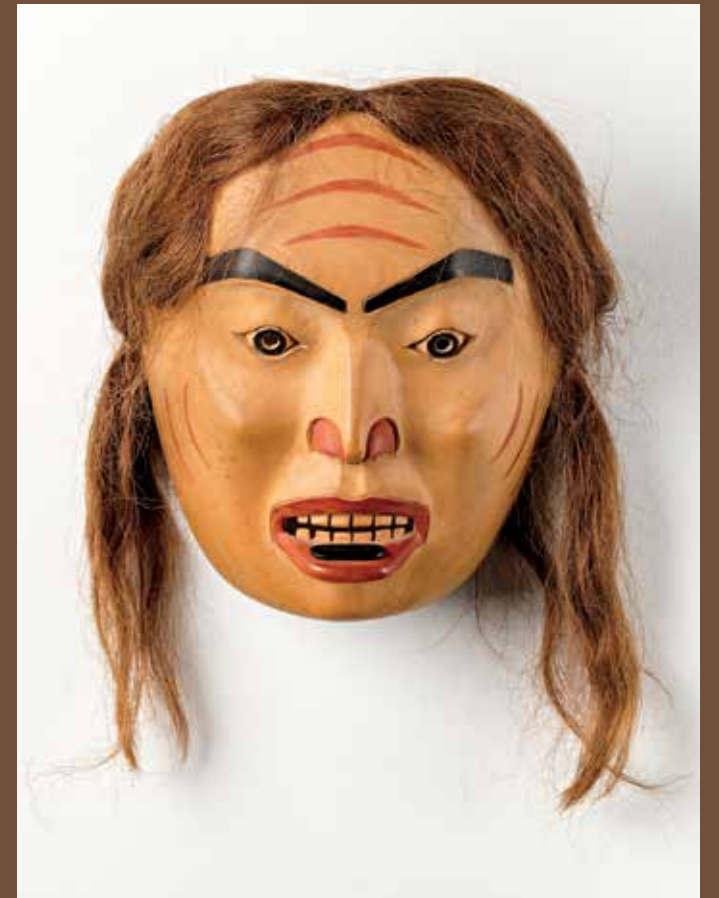
Provenance: Collection of George and Joanne MacDonald, Cantley, Quebec, purchased from the artist; Estate of George MacDonald.

While this mask has many of the hallmarks of traditional Northwest Coast visual vocabulary, it also exemplifies Freda Diesing's very personal take on representing the human face. Created only four years after Diesing began carving, it is exceptionally well executed but even more exceptionally elegant with its blend of stylization and naturalism, and its beautiful asymmetrical painting. The mask has a classic look yet it feels modern; most remarkably, however, it is an astonishingly sensitive portrait. Sublime.

Reference: For a photo of the artist wearing a button blanket and a virtually identical mask (minus a few added details – could it be the same mask?) see National Museum of Man, *'Ksan: Breath of our Grandfathers; An exhibition of 'Ksan art* (Ottawa: NMM, 1972) cat. 68. The mask is described as a "Tsimshian Portrait Mask."

Note: The MacDonalds purchased these three masks directly from Freda Diesing. According to George's notes, Diesing explained that the masks depict three characters from a Gitsan story. We have not been able to confirm this. For George's telling of the story, please check the listings for these lots on the First Arts website.

References: For examples of masks by Freda Diesing see Peter Macnair et al, *Down From the Shimmering Sky: Masks of the Northwest Coast* (Seattle/Vancouver: Univ. of Washington Press, 1998) cat. 156; Daina Augaitis et al, *Raven Travelling: Two Centuries of Haida Art* (Vancouver: Vancouver Art Gallery/D&M, 2006) cat. 26 (ROM Collection); and Peter Macnair et al, *The Legacy: Continuing Traditions of Canadian Northwest Coast Indian Art* (Victoria: BC Provincial Museum, 1980), fig. 71. Robin K. Wright's *Northern Haida Master Carvers* (Seattle: Univ. of Washington Press, 2001) discusses Diesing's work and illustrates a portrait mask, print, and totem pole, pp. 323-326. For a raven rattle see Gary Wyatt, *Mythic Beings: Spirit Art of the Northwest Coast* (Vancouver: D&M, 1999), p. 23; for cormorant and bear headdresses see Gary Wyatt, *Spirit Faces: Contemporary Masks of the Northwest Coast* (Vancouver: Douglas & McIntyre, 1994) pp. 30-31, 65.





70 GERALD MCMASTER, C.M. (1953-), *Crossfire of Identity*, 1993, acrylic and graphite on unstretched canvas, 72 x 98.5 in (183 x 250.2 cm), unsigned.

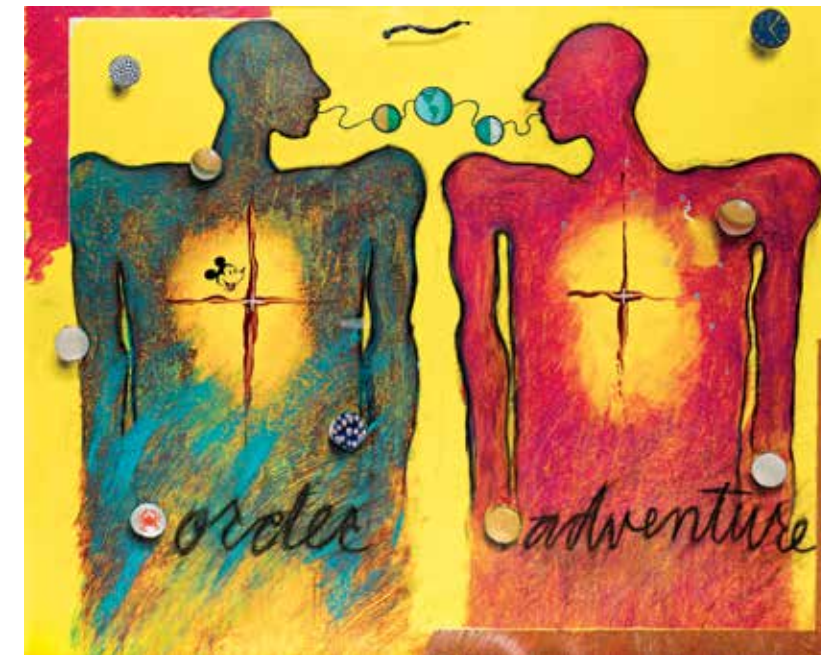
Estimate: \$8,000/12,000

Provenance: "Objects of Bright Pride" benefit auction for the Bill Reid Foundation and Bill Reid Centre for Northwest Coast Art Studies at Simon Fraser University, Oct. 2005; Purchased from the above by George and Joanne MacDonald; Estate of George MacDonald.

One of the last works from McMaster's active period as a painter, *Crossfire of Identity* is intended to engage the viewer – both Native and non-Native – in a conversation on the legacy of colonial relations, highlighting competing markers for what constitutes authentic Indigenous identity in a modern and increasingly urban world. With definite urgency it asks both Native and non-Native viewers to come together to confront and dismantle racist Indigenous stereotypes ingrained in popular culture and challenge their commercial commodification. Such damaging stereotypes, fraught with expectations and limitations, are frequently internalized by Indigenous peoples themselves, complicating the formation of healthy personal identities and healthy interpersonal relationships. Here, McMaster presents a potent collage of visual and textual symbols, skillfully interweaving traditional and pop culture references, each possessing its own complex history: from images of clan totems, beadwork patterns and even Tonto(!), to an itemized list of sacred celebrations, cultural art forms, historical figures (such as Sitting Bull, Edward Curtis), and a still controversial definition of who is entitled to call themselves an Indian. In this context, seemingly benign images can be unpacked to reveal less benign inference: (i.e. apple = "Apple Indian": red on the outside, white on the inside; or banana: yellow [Asian] on the outside, white on the inside). The words "Ledger bytes" too provide a pithy commentary, referencing both 19th century ledger book drawings of traditional Plains Indian life by Indigenous artists held in captivity, and the ever-encroaching influence of Western computer technology and language. At the same time, "Ledger Bytes" speaks to the ability of Indigenous peoples to adapt to changing circumstances and still thrive. (Leger Bytes = survivance.) Yet, implicit in the word "crossfire" in the title is the notion of (historical and continuing) violence, tension, anxiety and uneasiness as the conversation on Indigenous identity continues to play out on an often unequal playing field. This painting is an early post-Oka view that anticipated the recommendations of the reports of the Royal Commission on Aboriginal Peoples, the Truth and Reconciliation Commission, and the Inquiry into Missing and Murdered Indigenous Women and Girls. Today, the painting asks viewers to consider how much has changed, what remains to be done, and what role they might play in affecting meaningful change.

(Dr. Allan J. Ryan, New Sun Chair in Aboriginal Art and Culture, Carleton University, May 2020)

As both curator and visual artist, Gerald McMaster is one of the foundational figures that opened the doors for contemporary Indigenous artists in Canada, the US and around the globe. McMaster is educated as both an artist and curator. While many of his Indigenous artist colleagues created critical works in the 1980s and 1990s that are angry and serious, McMaster's explorations of the same politicized themes of contemporary Indigenous identity, historical experience, and the impact of colonialism were decidedly more playful and ironic, brimming with a cerebral and layered aesthetic trickery. Works from the late 1980s included his *Eclectic Baseball* series of paintings and mixed media sculptures, followed by *The cowboy/Indian Show* exhibition and catalogue from 1991, and the *Crossfire of Identity* exhibition of 1993. Thereafter, McMaster devoted more and more of his time to scholarly and curatorial pursuits, establishing global connections, writing incisive catalogue essays, and promoting other Indigenous artists. McMaster has held curatorial positions at the Canadian Museum of History (Civilization) and the Art Gallery of Ontario and has published widely; he now teaches at OCAD University where he holds a prestigious Canada Research Chair.



71 GERALD MCMASTER, C.M. (1953-), *Order and Adventure (Portrait of George MacDonald)*, 1990, acrylic and oil pastel on canvas, framed, sight: 36.75 x 44 in (68.6 x 89.5 cm), unsigned.

Estimate: \$3,000/5,000

Provenance: Collection of George MacDonald, Cantley, Quebec, gift of the artist; Estate of George MacDonald.

This painting is illustrated in a 1994 newspaper article about George MacDonald's tenure at the helm of the Canadian Museum of Civilization. The caption quotes MacDonald's response to the painting which he understood to be a portrait of his dual nature: "I can't explain why Mickey Mouse is on the side of my heart and why my heart is on the side that represents order rather than adventure. It's rather impressionistic. You might not guess at first it's me. It's the inner me and I don't protest that." [1] While this could definitely be understood to be a double portrait of MacDonald, there are likely several more shades of meaning here. Professor Allan J. Ryan's thoughts present some of the possibilities:

Like many of McMaster's other works from this time, there are several levels of interpretation that add to the richness of this painting. It could certainly be read as a conversation on the legacy of colonization of the New World (note the map of North and South America in the globe at the centre of the kinetic lines of communication, reminiscent of Norval Morrisseau's shamanic lines of spiritual connection) possibly between a Black man and a Red man. It could also be a conversation between a person in a military uniform (a person in a power position) and the Red Man. The words, "Order" and "Adventure", hand lettered on the figures, suggest a critical contrast of world views: On the left, a dark presence embodying order, good governance, the introduction and imposition of civilization and linear thinking (rationality, scientific principles, incremental examination, museum classification and categorization). In contrast on the right, is the Red Man, embodying traditional Indigenous intuitive ways of knowing and experiencing the world that allow for creativity, possibility and adventurous life experiences. With this reading, the image of Mickey Mouse is a puzzling inclusion that could merely represent McMaster's playful viewer engagement strategy, but more likely, given the artist's fondness for critical aesthetic trickery, could represent the childish (but deadly) folly of trying to impose a Western form of civilization on peoples who already had their own sophisticated ways of relating to each other and understanding the world. The image could also symbolize Disney's tainted role in creating caricatures and stereotypes of Indigenous peoples that are still almost impossible to dislodge from the public psyche.

(Dr. Allan J. Ryan, New Sun Chair in Aboriginal Art and Culture, Carleton University, May 2020)

1. Nancy Baele, "George MacDonald's Civilized Vision" in *The Ottawa Citizen*, Sunday, July 24, 1994, p. B7.



72 NORVAL MORRISSEAU, C.M. (1931-2007) ANISHINAABE, *Shaman (Master of the Fish)*, 1981, acrylic on canvas, laid down on board, 84 x 48 in (213.4 x 121.9 cm), dated and signed in syllabics.

Estimate: \$30,000/45,000

Provenance: Private Collection; Curtright Tribal Art, Olympia, WA; Acquired from the above by George MacDonald, 2003; Collection of George and Joanne MacDonald, Cantley, Quebec; Estate of George MacDonald.

Morrisseau's career and private life was tumultuous throughout the 1980s. He had been showered with recognition and awards, and feted with a stunning retrospective art book, but he was battling serious alcohol and drug addiction, while amazingly also trying to fulfil his dream of creating a new Thunderbird School of Art. This painting was probably created when Morrisseau was living rough, perhaps even in hiding, as he had become involved with some shady dealers after his relationship with the Pollock Gallery ended. The painting is not completely finished but was likely sold because the artist was in desperate need of cash, with the signature and date added in some haste. The work may be a portrait of Carl Henderson, a New York-based artist who was Morrisseau's lover and died around this time, or perhaps it is a self-portrait inspired by that friendship.

Shaman (Master of the Fish) is monumental and stunning, despite its unfinished state. Thematically it is related to Morrisseau's numerous compositions of the late 1970s and early 1980s, however it also takes its place as one of the most impressive erotic paintings that he produced over the years. These have not always been publicly exhibited or reproduced – for obvious reasons – but they do constitute an important aspect of his art. For Morrisseau, shamanism, sexuality, and virility would have been inextricably linked. An important early work on paper, *Self Portrait Devoured by Demons* from 1964 in the AGO Collection, depicts a snake-as-phallus; *Artist in Union with Mother Earth* from 1972 takes a more subtle approach. [1] But while *Shaman (Master of the Fish)* has shock value, in the end it is a vibrant, monumental testament to Morrisseau's artistic vision and uncompromising, unconventional life.

1. The two works are illustrated in Greg Hill et al, *Norval Morrisseau – Shaman Artist* (Ottawa: National Gallery of Canada, 2006) cats. 22 and 28, and elsewhere.

References: For stylistically similar works from the late 1970s and early 1980s see Greg Hill et al, *Norval Morrisseau – Shaman Artist* (Ottawa: National Gallery of Canada, 2006) cats. 40-43; Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau* (Toronto: Methuen, 1979), pp. 149-159. These books, along with Elizabeth McLuhan and Tom Hill's *Norval Morrisseau and the Emergence of the Image Makers* (Toronto: AGO/Methuen, 1984) have insightful essays on the art and life of Norval Morrisseau.



73 BILL REID, O.B.C., R.C.A. (1920-1998), *Painted Canoe Tunic*, 1989, pigment on a hand-sewn fabric tunic, 35.25 x 27 in (89.5 x 68.6 cm), unsigned.

Estimate: \$10,000/15,000

Provenance: Gift of the artist to Mr. George MacDonald, 21 December 1989; Collection of George and Joanne MacDonald, Cantley, Quebec; Estate of George MacDonald.

According to Dr. MacDonald, this tunic was designed and hand-painted by his friend Bill Reid to be the prototype for garments to be worn by paddlers of a Haida canoe during events on the Ottawa River organized by the Canadian Museum of Civilization. [1] The striking designs resemble crests that Reid designed for limited edition prints, as well as for a couple of fashion vests that he is known to have designed. The front of the design features a grizzly bear. The reverse shows a more radically stylized crest, depicting perhaps a wolf, Wasco (sea wolf), or a sea bear.

1. *Black Eagle*, a sister canoe to Reid's *Red Raven* (itself a fibreglass canoe moulded from the hull of Reid's famous *Lootaas* canoe), was operated every summer on the Ottawa River by the Canadian Museum of Civilization.



74 BILL REID, O.B.C., R.C.A. (1920-1998), *Hurry Home Spoon*, c. 1982, wood carved spoon accompanied by a note inscribed by the artist in black ink; spoon: 17.5 x 1.5 x .75 in (44.5 x 3.8 x 1.9 cm); frame: 13.25 x 12.25 in (33.7 x 31.1 cm).

Estimate: \$1,000/1,500

Provenance: Collection of George and Joanne MacDonald, Cantley, Quebec; Estate of George MacDonald.

This spoon and its accompanying dedication in the form of an alliterative poem were a gift from artist Bill Reid and his wife Martine to their friends George and Joanne MacDonald. The gift was meant to encourage George and Joanne to return westward, back towards the Reids in Vancouver, after the MacDonalds' return to Ottawa in 1982; the MacDonalds had lived in Vancouver for a year during George's tenure as a visiting scholar at the UBC Museum of Anthropology. Finely carved from a single piece of wood, with its slender and elongated handle and bowl, the spoon's shape bears a strong resemblance to a traditional Haida canoe paddle.



75 VERNON STEPHENS (1949-) GITXSAN (GITKSAN), *Killer Whale*, c. 1971, acrylic on tanned moose hide, 96 x 88 in (243.8 x 223.5 cm), unsigned.

Estimate: \$4,000/6,000

Provenance: Collection of George and Joanne MacDonald, Cantley, Quebec, acquired directly from the artist, 2 January 1972; Estate of George MacDonald.

"Alone among the carvers of 'Ksan, Vernon Stephens believes that the stories and legends are not the property of individuals, as in the past, but are owned by all the people and are free for artists to use. He has built an important narrative painting style around this belief in association with his carving... Stephens is particularly noted for his carved storage boxes." [1] No stranger to large works, Stephens has created designs on the exterior walls of two plank-and-beam houses at 'Ksan. Other major commissions include the carved entry doors of the UBC Museum of Anthropology, working with his friend Earl Muldon (see next lot).

1. Part of a commentary on a painted wooden Clan Hat, 1983, in Ralph T. Coe, *Lost and Found Traditions: Native American Art 1965-1985* (New York/Vancouver: American Federation of Arts/D&M, 1986) cat. 375.



76 UNIDENTIFIED GITXSAN MAKER AND EARL MULDON (MULDOE), O.C. (1936-), GITXSAN (GITKSAN), *Bentwood Box*, c. late 19th century, wood with later added painting by Earl Muldon in 1972, 16 x 14 x 15 in (40.6 x 35.6 x 38.1 cm), unsigned.

Estimate: \$2,000/3,000

Provenance: Antique Shop, Smithers, B.C.; Acquired from the above by George and Joanne MacDonald, Cantley, Quebec, January, 1972 from the above; Estate of George MacDonald.

George MacDonald commissioned the young artist Earl Muldon to create designs for this undecorated antique box in 1972. Muldon is an accomplished practitioner of several Northwest Coast arts and has been awarded several major commissions including the carved entry doors of the UBC Museum of Anthropology. He is also the Hereditary Chief of Delgamuukw and is known for his important political contributions. As one of the lead claimants in the now historic case *Delgamuukw v British Columbia*, Muldon established the oral histories of Indigenous peoples as valid evidence in Canadian courts when demonstrating Aboriginal Title; this set an important legal precedent. He was elected to the Order of Canada in 2011.

Reference: For an exhaustive study of bentwood boxes and their designs see Bill McLennan and Karen Duffek, *The Transforming Image: Painted Arts of Northwest Coast First Nations* (Vancouver: UBC Press and D&M, 2000).



77 UNIDENTIFIED MAKER, COAST TSIMSHIAN, *Nesting Baskets*, mid-late 19th century, red cedar bark and dye, largest: 7 x 8.75 x 8.5 in (17.8 x 22.2 x 21.6 cm), smallest: 4.75 x 6.25 x 6 in (12.1 x 15.9 x 15.2 cm).

Estimate: \$1,200/1,800

Provenance: A Tsimshian Family Collection, Lax Kw'alaams (Port Simpson), B.C.; Acquired from the above in 1915 by Charles Marius Barbeau, the famous Canadian ethnologist and folklorist, considered to be one of the founders of Canadian anthropology; Estate of the above; acquired December 1995 from the estate of the above by George and Joanne MacDonald, Cantley, Quebec; Estate of George MacDonald.

The four baskets have square bases and rounded bodies. Their rims are lined with rolls of cedar and held to the baskets by cedar stitching. While not necessarily woven by the same maker, they fit snugly one inside the other. They were kept as a set of nesting baskets and passed down as family heirlooms in a Tsimshian family living at or near Lax Kw'alaams (Port Simpson), B.C. before being collected by Marius Barbeau in 1915.



78



79

78 UNIDENTIFIED MAKER, HAIDA OR POSSIBLY TLINGIT, *Feast Spoon*, late 19th c., mountain-goat horn and mountain-sheep horn, metal rivet, 9 x 3.5 x 2 in (22.9 x 8.9 x 5.1 cm).

Estimate: \$800/1,200

Provenance: Ex Collection of Harold Pfeiffer, Ottawa; Pfeiffer (1908-1997) was a respected sculptor whose subjects included numerous bronze portraits of Inuit and First Nations people, many of which are in museum collections. Acquired from the Estate of Harold Pfeiffer by George and Joanne MacDonald, Cantley, Quebec; Estate of George MacDonald.

The elaborately carved mountain goat-horn handles, carved with family crests or illustrations of myths, were riveted to the bowls fashioned from mountain-sheep horn, to create prized spoons that were brought out at special feasts. The figures are arranged very similarly to those on totem poles. Many artists who carved feast spoons also created argillite model poles.

Reference: For an excellent introduction to Tlingit spoons see Anne-Marie Victor-Howe, *Feeding the Ancestors: Tlingit Carved Horn Spoons* (Cambridge, MA: Peabody Museum Press, 2007).

79 PITALOOSIE SAILA, R.C.A. (1942-) f., KINNGAIT (CAPE DORSET), *Brooch: Owl Standing on the Moon*, 1974-75, silver and feathers, 7.5 x 3.75 x .75 in (19.1 x 9.5 x 1.9 cm), unsigned.

Estimate: \$800/1,200

Provenance: An Inuit art gallery, Montreal; Acquired from the above by the Collection of George and Joanne MacDonald, Cantley, Quebec, 1976; Estate of George MacDonald.

Pitaloosie was already a well-known graphic artist when a jewellery program was introduced in Cape Dorset. She immediately applied her talent to designing for this new medium, which is evidenced by this lovely brooch. The overall composition is masterful; the fine, crisp surface detailing on the owl itself is beautifully balanced by the soft texture of the feathers in this delightful work.

Reference: For three other examples of contemporaneous silver jewellery by Cape Dorset artists see Canadian Eskimo Arts Council, *Crafts from Arctic Canada* (Ottawa: CEAC, 1974), p. 58.

Osuitok was born at Neeouleeutalik camp on southern Baffin Island, and lived a traditional hunting life for decades. His father was killed by a shaman when Osuitok was only twelve, and as one of the older sons much responsibility fell upon him to help support the family. This may in no small way have contributed to Osuitok's work ethic and his devotion to high-level craftsmanship in his art. Having carved wooden toys by the age of thirteen, Osuitok began making and selling ivory carvings in the 1940s while in his twenties, and encouraged by James Houston, started to carve stone in the early 1950s. By the early 1960s he was recognized as Cape Dorset's preeminent and most influential sculptor, establishing a reputation for beautiful depictions of birds and other animals as well as human subjects, primarily women. Osuitok's work is included in virtually every major public, private and corporate collection of Inuit art.

It is well known that Osuitok was a frank admirer of the female form, and that depictions of women fishing or engaged in daily chores were by far his favourite human subjects, extending as far back as the 1950s. In this wonderfully serene work the careful attention that Osuitok pays to the woman's clothing trim reminds us of his famous standing *Fisherwoman* of 1963 in the TD Bank Collection. *Kneeling Woman Scraping a Skin* is not actively engaged in her work as is the later *Fisherwoman* of c. 1978-80 (First Arts, May 2019, Lot 28) and other examples, but she is every bit as beautiful. There is a lovely tranquillity to this portrait; the woman's placid face has a dreamy quality, and her eyes appear to be closed in reverie. We would be remiss if we did not mention the woman's gorgeous traditional hairstyle; it is one of the most beautiful depictions we have seen, and lends the young woman an air of regal elegance.

References: For other lovely portrayals of women by Osuitok see First Arts, May 2019, Lot 28; Toronto-Dominion Bank, *The Eskimo Art Collection of the Toronto-Dominion Bank* (Toronto: 1972), cat. 73, also illus. in Jean Blodgett, "Osuitok Ipeelee" in Alma Houston, ed., *Inuit Art: An Anthology* (Watson & Dwyer, 1988), p. 45-46. See also Walker's Auctions, May 2012, Lot 17; Nov. 2012, Lot 60; May 2013, Lot 22; May 2016, Lot 48; and Nov. 2017, Lot 143. For a slightly later example of the same theme see Waddington's Auctions, Nov. 2011, Lot 224.



80 OSUITOK IPEELEE, R.C.A. (1923-2005) m., KINNGAIT (CAPE DORSET), *Kneeling Woman Scraping a Skin*, c. 1970, stone, 14.5 x 13 x 14.5 in (36.8 x 33 x 36.8 cm), signed in Roman and syllabics.

Estimate: \$25,000/35,000

Provenance: The Upstairs Gallery, Winnipeg; Waddington's Auctions, Nov. 2004, Lot 349; Acquired from the above by the present Private Collection, USA, 2004.



81 JOHN KAVIK (1897-1993), KANGIQLINIQ (RANKIN INLET), *Muskox*, c. 1974-75, stone, 8.75 x 13.25 x 3.5 in (22.2 x 33.7 x 8.9 cm), unsigned.
 Estimate: \$10,000/15,000
 Provenance: Ex Collection of Stanley and Jean Zazelenchuk; Waddington's Auctions, November 2013, Lot 113; Acquired from the above by the present Private Collection, Toronto.

John Kavik is best known for his depictions of the human figure; books and museum catalogues illustrate virtually no other subjects by the artist. Kavik portrayed muskoxen in a few ceramics in the mid-late 1960s but it may be that he not create stone versions until the early 1970s. Kavik's carved depictions of muskoxen are not numerous but they were his favourite animal subjects, they figure prominently in his drawings (see next Lot). We would argue that the best examples are among his most important stone sculptures.

Stanley Zazelenchuk, the school principal in Rankin Inlet in the late 1970s who became an avid collector and friend of the artist, wrote: "...in Kavik's work I sense, not the capturing of a fleeting moment, but timelessness, an immortality... I recall especially a musk ox he carved – a stoic, stone image reaching back to man's beginning, echoing the cave art of Europe." [1] It's quite likely that Zazelenchuk was referring to this work, which he once owned.

Even more than his human subjects, Kavik's muskoxen are surprisingly varied. This Muskox is quite different in look and even in spirit from the first two important examples referenced below. It shares the sense of the archaic and the raw primal power of those works, and all three works could be said to possess a certain charm, our example has an unexpected sense of lightness despite its size, and almost a sense of whimsy. We find the treatment of the face and especially the horns delightful. Having decided not to add antler horns, Kavik chose to flip the tips of the horns up rather than down and forward; the overall effect is eccentric and really quite droll. Monumental, raw, and adorable – quite a potent combination!

1. Stanley Zazelenchuk, "Kavik: The Man and the Artist" in *Arts & Culture of the North* (Spring 1980: 219-221), p. 219.

References: For important stone muskoxen by Kavik see Walker's Auctions, Nov. 2016, Lot 17, and Nov. 2014, Lot 118. See other fine examples in Marion Scott Gallery, *Vision and Form* (Vancouver, 2003) p. 67; Bernadette Driscoll, *Uumajut: Animal Imagery in Inuit Art* (WAG, 1985) cat. 14. For depictions in ceramic see Walker's May 2013, Lot 137, and May 2017, Lot 85.



82 JOHN KAVIK (1897-1993) KANGIQLINIQ (RANKIN INLET), *Untitled (People, Muskoxen, and Birds)**, c. 1979-80, pen and crayon drawing, 29.875 x 22.175 in (76 x 56 cm), signed "bΔ".

Estimate: \$3,500/5,000

Provenance: Vancouver; Spirit Wrestler Gallery, Vancouver; Acquired from the above by the Private Collection, Toronto, 2000.

Exhibited and Published: Spirit Wrestler Gallery, *Keewatin 2000* (Vancouver, 2000), cat. R29. (*Note: the drawing was titled *People and Spirits* in the exhibition catalogue.)

"I recall the first time Kavik was introduced to drawing. After he had completed two drawings he told me that drawing was very difficult work, much more so than carving. It must have been, for he did not draw again until nearly a year later. The second time he came of his own volition and asked for paper. I gave him some and as always I refrained from offering any suggestions. About a week later he brought back two delightful drawings – one of caribou, the other a herd of musk-oxen." [1]

We think this drawing could very well be one of Kavik's earliest attempts from 1979, as requested by his friend Stanley Zazelenchuk. It has the sense of hesitancy that we see in the very earliest drawings by Parr and Luke Anguhadluq (Kavik's childhood friend), but it already has the raw energy so evident in Kavik's sculptural works. Interestingly, Kavik has drawn a ground plane but pays little attention to it; the figures of people and animals are seemingly scattered about, oriented in various directions. Zany, and wonderful.

1. Stanley Zazelenchuk in Jean Blodgett, *The Zazelenchuk Collection of Eskimo Art* (Winnipeg Art Gallery, 1978), p. 9.

References: For two slightly later drawings by the artist see Marion Jackson and Judith Nasby, *Contemporary Inuit Drawings* (Guelph: Macdonald Stewart Art Centre, 1987), cats. 8-9. For other examples see Walker's Auctions, May 2016, Lot 43, Nov. 2016, Lot 125, and Nov. 2017, Lot 31.



83 JOHN KAVIK (1897-1993) KANGIQLINIQ (RANKIN INLET), *Seal*, 1967, stone, 5.25 x 17.25 x 8.5 in (13.3 x 43.8 x 21.6 cm), unsigned (artist and date listed on accompanying Igloo Tag).

Estimate: \$6,000/9,000

Provenance: An Ottawa Private Collection; A Montreal Collection.

While there may be more examples, we know of only two other depictions of a seal by Kavik, one of them carved some ten years later (see reference), the other later still. The sculpture is rendered even more remarkable by its unusually large size – if this depicts a seal pup it is life-size! – and its high degree of realism and finish. The sculpture is really quite lovely and even graceful – and although we are huge fans of Kavik's art, those are descriptors that don't usually come to mind. We once saw a large 1950s stone walrus that had been ridden like a pony by generations of children in the collector's family; we can imagine this remarkable seal being enjoyed in the same manner.

Reference: For an example of a considerably smaller *Basking Seal* by Kavik from c. 1977, see Sandra Dyck and Ingo Hessel, *Sanattiaqsimajut: Inuit Art from the Carleton University Art Gallery Collection* (Ottawa: CUAG, 2009) cat. 102. Interestingly, that seal lies on its back with its front flippers lying across its chest; its pose looks strangely like that of a sea otter floating on its back.



84 RUTH QAULLUARYUK (1932-), **PRINTMAKER: THOMAS SUVAARAQ** (1935--1991), QAMANI'TUAQ (BAKER LAKE), *Hundreds and Hundreds, Herds of Caribou*, 1975 #1, stonecut, 24/50, 25 x 37 in (63.5 x 94 cm).

Estimate: \$3,500/5,000

Provenance: Private Collection, Australia.

Ruth Qaulluaryuk's fellow Baker Lake artist Simon Tookoome describes in words the kind of scene evoked so beautifully in this print:

The caribou used to gather in a very large herd to migrate. You could hear them for two days, walking over the frozen tundra. We would sit where they would pass and wait for them. It would take three to five days and nights for the herd to pass our camp. The land would be all torn up. They were not afraid in such big numbers. [1]

Hundreds and Hundreds, Herds of Caribou is featured on the cover of the 1975 Baker Lake print collection. Qaulluaryuk's tessellated pattern of caribou moving back and forth is Escher-like in its almost dizzying intricacy. Her remarkable drawing was translated into one of the most complex stonecuts ever created in the Baker Lake print shop. In the 1975 catalogue *Hundreds and Hundreds, Herds of Caribou* is illustrated opposite two photos of printmaker Thomas Suvaaraq carefully using a piece of antler as a baren to press the ink onto the paper. The only compromise that Thomas Suvaaraq had to make was to print some of the caribou's antler in solid black instead of outline. Wow.

1. Simon Tookoome with Sheldon Oberman, *The Shaman's Nephew: A Life in the Far North* (Toronto: Stoddart, 1999) p. 28.

References: This print, along with Qaulluaryuk's original graphite pencil drawing, is illustrated in the Winnipeg Art Gallery exhibition catalogue *Baker Lake Prints and Print Drawings 1970-76* (WAG, 1983), p. 79.



85 MARTHA ITTULUKA'NAAQ (1912-1981), QAMANI'TUAQ (BAKER LAKE), **PRINTMAKER: LUCY AMAROOK** (1950-), *Drum*, 1969 (1970 #25), stencil, 27/31, 16 x 18.25 in (40.6 x 46.4 cm).

Estimate: \$1,200/1,800

Provenance: A Montreal Collection.

More than perhaps any Inuit graphic artist, Martha Ittuluka'naaq expressed herself with a radical economy of line, developing a kind of visual shorthand. Although she filled in some drawings with colour and a few details, many of her drawings of animals and people and most of the resulting eight prints are sparse in the extreme. This can be partly explained by her drawing technique, which was frequently aided by the use of cardboard stencils. Ittuluka'naaq drew figures on cardboard, cut out the resulting shapes, and retraced those shapes onto her drawing paper. Sometimes several almost-identically shaped animals appear in the same image, as is the case in one of her most famous prints, *Musk-oxen and Wolves* from 1971.

It is quite likely that Ittuluka'naaq used this technique in the drawing that inspired this print. The gaps that are formed by the artist not "finishing" the outline on the feet of the animal – probably a caribou but possibly a muskox – brilliantly results in it having four legs and hooves, albeit it tiny ones! Likewise the drummer (a shaman?) effectively has two legs and two arms, holding drum and beater. The image is breathtakingly simple yet profoundly engaging and moving; it is truly magical, and highly abstract in the way that prehistoric cave paintings often are.

References: This print was included in the National Museum of Man international touring exhibition catalogue *The Inuit Print* (Ottawa: NMM, 1977) cat. 118. For three original drawings by the artist see Marion Jackson et al, *Qamaniituaq: Where the River Widens* (Guelph: Macdonald Stewart Art Centre, 1995), cats. 20-22. For more drawings see Fehleley Fine Arts, *The Butler Collection: Early Baker Lake Drawings* (Toronto, 1999), pp. 52-61.



86 LUKE ANGUHADLUQ (1895-1982) QAMANI'TUAQ (BAKER LAKE), **PRINTMAKER: NANCY KANGERYUAQ SEVOGA** (1936-), *Geese in September*, 1972 (1973 #3), stencil, 17/50, framed, sight: 28.5 x 42.5 in (72.4 x 108 cm).

Estimate: \$2,500/3,500

Provenance: Private Collection, Ottawa.

It must have taken an immense amount of time and effort to translate Anguhadluq's detailed and complex drawing into the medium of stencil print. Kangeryuaq did make some changes: there are twenty-seven birds instead of twenty-nine, and the six black geese are shown in slightly different positions. These modifications in no way take away from the overall look and feeling of this wonderful image teeming with life and movement. It makes an interesting comparison with Ruth Qaulluaryuk's *Hundreds and Hundreds, Herds of Caribou*.

Reference: This print and Anguhadluq's original drawing are illustrated in the Winnipeg Art Gallery 1983 exhibition catalogue *Baker Lake Prints and Print Drawings 1970-76*, p. 36. For other similar drawings by Anguhadluq, see Jean Blodgett, *Grasp Tight the Old Ways: Selections from the Klammer Family Collection of Inuit Art* (Toronto: AGO, 1983), cat. 8; and Cynthia Waye Cook, *From the Centre: The Drawings of Luke Anguhadluq* (AGO, 1993), cats. 67 and 68.



87 HANNAH KIGUSIUQ (1931-) BAKER LAKE (QAMANI'TUAQ), *Community Gathering*, mid 1970s, graphite drawing, 26 x 40 in (66 x 101.6 cm), signed in syllabics: "Pd'ᐃ".

Estimate: \$1,600/2,400

Provenance: An Ottawa Private Collection; Walker's Auctions, Nov. 2011, Lot 22; Acquired from the Above by a Private Collection, Montreal.

In Marion Jackson's discussion of her "two generation" theory of Inuit graphic art, she singles out Kigusiuq as an exemplar of second generation artists "who give priority to presenting clear and accurate information in their drawings... Her careful line drawings provide highly detailed information about traditional Inuit life." [1] Jackson contrasts this artistic concern with that of other second generation artists who focus more on aesthetic expression. One could hardly accuse Kigusiuq of lacking aesthetic concerns, however; her drawings are among Baker Lake's loveliest and most sensitively conceived creations.

The great majority of Hannah Kigusiuq's lively drawings are executed in graphite pencil, and in most, the figures are drawn in simple but delicately rendered outlines, with only hair and clothing trim details filled in. The artist's touch is deft, graceful, and quite masterful. *Community Gathering* is a wonderful evocation of traditional community life; it positively teems with charming vignettes of children, family, and friends interacting as, in all likelihood, they wait for a feast to begin.

1. "Contemporary Inuit Drawings: Reflections of an Art Historian" in Jackson and Nasby, p. 16 (see reference).

References: Please visit our listing for this lot on the First Arts website.





88 PAUTA SAILA, R.C.A. (1916-2009) m., KINNGAIT (CAPE DORSET), *Standing Polar Bear*, early 1970s, stone and ivory, 12 x 8.75 x 9 in (30.5 x 22.2 x 22.9 cm), signed "<D>C / PAOUTA".
 Estimate: \$20,000/30,000
 Provenance: Waddington's Auctions, June 1981, Lot 424; The Upstairs Gallery, Winnipeg; Acquired from the above the present Private Collection, USA, 2003.

Pauta Saila is justly famous for his "dancing bears" but some of his greatest depictions of the animals are posed more straightforwardly. *Standing Bear* is one of Pauta's most powerful and imposing versions from the 1970s. What is most striking about this sculpture is its palpable sense of pent-up energy. It's as if this bear has compressed itself and is now ready to expand – with a might roar – back to its full size. Pauta explains why that would make this particular bear so potentially lethal:

I carve bears with longer or shorter necks, and some that are fat or lean. They are in different positions because bears are always doing something. Sudden moves are possible with shorter necks. [1]

But Pauta's bears combine ferocity with beauty. *Standing Polar Bear* is carved in an especially lovely piece of Markham Bay stone and finished to a soft matte sheen; it reminds us of a particularly impressive Pauta bear from 1967, carved in the same stone, in the Sarick Collection at the AGO (see reference). The very compact quality that gives this bear its power also translates into sensuous, muscular sculptural form. Outstanding.

1. Pauta Saila interviewed by George Swinton in Bernadette Driscoll, *Uumajut* (Winnipeg Art Gallery, 1985), p. 46.

References: For important examples of bears by Pauta that are similarly posed and/or contemporaneous and/or carved in similar stone see Gerald McMaster ed., *Inuit Modern* (2010), p. 116 (Sarick, AGO from 1967), and p. 117 (also Sarick from 1973); Bernadette Driscoll, *Uumajut: Animal Imagery in Inuit Art* (WAG, 1985) cat. 1. See also Walker's Auctions, Nov. 2016, Lot 91; Nov. 2015, Lot 203; Nov. 2012, Lot 77. See First Arts, May 2019, Lot 11. See also Waddington's Auctions Nov. 2018, Lot 64; Nov. 2015, Lot 126; June 2015, Lot 133; Nov. 2010, Lot 295.



89 POSSIBLY SHEOKJUK OQUTAQ (1920-1982) m., KIMMIRUT / KINNGAIT (LAKE HARBOUR / CAPE DORSET) m., *Standing Man*, mid 1950s, stone, ivory, red inlay, and black colouring, 9.75 x 3.75 x 2.5 in (24.8 x 9.5 x 6.3 cm) not including lucite base, unsigned.
 Estimate: \$4,500/6,500
 Provenance: Private Collection, Ottawa.

If this beautiful sculpture does not reveal the hand of Sheokjuk Oqutaq, it possibly reveals his influence or is the work of an unidentified but worthy rival. *Standing Man* is carved with a remarkable degree of sensitivity, and while not particularly large, the figure is quietly imposing. It's a quiet masterpiece of its type.

While the clothing is fashioned with apparent simplicity it is not shapeless; we get a true sense of the body and the pose underneath. This figure of a young man is not static, it stands at ease – that's a subtle but important distinction. That the mittens and lower portions of the kamiks are fashioned from ivory is a lovely touch. The delicately carved mittens are reminiscent of the beautiful small ivory hands of one of Sheokjuk's masterpieces, *Woman Sewing Mitt* from c. 1955 [1]. The parka's red inlay trim, too, is a rare and appealing aspect of this particular sculpture [2].

The ivory face is not exactly in the "typical" style of Sheokjuk – the eyes are pinpoint rather than almond-shaped – however, the nose and the treatment of the hair are in keeping with his style. The young man's facial features – high cheekbones, his brows, and his long, narrow nose – are subtly yet exquisitely rendered.

1. *Woman Sewing Mitt*, in the Sarick Collection at the AGO, is illustrated in Darlene Wight's *Early Masters* catalogue, p. 152, and elsewhere.

2. It should be noted that many of Sheokjuk's ivory carvings and several of his stone sculptures have similar incised (but not inlaid) parka designs – blackened in the case of the ivory works. See Darlene Wight's *Early Masters* exhibition catalogue for several examples. Reference: Darlene Coward Wight, *Early Masters: Inuit Sculpture 1949-1955* (Winnipeg Art Gallery, 2006), pp. 152-161.

90 JOHN TIKTAK, R.C.A. (1916-1981) KANGIQLINIQ (RANKIN INLET), *Mother and Child*, early 1970s, stone, 9.5 x 4 x 4 in (24.1 x 10.2 x 10.2 cm) signed "NC".

Estimate: \$20,000/30,000

Provenance: Waddington's Auctions, June 1978, Lot 165; Waddington's Auctions, Dec. 1982, Lot 150; Acquired from the above by a Private Collection, Ottawa.

The pioneer Inuit art scholar and author George Swinton was an early and ardent supporter of the art of John Tiktak, and in 1970 honoured him with the first major public solo exhibition of an Inuit artist's work. As Swinton wrote in a 1966 article in *Canadian Art*:

"Tiktak...is a primordial artist... He is primitive like Henry Moore, or Wotruba. That is to say, his sophistication of form is such that he arrives at primal shapes. And his communication is such that he requires the most elemental statements in content and form: he communicates elemental matter through primal form. Yet in this very simplicity he achieves a sophistication that comes only from struggle with thought and its distillation into form. It is precisely in this regard that he resembles Moore." [1]

Swinton's comparison of Tiktak with Henry Moore is not a superficial observation that both sculptors created human figures that incorporated hollow spaces – intriguing as that is in itself. The comparison is important because it reveals that both artists were genius image-makers who could envision human figures as assemblages of primal forms and open spaces.

As is typical of Tiktak's classic figures and maternal subjects, *Mother and Child* explores the interplay between solid rock and hollow spaces, with each being equally essential to the final composition. Absent the figures' heads these rounded forms might be perceived as almost wholly abstract, but seen together, they become the attributes of a woman and her child: arms, legs, torso, bulging backside. Tiktak's pared-down aesthetic presents the two figures as a single entity; the face of an apple-cheeked child emerges from the great stone mass of the mother's amaut; the maternal-child bond is made literal.

Tiktak's carving style started out as crisp and coolly elegant in the early 1960s, but already before the end of the decade the artist was carving in a more brutal style. An old work injury plagued him and he began relying more on power tools by 1968. Tiktak made up for the lack of finesse in later works by imbuing them with greater emotional and psychological intensity. Tiktak's figures became increasingly rugged, raw even, but they retained their sophistication and their essential humanism. *Mother and Child* may be a study in hardship and suffering and pain, but it is also a poignant study in stoicism and determination and love.

1. George Swinton, "Artists from the Keewatin" in *Canadian Art* (April 1966: 32-34), p. 34.

References: For numerous earlier examples of mothers and children see George Swinton, *Tiktak: Sculptor from Rankin Inlet, N.W.T.* (Gallery One-One-One, Univ. of Manitoba, 1970). See also George Swinton's classic *Sculpture of the Inuit* (McClelland & Stewart, 1972/92), fig. 658. For other stylistically similar works see First Arts, May 2019, Lot 44, and May 2013, Lot 27.



91 LUKE IKSIKTAARYUK (1909-1977) QAMANI'TUAQ (BAKER LAKE), *Standing Figure*, c. 1973-75, antler, fur, and metal pins, 15 x 8.75 x 7.5 in (38.1 x 22.2 x 19.1 cm), unsigned.

Estimate: \$7,000/10,000

Provenance: Private Collection, Toronto.

As Norman Zepp perceptively suggests in his description of an Iksiktaaryuk drum dance scene: "...The success of these configurations is ultimately determined by the strength and beauty of the individual figures, many of which can stand on their own right." [1] The single standing figures that Iksiktaaryuk did carve, especially the large ones, are in fact marked by their strength and beauty; the finest ones have a commanding presence and an aura of solemn authority. Some of these figures are easily identifiable as shamans; several are depicted flying and some wear amulet belts or even sport tusks.

Standing Figure looks like a straightforward depiction of a "regular" person until we notice the tiny tuft of fur attached to one of the tines of the antler base. While this does not prove that the figure is a shaman it clearly suggests the presence of the supernatural. Perhaps the tuft is the spirit of a bird, or of a small mammal such as a *siksik* (ground squirrel) or *avinningaq* (lemming). *Standing Figure* is one of the largest examples we have seen, and absolutely among the very finest. Iksiktaaryuk's minimalist aesthetic (we might call it his "ascetic aesthetic") shines forth in all its glory. This image of a solitary man is not only pristinely elegant; it is also ecstatic and elegiac. And it is transcendent, universal; we can imagine the man standing in the Negev or the Kalahari or the Arctic tundra. Glorious.

1. Norman Zepp, "Introduction" in *Pure Vision* (1986), p. 50.

References: For similarly large and elegant examples see Darlene Coward Wight, *The Faye and Bert Settler Collection* (Winnipeg Art Gallery, 2004) p. 62; Art Gallery of Ontario, *The People Within* (Toronto: AGO, 1976) cat. 86; and Marion Scott Gallery, *Inspiration: Four Decades of Sculpture by Canadian Inuit* (Vancouver, 1995), cat. 56. See also Waddington's Auctions, Nov. 2008, Lot 99. For a *Bird Shaman* in the Peter Millard Collection at the WAG, see Ingo Hessel, *Inuit Art: An Introduction* (Douglas & McIntyre, 1998) fig. 85. See also the section devoted to Luke Iksiktaaryuk in Norman Zepp, *Pure Vision: The Keewatin Spirit* (Regina: Norman Mackenzie Art Gallery, 1986), pp. 130-139.





92 PUDLO PUDLAT (1916-1992) m., **PRINTMAKER: EEGYVUDLUK POOTOOGOOK** (1931-1999) m., KINNGAIT (CAPE DORSET), *Man Carrying Reluctant Wife*, 1961 #16, stencil, 13/50, 25 x 19 in (63.5 x 48.3 cm).

Estimate: \$6,000/9,000

Provenance: Private Collection, Australia.

This stunning and perhaps most well known print by Pudlo is a rather atypical narrative work by the artist. *Man Carrying Reluctant Wife* references the traditional Inuit marriage custom wherein a groom would come to his new wife's camp and 'steal' her away. Pudlo, with great humour and spirit, depicts the dramatic moment when the man hoists his new bride who, with flailing limbs and a deep frown, portrays what Jean Blodgett referred to as "the ideal and modest bride [who] pretended great reluctance to leave her family and her home for her new husband" [1].

Pudlo's fellow artist Pitseolak Ashoona related this personal story to oral historian Dorothy Eber:

When Ashoona [my future husband] came to the camp I didn't know why he came. I didn't know he came for me. I thought he'd just come for a visit – until he started to take me to the sled. I got scared. I was crying and Ashoona was pushing and sometimes picking me up to try to put me on the komatik ['sleigh']. Anyone trying to get married would often have to carry the girl! [2]

1. Jean Blodgett, *Eskimo Narrative* (WAG, 1979), p. 31.

2. Dorothy Eber, "Eskimo Tales" in *Natural History*, LXXXVI (October 1985), p. 128.

References: This image is widely illustrated including in: National Museum of Man, *The Inuit Print* (Ottawa: 1977), cat. 19; Leslie Boyd Ryan, *Cape Dorset Prints: A Retrospective* (San Francisco: Pomegranate, 2007), p. 205; James Houston, *Eskimo Prints* (Toronto: Longman, 1971) p. 72; Ernst Roch ed., *Arts of the Eskimo: Prints* (Montreal/Toronto: Signum/Oxford, 1974) p. 57; and Marie Routledge & Marion Jackson, *Pudlo: Thirty Years of Drawing*, (Ottawa: National Gallery of Canada, 1990), fig. 5.



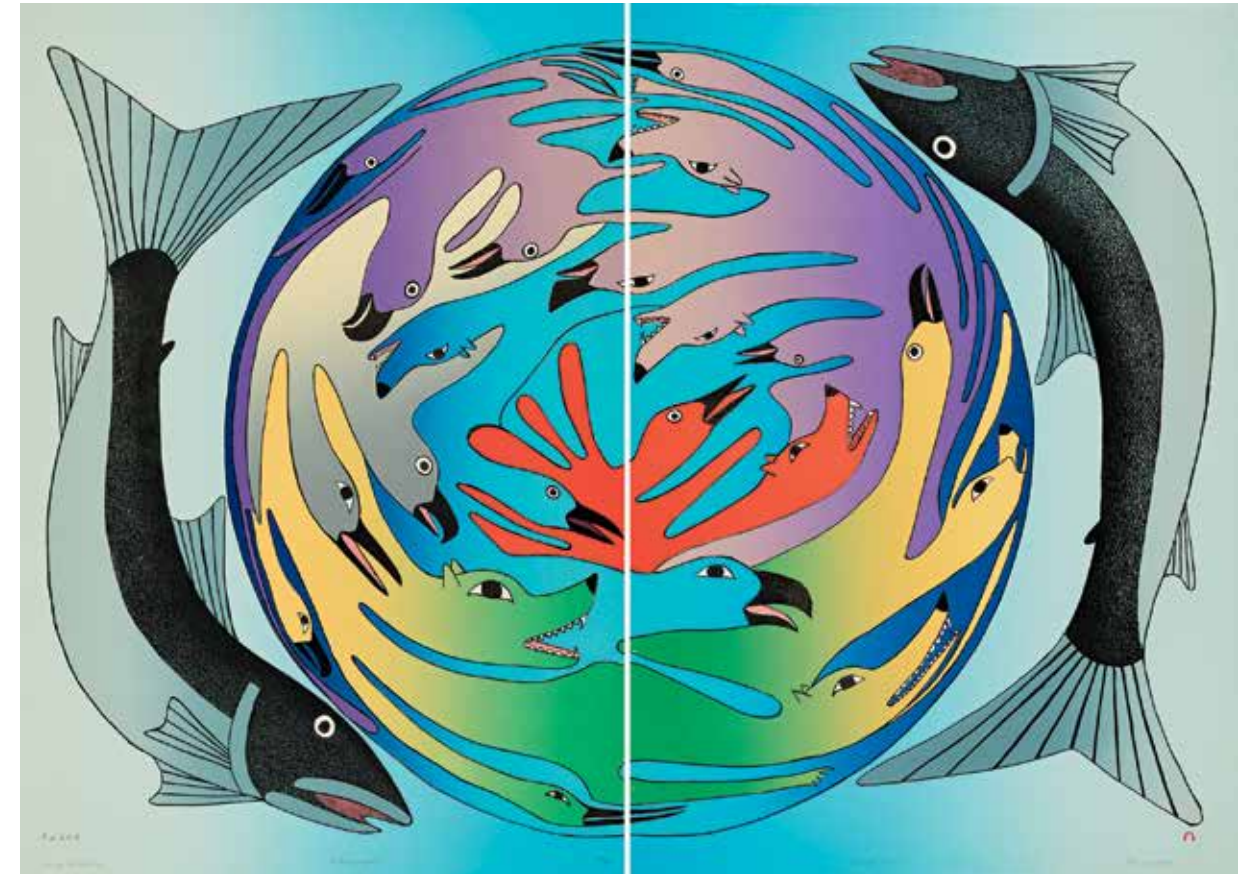
93 KIAKSHUK (1886-1966) m., **PRINTMAKERS: JOANASSIE SALAMONIE** (1938-1998) m., **TIMOTHY OTTOCHIE** (1904-1982), or **IYOLA KINGWATSIK** (1933-2000) m., KINNGAIT (CAPE DORSET), *Singing Women Sew Kayak*, 1960 #29, stonecut (linocut?), 41/50, 25 x 13 in (63.5 x 33 cm).

Estimate: \$2,500/3,500

Provenance: Private Collection, Australia.

Kiakshuk was one of the stars of the second annual Cape Dorset collection of 1960, with nine stonecut and stencil prints offered. Interestingly, of the nineteen earliest prints derived from Kiakshuk's beautifully precise graphite drawings (1960 and 1962), few are rendered with the careful attention to detail as this lovely print. Kiakshuk's drawn lines and shading in graphite pencil would have had a lighter touch (see reference), nevertheless the clarity and delicacy of his vision shines through. Strangely, the details of its actually making are imprecise; it is not certain if the carved matrix was a stonecut or linocut, and the division of labour among the printmakers remains unclear.

Reference: For examples of original graphite drawings by Kiakshuk see Marion Jackson and Judith Nasby, *Contemporary Inuit Drawings* (Guelph: Macdonald Stewart Art Centre, 1987), cats. 16-17.



94 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., **PRINTMAKER: PITSEOLAK NIVIAQSI, R.C.A.** (1947-2015) m., KINNGAIT (CAPE DORSET), *Song of Spring*, Spring 2006 #1, lithograph diptych, 4/50; overall: 33.25 x 46 in (84.5 x 116.8 cm), each sheet: 33.25 x 23 in (84.5 x 58.4 cm).

Estimate: \$5,000/8,000

Provenance: Private Collection, Australia.

This ambitious and stunning work brings to mind two other important lithograph diptychs by Kenojuak: *Nunavut (Our Land)* of 1992, a special commission (in an edition of 3) made to commemorate the signing of the Tungavik Federation of Nunavut Settlement Agreement in Iqaluit in 1993; and *Silavut, Nunavut (Our Environment, Our Land)*, a special release from Spring 1999 celebrating the birth of the new Territory of Nunavut. All three diptychs were brilliantly executed by the master printmaker Pitseolak Niviaqsi.

Interestingly, all three prints use circular imagery that symbolize the earth itself, the seasons, and the universal themes of regeneration and the cycle of life. *Song of Spring* omits the more literal terrestrial and celestial iconography seen in the earlier two works, concentrating on the animals themselves. The most extraordinary aspect of the image is Kenojuak's transformation of the circular into the spherical. The birds and wolves do not flow in a circular pattern; rather their shapes morph to cover the surface of an orb, even as they flow one into the other. The effect is positively hallucinatory.

John Westren beautifully describes the intensity of Kenojuak's imagination at this point in her life: "The mid-1990s through 2005 would see a revitalized Kenojuak Ashevak. This period was one of the most fertile, ambitious, and prolific of her career. I don't know what influences in Kenojuak's life might have encouraged this fecundity so late in her life, but I suspect that the rejuvenated printmaking program itself played no small part...The results of seeing her work writ large and in glorious Technicolor must have had an invigorating effect on her creative process...[S]he would move into works of movement and tremendous kinetic energy and on into dynamic large-scale prints that are more like paintings." [1]

1. John A. Westren, "Toward the Millennium" in Leslie Boyd Ryan, *Cape Dorset Prints: A Retrospective* (San Francisco: Pomegranate, 2007), p. 261.

References: This diptych is reproduced in Leslie Boyd Ryan, *Cape Dorset Prints: A Retrospective* (San Francisco: Pomegranate, 2007), p. 286. The 1999 diptych *Silavut, Nunavut* is also reproduced, p. 232. Kenojuak's special commission *Nunavut (Our Land)* of 1992 is reproduced in Odette Leroux et al ed., *Inuit Women Artists: Voices from Cape Dorset* (Douglas & McIntyre/Canadian Museum of Civilization, 1994), p. 111.

95 JOSIAH NUILAALIK (1928-2005), QAMANI'TUAQ (BAKER LAKE), *Transforming Shaman with Spirit Bird*, 2001, stone, antler, and black colouring, 7.5 x 7.5 x 3.5 in (19.1 x 19.1 x 8.9 cm), signed in syllabics. Estimate: \$5,000/8,000

Provenance: Feheley Fine Arts, Toronto; Acquired from the above by the present Private Collection, USA, 2006.

In the last twenty years of his life Josiah Nuilaalik, one of Jessie Oonark's many talented children, created an important body of work that explored transformation and the spirit world. He freely admitted to having no real knowledge of the subject – *I have never seen transformation with my eyes, but I carve what I imagine it would look like* [1] – but was happy to create images purely from his own imagination.

Nuilaalik's gift was the ability to seamlessly combine animals of often vastly different sizes and forms into fantasy creatures that looked strangely believable. As gallerist Robert Kardosh has written: "...what makes his work so interesting is the expressiveness – and in many cases the sheer inventiveness – of his sculptural forms, which can be appreciated for their own sake independent of their narrative content... Many of Nuilaalik's sculptures feel as though they have been literally stretched or pulled into shape rather than just simply carved out of the stone..." [2]

Here the shaman has taken on a hybrid bird-fish (or whale) form. The attendant spirit bird may be entering his body as part of the transformation, but sometimes birds are depicted simply as messengers. The bird and shaman might be taking wing together on a spirit flight; that would explain the ecstatic expression on the face of the shaman.

1. From a 2004 artist interview in Ingo Hessel, *Arctic Spirit*, p. 77.

2. Robert Kardosh, "Introduction" in Marion Scott Gallery (1999), p. 6.

References: Marion Scott Gallery, *Two Great Image Makers from Baker Lake* (Vancouver: 1999) illustrates 36 works by the artist. See also Ingo Hessel, *Arctic Spirit*, (Douglas & McIntyre/Heard Museum, 2006) cats. 30, 66. For other important works by Nuilaalik see Walker's Auctions, Nov. 2012, Lot 80; May 2013, Lot 14; Nov. 2013, Lot 114; May 2014, Lot 42; Nov. 2014, Lot 15.



96 MARY YUUSIPIK SINGAQTI (1936-2017) QAMANI'TUAQ (BAKER LAKE), *Standing Bird*, c. early 1980s, stone, 8.75 x 4.75 x 4.5 in (22.2 x 12.1 x 11.4 cm), unsigned

Estimate: \$1,800/2,800

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

Mary Yuusipik was one of Oonark's eight surviving and artistically talented children. Best known for her beautiful wall hangings, she actually began her artistic career as a carver in 1964, and produced a small body of detailed and sensitive drawings as well. [1]

Birds are found in many of Yuusipik's wall hangings and drawings, either as primary or secondary subjects, but carved depictions are not common. Yuusipik rarely represented supernatural themes in any medium, but interestingly, both this *Standing Bird* and a smaller *Bird Spirit with Faces* from the early 1970s [2] combine bird and human elements, albeit in different ways. With *Standing Bird* the effect is rather subtle, achieved through the figure's human-like legs and overall posture. The figure's ever-so-slight air of pomposity is quite amusing; we feel as if we are about to hear a lecture or long-winded speech!

1. A catalogued exhibition of Yuusipik's art – comprising primarily drawings but also some sculptures and wall hangings – was organized by Darlene Coward Wight at the Winnipeg Art Gallery in 2018.

2. See Walker's Auctions, May 2013, Lot 1.

References: Darlene Coward Wight, *Mary Yuusipik Singaqtí: Back River Memories* (Winnipeg Art Gallery, 2018). This catalogue illustrates five of Yuusipik's sculptures.



97 DOMINIC KINGILIK (1939-1990), QAMANI'TUAQ (BAKER LAKE), *Walking Woman*, 1964, stone, 10.5 x 6 x 6 in (26.7 x 15.2 x 15.2 cm), signed, "Pᑦᑕ".

Estimate: \$3,500/5,000

Provenance: Ex Collection of H.L. Shelton, Vancouver; Private Collection, British Columbia.

Published: George Swinton, *Eskimo Sculpture/Sculpture Esquimaude* (Toronto: McClelland & Stewart, 1965) p. 146. Also illustrated in George Swinton, *Sculpture of the Inuit* (Toronto: M&S, 1972/92) fig. 713.

Dominic Kingilik was one of the most famous and well-respected Baker Lake carvers of the 1960s; he was represented with an astonishing fifteen works in the landmark *Eskimo Carvers of the Keewatin N.W.T.* exhibition sponsored by the Winnipeg Art Gallery in 1964. *Walking Woman* is arguably his finest sculpture, not only remarkably beautiful but also years ahead of its time. Whereas most early works by other Baker Lake sculptors of the formative period 1963-65 look like experiments with really good potential, *Walking Woman* clearly foreshadows what would become the classic Baker Lake style of the early to mid 1970s. It has every quality that defines great Baker Lake figurative sculpture in spades: beautifully modulated bulky volumes and curves finished to a semi-gloss sheen; fine sculptural rendering of clothing and a realistic sense of the anatomy underlying it; a lovely sense of lightness and movement; and a sensitively portrayed drop dead gorgeous woman's face. *Walking Woman* is a prototypical Baker Lake masterpiece.

References: For two similar subjects by the artist from the same period see Winnipeg Art Gallery, *Eskimo Carvers of the Keewatin N.W.T.* (WAG, 1964), cat. 60, 63 (pp. 34-35). See also Toronto-Dominion Bank, *The Eskimo Art Collection of the Toronto-Dominion Bank* (Toronto, 1967) cat. 23.



98 WILLIAM ANAUTALIK (1931-1987), QAMANI' TUAQ (BAKER LAKE), *Muskox*, early 1985, stone and antler, 3.25 x 7.5 x 2.5 in (8.3 x 19.1 x 6.3 cm), signed: "ᐱᐱᑕᑕ".

Estimate: \$1,200/1,800

Provenance: Acquired from the artist by a Private Collection, Ottawa.

William Anautalik was not a prolific sculptor, and carved human figures almost exclusively; we are not aware of another depiction of a muskox by this artist. Although the first published example of his work seems to be in 1974, he likely began carving in the early to mid 1960s. The style of this fine muskox certainly harkens back to Baker Lake depictions of the animal from the mid 1960s; the sculpture has a similar look and sensibility of examples by George Tatanniq and others. We love the way the artist attenuates the animal's form rather than emphasizing its bulk.

Reference: For examples of human subjects by the artist see expandinginuit.com (American private collection website).

Nalenik began carving at the age of fifteen, in the mid 1950s, probably producing mostly small ivories for the first few years. However, by the late 1960s he was carving larger stone sculptures, mostly depictions of bears and other wildlife. Nalenik and his family lived in camps out on the land until the late seventies; only then did he move into Kimmirut permanently. In keeping with his lifestyle, his attitude to carving was decidedly old school as well: "The shape of the stone helps me to decide what will emerge. I use simple, home-made hand tools to make simple images, and therefore I see myself as an old-fashioned carver." [1]

"For such a tiny little man his works were massive, even his smaller pieces had this incredible power, this large feeling to it. He was shy, sweet and very, very gentle." [2] Nalenik is now best remembered for his monumental depictions of bears that he began carving in the late 1980s. These works are truly distinctive for their textural effects, with matte torsos and limbs contrasting strongly with highly polished heads and paws – a clever invention that makes Nalenik's bears stand out from the crowd. While Nalenik's choice of the "dancing bear" theme might have been a nod to the renowned Cape Dorset sculptor Pauta Saila, his style is markedly different. If we were to draw stylistic comparisons, Pauta's colleague Aqjangajuk Shaa might be a closer fit. In this dynamic sculpture Nalenik's radical distortion of the bear's body brings to mind some of Aqjangajuk's more contorted creations. *Dancing Bear* is perhaps Nalenik's magnum opus. The bear is massive yet the head and limbs form sinuous, sexy curves that flow into one another almost seamlessly. The torso is actually quite small by comparison; barely thicker than the neck and limbs, it acts more as a connecting point. Nalenik has paid attention to smaller details as well: notice how the creased snout and angry eyebrows accentuate the ferocity of the bear's roar. Sensational.

1. The artist quoted in Kyra Vladkov Fisher, *Guide to Kimmirut Artists: 2005-2006* (Municipality of Kimmirut, 2005), p. 112.

2. Iqaluit art dealer Thomas Webster, quoted in *Nunatsiaq News*, 17 May, 2003 (online).

References: For three equally large but differently posed examples of bears by the artist see Amway Environmental Foundation, *Masters of the Arctic: Art in the Service of the Earth* (1990), cover and pp. 66-67. The international touring exhibition was inaugurated at the United Nations General Assembly Gallery in NYC. See also George Swinton, *Sculpture of the Inuit* (Toronto: McClelland & Stewart, 1992), fig. 893. For an interesting *Seated Bear* by the artist from the early 1970s see Walker's Auctions, May 2013, Lot 93.



99 **NALENIK TEMELA** (1939-2003) KIMMIRUT (LAKE HARBOUR) m., *Dancing Bear*, 1989, stone, 24 x 22 x 10 in (61 x 55.9 x 25.4 cm), signed and dated: ᓇᓕᓂ / ᓂᓯᓕ / 89".

Estimate: \$20,000/30,000

Provenance: Private Collection, Toronto



100 SAMSON NASTAPOKA (1931-) INUKJUAK (PORT HARRISON), *Mother and Child, Cutting Up a Fish*, c. 1960, stone, 11.5 x 8 x 11 in (29.2 x 20.3 x 27.9 cm), signed with artist's disc number "E9 1712" and "ᓂᓴᓂ".

Estimate: \$4,000/6,000

Provenance: A Montreal Collection.

Samson Nastapoka was born at Abraham Nastapoka's camp near Inukjuak. The natural son of Allakariallak, the man who had portrayed Nanook in the famous 1922 silent docudrama *Nanook of the North*, he was adopted by Nastapoka. Samson Nastapoka was a relatively prolific carver, although he spent a good bit of time hunting and also worked in construction.

Mother and Child, Cutting Up a Fish is the most beautiful and impressive work we have seen by this artist. Typical for sculpture from this period in Inukjuak art, this large composition is compact in overall appearance but well formed and full of well-executed and charming realistic detail. We are especially drawn to the faces of the mother and child. The broad, beatific face of the mother is dominated by her large staring eyes, reminding us of the contemporaneous work of Samson's adoptive parents Abraham and Sarah Nastapoka (see Lot 102), but also of fellow Inukjuak sculptor Abraham P.O.V., known for the haunting quality of his subjects' faces. In contrast, the child is shown with a tiny head and face, munching on a morsel of fish. Beautiful.



101 DAVIDIALUK ALASUA AMITTU (1910-1976) PUVIRNITUK (POVUNGNITUK), *Head of Katjutajuk*, c. 1960-61, stone, 3.25 x 4.5 x 6 in (8.3 x 11.4 x 15.2 cm), signed "DEVIDEA" and inscribed by the artist "SCP" [1]

Estimate: \$1,000/1,500

Provenance: Private Collection, Toronto

Katjutajuk was a mischievous and even malevolent female spirit creature that haunted empty igloos and sometimes devoured unlucky trespassers. Fantastical in aspect, she lacked a torso and limbs and is usually described as having only a large head and feet, with breasts sprouting on her cheeks. *Katjutajuk* is quite similar in appearance to, and sometimes confused with, another creature called *Tunnituarruk*, who is depicted as tattooed and with a vulva on her chin. It is also possible that Davidialuk took artistic license with his many depictions of these spirits, mixing and matching their features.

This astonishing depiction has a decidedly distorted visage and is also rather more masculine looking than the artist's typical versions. The artist actually did portray a male version in a surprisingly charming drawing of a *Katjutajuk* family from the early 1970s. [2] Davidialuk's trademark scratchy incised details are particularly bold and expressive in this compelling image of a *Katjutajuk* creature.

1. The Société Coopérative de Povungnituk was formed by local sculptors in 1960, replacing the older Povungnituk Sculptor's Society which had been formed in 1958. Members including Davidialuk sometimes inscribed the initials "S.C.P." to their carvings in the early years of the co-op.

2. See Marion Jackson and Judith Nasby, *Contemporary Inuit Drawings* (Guelph: Macdonald Stewart Art Centre, 1987), cat. 80.

References: Most of Davidialuk's depictions of *Katjutajuk* are rather "prettier" than this grotesque example. See George Swinton, *Sculpture of the Inuit* (M&S, 1972/92), figs. 129 and 370. For a more rustic but still quite beautiful example see Darlene Coward Wight, *The First Passionate Collector* (Winnipeg Art Gallery, 1990), cat. 65.



102 SARAH MEEKO NASTAPOKA (1925-d) INUKJUAK (PORT HARRISON), *Kneeling Woman Mending A Kamik*, c. early 1960s, stone, 12.5 x 7.25 x 9.5 in (31.8 x 18.4 x 24.1 cm), inscribed with disc number, "E9 1519"; signed, "ᓂᓴᓂ".

Estimate \$6,000/9,000

Provenance: Private Collection, Vancouver.

Sarah Meeko Nastapoka was the younger of Abraham Nastapoka's two wives. Both Nastapoka and Meeko began carving in 1950 and usually worked together; she continued carving even after her husband retired in 1974 due to ill health, working in a private carving studio. Interestingly, Meeko was one of only a few women in Inukjuak to become a professional sculptor; she is the only female sculptor featured in Darlene Wight's *Early Masters* exhibition and catalogue.

By the early 1960s Sarah Meeko, like her male peers, had developed her mature carving style. As with other masterpieces including her iconic *Mother and Child* (see first reference), *Kneeling Woman Mending A Kamik* beautifully conveys serenity, wellbeing, and solidity. The woman has stopped working for a moment to fully engage the viewer; it's a strikingly confident gaze. The sculpture has many lovely details, the most distinctive being that the woman's hair is braided on the right side only, before wrapping around to form a beautiful bun. It's a fitting hairstyle for an independent-minded woman.

References: For a quite similar work by the artist see Loveland Museum Gallery, *Survival: Inuit Art* (Loveland, CO, 2004), p. 15; also illustrated in Walker's Auctions, May 2016, Lot 5. Two superb early mother and child sculptures by the artist (c. 1950 and c. 1953) are illustrated in Darlene Coward Wight, *Early Masters: Inuit Sculpture 1949-1955* (WAG, 2006), pp. 77-78.

103 KIAKSHUK (1886-1966) m., **PRINTMAKER: UNIDENTIFIED**, KINNGAIT (CAPE DORSET), *Eskimos Rolling Imperial Drums at Shiptime / Work at Ship-time**, 1959 (special commission), stonecut and stencil, #2 of probably three proofs, 12.625 x 19.875 in (32 x 50.5 cm). (*Title given in Imperial Oil Bulletin)

Estimate: \$2,500/3,500

Provenance: Ex Collection of Gerard Moses; bequest to Ms. Barbara Mercer, Toronto; Estate of the above.

Published: *Imperial Oil Review*, October 1960 (Vol. 44, No. 5), pp. 18-19.

With great economy of means Kiakshuk creates a fascinating and unusual scene of men rolling oil drums into the community for storage – drums just unloaded from a supply ship that visited just once a year. Kiakshuk's pictorial style is oddly reminiscent of the scenes of everyday life inscribed onto walrus tusks in the Historic Period. Kiakshuk is justly famous for his lively compositions of traditional hunting and camp life, but it is a treat to see one of his compositions depicting the modern realities of mid-20th century village life.

Photojournalist Rosemary Gilliat, in her journal entry from September 1960, in its admittedly dated language and attitude, describes what may have been the inspiration for the scene:

"A few days ago I was watching them roll oil drums, these are big 45 gallon drums, & they had to be rolled from the beach up to a stone yard behind Jim's [James Houston] house. Mostly there were 2 men to a drum, but sometimes only one. Jim has asked them to use three. As the job would be done more quickly, and there would be less physical risk involved. The Eskimo [sic] men do not realize the danger of a rupture & so they gaily do the heaviest job without thinking, white men know they may get incapacitated & so they take care - & do not exert themselves to the full. The Captain of the Waldingham [a British freighter] said that he had never known men handle freight, when unloading ship, as well as Jim's [sic] Eskimos." [1]

1. Library and Archives Canada, Rosemary Gilliat Eaton Fonds, R12438-0-0-E, box 3 file 5, 'Arctic Trip Diary,' no date, after 26 September 1960; There are several photographs in LAC's Gilliat Eaton Fonds, that are, presumably, of the event, see nos. e010835899 ; e010975455; e010835899; e010835900.

Reference: For a graphite drawing by Kiakshuk c. 1960, also teeming with very similar "stick figures" at work, see Spirit Wrestler Gallery, *Graphite and Stone* (Vancouver: 1997) cat. 37.



104 IYOLA KINGWATSIK (1933-2000) m., KINNGAIT (CAPE DORSET), *Curlew Over Nest**, 1960, sealskin stencil, experimental proof print, 10.5 x 8.5 in (26.7 x 21.6 cm). (*Misspelled "Cerlew")

Estimate: \$2,000/3,000

Provenance: Ex Collection of Gerald Moses; bequest to Ms. Barbara Mercer, Toronto; Estate of the above.

In the beginning, we printmakers and James Houston experimented continuously. I believe that is why we are now so successful in our work. When we were trained to be printers, we were willing and very interested. [1]

Hidden for decades and unknown to even the Inuit print documenter Sandra Barz, *Curlew Over Nest* is to our knowledge making its first ever appearance in the market. An important discovery by one of the founding printmakers in Kinngait, it's a pity that this "experiment" did not find its way into an annual print collection; the image certainly would have held its own beautifully. The delicately stencilled bird floats gracefully downward toward its nest of three olive green eggs.

1. From Lukta Qiatsuk's "Foreword" in *Dorset 75*, the 1975 annual print collection catalogue, p. 8.

References: See *Circle of Birds* (1966 #52) by the artist. That print has a strikingly similar treatment of the feet and elongated beak, and a comparable balletic feel to the birds.



105 KANANGINAK POOTOOGOOK, R.C.A. (1935-2010) m., **PRINTMAKER: LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *The Dance (The Fiddle Player)*, c. 1960-61 (commissioned print, possibly for Imperial Oil), stonecut, 6/50, 23.5 x 30 in (59.7 x 76.2 cm).

Estimate: \$900/1,200

Provenance: Private Collection, Australia.

This rare unpublished print by Kananginak is a fascinating glimpse into a part of the artist's imagination that is seldom seen. *The Dance* does resemble one other early print by Kananginak: *Seal Skin Boat*, an engraving from 1963 (#68), which portrays two bird-people sailing a single-masted skin umiaq. In *The Dance*, two transformed animal-humans play a fiddle and pipe in accompaniment to a dancing spirit creature.

Interestingly, this charming print brings to mind two other Inuit prints considerably separated by both time and space. The spirit creature resembles those of the Kangihsualujjuak (George River) artist Tivi Etok's *The Torngats that come knocking in the night* from 1974, while the imagery itself reminds us of *Shaman's Costume* of 1984 by Lipa Pitsiulak of Pangnirtung.

References: Please visit our listing for this lot on the First Arts website.

106 SAKIASSIE RAGEE (1924-2003) m., **PRINTMAKER: EEGYVUDLUK POOTOOGOOK** (1931-1999) m., KINNGAIT (CAPE DORSET), *Spirits at Play*, 1961 #38, stencil, 16/50, 33.25 x 12.25 in (84.5 x 31.1 cm)

Estimate: \$2,000/2,500

Provenance: Private Collection, Australia.

The old way of drawing was very different. There was a lot of imagination then. Now, actual creatures and other things are drawn. I drew lots of subjects from traditional life. I also drew lots of things that are imaginary because I didn't know what to draw. [1]

James Houston's odd drawing inspired by Northwest Coast totem poles in his 1951 instructional booklet *Sanajasak: Eskimo Handicrafts* (p. 11) spawned a brief flurry of totem-style carvings in the early 1950s. Interestingly, this charming image was possibly inspired by real totem poles! In the commentary for a drawing in the *Strange Scenes catalogue*, Sakiassie says, "Maybe when I was in the South [for TB treatment] I saw totem poles somewhere outside. I remember a feeling of awe when I first saw a totem pole. I couldn't imagine someone making something like that." [2]

1. The artist quoted in Jean Blodgett and Susan Gustavison, *Strange Scenes: Early Cape Dorset Drawings* (Kleinburg: McMichael Canadian Art Collection, 1993), p. 98.

2. From an artist commentary in *ibid.* p. 101.

107 PITSEOLAK ASHOONA, R.C.A., O.C., (1904-1983) f., **PRINTMAKER: IYOLA KINGWATSIK** (1933-2000) m., KINNGAIT (CAPE DORSET), *Night Demons of Sky And Earth*, 1961 #54, stonecut, 19/50, 24.25 x 36.75 in (61.6 x 93.3 cm).

Estimate: \$1,200/1,800

Provenance: Private Collection, Australia.

After seeing the graphics created by her cousin Kiakshuk, Pitseolak was intrigued by the prospect of making a better income. Best known for the lively drawings that depict her memories of everyday life as it was, Pitseolak also drew "little monsters" as she called them:

I bought some paper myself and I think I made four small drawings. I think I drew little monsters. I meant the drawings to be animals but they turned out to be funny-looking because I had never done drawings before... Jim Houston told me to draw the old ways, and I've been drawing the old ways and the monsters ever since. [1]

Night Demons of Sky And Earth is an early and extraordinary example of her "little monsters." Beginning with the two-headed creature at the bottom, fantastical figures and forms unfurl upwards and outwards, create a lovely inverted pyramid-shaped composition. Printed by Iyola in monochrome black, the print is one of the loveliest examples of early 1960s spirit imagery and makes an interesting comparison to similar prints by Kenojuak.

1. Pitseolak in Dorothy Eber ed., *Pitseolak: Pictures out of my life* (Montreal/Toronto: Design Collaborative Books/Oxford University Press, 1971) unpaginated. This print, along with another of her "little monster" images, *Perils of the Sea Traveller* of 1960, is illustrated in this book.

References: Please visit our listing for this lot on the First Arts website.





108 PAULOOSIE KAKEE (1933-) PANGNIQTUUQ (PANGNIRTUNG), *Portrait Bust of a Young Man*, 1968, whale bone, 16 x 6.5 x 8.75 in (40.6 x 16.5 x 22.2 cm), unsigned.
 Estimate: \$1,000/1,500
 Provenance: Collection of Mr. Paul Duval, Toronto. Mr. Duval (1922-2018) was a respected art critic, broadcaster, and author of more than thirty books on Canadian art.
 Published: George Swinton, *Sculpture of Inuit*, (Toronto: McClelland & Stewart, 1972/92), fig. 553 (labelled as being by an "Unidentified Artist, Pangnirtung").
 Like the two portrait heads formerly in the Robertson Collection (see reference), *Portrait Bust of a Young Man* is a superb sculpture that confounds the "Inuit" label. We wonder if the artist modelled these portraits on photos he might have found in a book or magazine; alternatively he may have used *Qallunaat* residents of Pangnirtung as subjects. It took extraordinary sensitivity and workmanship to exercise so much control over the material since whale bone, with its porosity, brittleness, and natural flaws can be quite difficult to carve. We are moved, and impressed.
 Reference: For two contemporaneous and similarly styled works (male and female) by the artist see Jean Blodgett, *Selections from the John and Mary Robertson Collection of Inuit Sculpture* (Kingston: Agnes Etherington Art Centre, Queen's University, 1986), cats. 48, 49; also illustrated in Walker's Auctions, Nov. 2011, Lot 34. Interestingly it is the portrait of a woman that most closely resembles our example.

109 OOTOOVA KOONARK (1930-) f., MITTIMATALIK (POND INLET), *Standing Mother with Child in Her Amaut*, early 1960s, stone, 8 x 4 x 2.5 in (20.3 x 10.2 x 6.3 cm), inscribed with artist's disc number, "E5 814" and signed indistinctly in Roman.
 Estimate: \$1,800/2,800
 Provenance: Galerie Elca London, Montreal; Acquired from the above by a Private Collection, Toronto.
 Virtually nothing is known about this artist, which is not unusual in the case of older, traditional carvers from Pond Inlet and other northern Baffin communities. It's a shame that there was never a concerted effort to document these artists, because some of our favourite works come from this area of the Arctic. We love the "old time" feel of many of these stone carvings; they are unassuming but heartfelt and often truly lovely. Carved mostly in the 1960s and early 1970s, they have the sensibility, if not necessarily the look, of 1950s works from other communities. Ootoova's depiction of a mother and child is especially appealing.
 References: For other examples of contemporaneous figurative sculpture from this area see Walker's Auctions, May 2012, Lots 275-279; Nov. 2012, Lot 125; and May 2016, Lot 270.



110 ABRAHAM ETUNGAT, R.C.A. (1911-1999) KINNGAIT (CAPE DORSET), *Alighting Bird*, c. 1965,, stone, 5.75 x 6.25 x 1.5 in (14.6 x 15.9 x 3.8 cm), signed "ΔDU".
 Estimate: \$2,500/3,500
 Provenance: Collection of Terry Ryan*, purchased from the artist; Acquired from the above by a Private Collection, Toronto; Feheley Fine Arts, Toronto; Acquired from the above by a Private Collection, Toronto. *Terry Ryan was arts advisor and general manager of the West Baffin Eskimo Co-op in Kinngait for four decades; a good friend of Etungat's, he personally purchased a number of his carvings over the years.
 Best known for his elegant birds with thin, upstretched wings commonly known as "Birds of Spring," Etungat actually carved a wide variety of subjects. A consummate craftsman and lover of materials, he strove to bring out not only the most beautiful sculptural forms possible but also best qualities in each piece of stone he worked, be it colour or translucency or texture. Etungat's graceful *Alighting Bird* is typical of his style in another way as well: Etungat's birds especially are notable for their sense of "display," and look particularly pleasing in silhouette or profile. Many remind us of the beautiful bird forms of Kenojuak's drawings and prints.
 Reference: For a similarly posed bird by Etungat see the solo exhibition catalogue *Abraham Etungat: Sculpture* (Toronto: Images Art Gallery, 1983), unpaginated.

111 HENRY EVALUARDJUK (1923-2007), IQALUIT (FROBISHER BAY), *Dancing Bear*, mid 1970s, stone, 9.75 x 4.5 x 2.5 in (24.8 x 11.4 x 6.3 cm), signed: "HENRY ΔΔΔΔ".
 Estimate: \$3,500/5,000
 Provenance: Private Collection, Ottawa.
 Henry Evaluardjuk was born in the Igloolik area and lived a mostly traditional existence there and in the northern Baffin region until 1959, when he was treated for TB at the Hamilton Sanatorium before settling in Frobisher Bay (now Iqaluit). Evaluardjuk began carving perhaps as early as the 1940s – first in ivory then mostly in stone. Evaluardjuk was a highly sensitive man: a singer, writer, and painter as well as a brilliant sculptor. Sadly, he suffered from bouts of depression and a tragic alcohol addiction, and led a tempestuous and sometimes violent life that resulted in several bouts of prison time. Although Evaluardjuk's subject matter was quite varied, he is most famous for his "Henry bears" which sold briskly locally and in the South.
 Like his famous colleague Pauta Saila from Cape Dorset, despite the great number of bears he carved Evaluardjuk managed to imbue each one with vitality, dangerous strength, and personality. *Dancing Bear* is a particularly delightful creation, reminiscent of the artist's anthropomorphic whale bone *Gesturing Bear* of 1974 (Walker's May 2012, Lot 47) but even more daringly posed. Evaluardjuk carved a number of fine standing bears, but this remarkable bear's stance is positively balletic. The portrayal of the animal's physique is exceptionally delicate and nuanced, but it is the pose that amazes; it seems tentative and ever so slightly comical, but all in all it is beautifully balanced and wonderfully graceful. Who knows, perhaps we are looking at the future Fred Astaire of bears.
 References: For exceptional standing bears by Evaluardjuk, in various sizes and materials, see Walker's Auctions, May 2016, Lot 102; Walker's May 2012, Lot 93; Walker's May 2012, Lot 47. For an impressive *Waving Polar Bear Seated on a Rock* see First Arts, May 2019, Lot 22.

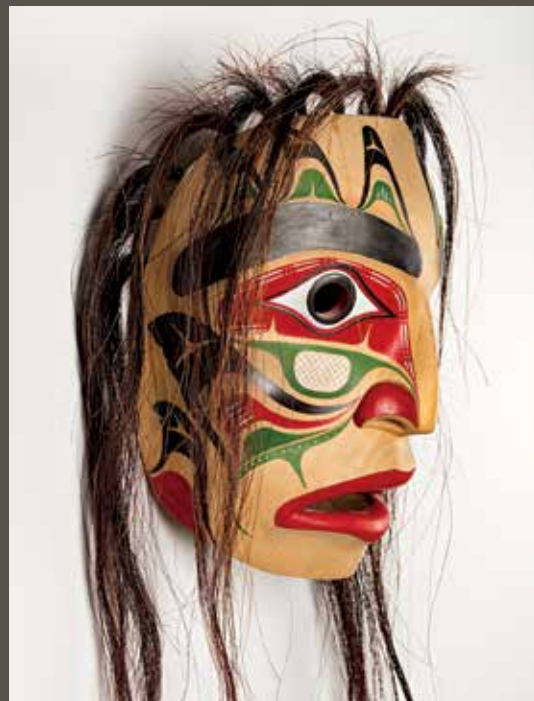




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117 KLATLE-BHI (1966-), SQUAMISH / KWAKWAKA'WAKW, *Dzoonakwa*, 1996, polychrome wood, hair, fabric strap, 13 x 8.75 x 6.5 in (33 x 22.2 x 16.5 cm) excluding hair, inscribed in graphite: "Dzoonakwa / by Klatle-Bhi / March/96".

Estimate: \$4,000/6,000

Provenance: Private Collection, Ottawa.

Dzoonakwa (or Dzunú kwa) is a Kwakwaka'wakw and Nuuchahnulth mythological figure. Known also as the Wild Woman of the Woods, her physical strength and supernatural powers were wide ranging. In some interpretations, she represents a cautionary figure, used to warn children of the dangers inherent in wandering too far into the forest. As Klatle-Bhi has done with this striking mask, Dzunú kwa is often depicted with sleepy-looking eyes and prominent lips: bright red from the blood she drinks, and pursed to suggest her siren cry that can immobilize listeners, allowing for the giantess to snatch errant children.

Interestingly, Canadian artist Emily Carr, through her admittedly colonial gaze, depicted the figure of Dzunú kwa in several of her works. In her book *Klee Wyck* Carr described her encounter with a figure of the ogress in 1912 at the village of Gwa'yasdams as a sublime encounter with "the great wooden image towering above me." Carr went on to write that after this experience "the fierce wooden image often came to me, both in my waking and in my sleeping." [1]

1. Emily Carr, *Klee Wyck* (Toronto/Vancouver: Clarke, Irwin & Company Limited, 1941), pp. 33-34.

118 KLATLE-BHI (1966-), SQUAMISH / KWAKWAKA'WAKW, *Killer Whale Portrait*, 1995, polychrome wood, hair, fabric straps, 10 x 7 3/4 x 5 1/4 in (25.4 x 19.7 x 13.3 cm), inscribed in graphite: "Killer Whale / Portrait / by Klatle-Bhi / Nov/95".

Estimate: \$4,000/6,000

Provenance: Private Collection, Ottawa.

Klatle-Bhi apprenticed with carver Simon Dick for two years, and has worked with Beau Dick, Wayne

Alfred and other artists. He was raised traditionally in a family with Squamish and Kwakwaka'wakw roots and prefers to use his ancestral name Klatle-Bhi (pronounced Cloth-Bay), given to him by his grandmother and meaning "head of a pod of killer whales."

Given Klatle-Bhi's background and name, the Killer Whale clearly holds special significance for him. As a portrait mask, *Killer Whale Portrait* emphasizes the human aspect of the image, and the artist concentrates on two-dimensional motifs, in particular the animal's dorsal fin, which is repeated with a variety of forms on forehead and cheeks in vivid polychrome and with subtle asymmetry.

References: For examples of masks by Klatle-Bhi see Robin K. Wright and Kathryn Bunn-Marcuse, *In the Spirit of the Ancestors: Contemporary Northwest Coast art at the Burke Museum* (Seattle: Burke Museum, 2013), p. 112. Visit the artist's website at: klatle-bhi.com.

119 RICK RIVET (1949-), MÉTIS, *Beothuck Mound - 18*, 1998, acrylic on canvas, 40.75 x 39.75 in (103.5 x 101 cm), signed and dated, "Rivet 98"; titled, signed, and dated, "Beothuck Mound - 18 / Rick Rivet / 1998" (verso, upper left)

Estimate: \$3,000/5,000

Provenance: Gallery Gevik, Toronto; Acquired from the above by a Private Collection, California.

Exhibited: Gallery Gevik, Toronto, Rick Rivet: *Journeys / Mounds*, May 1998 (solo exhibition).

Born in Aklavik and raised there and in Inuvik, Rick Rivet received fine arts degrees from the universities of Alberta and Victoria and now lives and works in B.C. Influenced equally by shamanism and by various Euro-American artists and art movements, he freely blends the different traditions. The artist and writer Portia Prieger writes: "...Rivet's work hovers between abstraction and representation, engaging the languages of both. He blends the traditions of modernist art with those of shamanistic cultures. His synthesis, with its rich visual qualities and underlying thoughtfulness, is deeply evocative at an emotional and intuitive level." [1]

Beothuck Mound - 18 belongs to an ongoing series of paintings inspired by the sad legacy of the Beothuk people of Newfoundland who, faced with increasing hostility and expansion from European settlers, ultimately dwindled into extinction in 1829. Elegiac in mood, *Beothuck Mound - 18* features the distinctive shape of a canoe – a symbol that crops up repeatedly in his art. It is the only recognizable image in the work, unless we interpret the form above it as a mound. The rest is beautifully abstract: rough quadrants with loosening shapes and swirls of hazy yellows and blues. The title "Beothuck Mound" channels our understanding of the picture; the word "mound" refers to the concept of a burial mound, which acknowledges the loss of this ancient culture. Beyond that, the painting can be enjoyed in purely metaphysical and/or formal terms.

1. Portia Prieger, "Homage: Rick Rivet" in *Galleries West* (Spring 2008:64-67), p. 64.



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