

# INUIT & FIRST NATIONS ART

December 2, 2024, Toronto



First Arts





# INUIT & FIRST NATIONS ART AUCTION

## MONDAY, DECEMBER 2, 2024 at 7pm ET

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

### PREVIEWS

Thursday, November 28 12pm – 5pm  
Friday, November 29 10am – 5pm  
Saturday, November 30 10am – 5pm  
Sunday, December 1 10am – 5pm  
Monday, December 2 10am – 6pm



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*This catalogue lists Lots 80-159 of the First Arts December 2, 2024 Live Auction.  
The first catalogue lists Lots 1-79*

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# First Arts

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## INTRODUCTION

Each new auction season offers a fresh beginning, not just for collectors, but for us as well. It is a chance for us to approach the world of art with renewed curiosity and joyful anticipation. In the months leading up to our catalogue sale, anything is possible while our curated collection begins to take shape. There's an excitement to having new pieces arrive and to seeing how diverse works come together.

Early in our consignment period, we were thrilled to receive several standouts from a Toronto collection, including *Muskox Tossing Hunter*, the cover piece of this catalogue (Lot 123). Reproduced in the Winnipeg Art Gallery catalogue *Art & Expression of the Netsilik*, this dynamic sculpture captures a compelling personal narrative and exemplifies Judas Ullulaaq's masterful craftsmanship and sense of fun.

Following closely was *Hunter and Walrus Scene* by Joe Talirunili (Lot 87), an exceptional work that stands out as one of his largest and most intricate sculptures outside his famed *Migration Boats*.

Next came *Mealtime at Summer Camp* by Ennutsiak (Lot 91), a highlight for its meticulous attention to detail and its poignant portrayal of traditional Inuit life during a period of great change. Lot 96, an argillite *Model Totem Pole*, c. 1880s-90, then arrived – an extraordinary example of craftsmanship with a rare and direct connection to a known historic house post.

Then, from the collection of Norman Zepp and Judith Varga, among the wonderful works we received was *Figure with Upraised Arms* by John Kavik (Lot 84), a rare and captivating blend of spiritual symbolism and striking sculptural artistry.

Lot 97, a magnificent 19th-century Tlingit model totem pole, showcased intricate red cedar carving, indigenous pigments, Chinese vermilion, and a hollowed-back design, demonstrating the era's refined craftsmanship. Alongside, *Muskox Shaman* by Judas Ullulaaq arrived from the same collection, an inventive and powerful piece that ranks among Judas's most imaginative creations (Lot 116).

*Cluster of Heads* by John Tiktak soon followed, a work radiating profound intensity and sculptural presence, making it one of this artist's most compelling works (Lot 109).

Following the momentum of our previous record-breaking sale, we were excited to receive another stunning *Bak'was Mask* by Beau Dick (Lot 88). While differing aesthetically from the last example, this mask, too, is a powerful portrayal of the man-eating forest spirit, merging traditional *Kwakwaka'wakw* symbolism with the artist's innovative style.

The *Model Kiks.ádi Totem Pole* by Tlingit master carver William Ukas also joined us (Lot 106), exceptional for its meticulous craftsmanship and renowned as a scaled-down masterpiece reflecting the artistry of his monumental poles.

Adding further excitement were several remarkable works from an Ottawa collector, including the *Beaver Totem Pole* by Chuck Heit (Lot 105), embodying the Northwest Coast art revival, and the *Maquinna Mask* by Nuu-chah-nulth artist Jimmy John (Lot 137). Photographed by Ulli Steltzer for her 1976 book *Indian Artists at Work*, this monumental mask features dynamic kinetic appendages, abalone inlays, and bold red and black paint.

Towards the end of the consignment period, we were thrilled to receive *Bird Protecting its Egg* by Karoo Ashevak, a striking composition that was part of his landmark 1972 solo show in New York City (Lot 101). This charming work exemplifies Ashevak's vision and imaginative use of bone. From the same collection came John Kavik's monumental *Standing Man* (Lot 129), rounding off an extraordinary round of collecting.

Our "joyful anticipation" has evolved into the "proud presentation" of this Fall's collection of Inuit and First Nations art. It is our honour to bring these and so many other outstanding works to you – including, of course, those chosen from the collection of John and Joyce Price (see Vol. 1, Lots 1-79). It is our fervent hope that even the most seasoned collectors among you will be surprised and delighted by what you discover as you explore the pages of our catalogues. May you find something that stirs you!

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Please feel free to reach out to us if you have any questions. We also encourage you to look for additional information including bonus commentaries, bibliographic references, and extra photos and videos, in the online catalogue on our website: [www.FirstArts.ca](http://www.FirstArts.ca). We look forward to meeting with many of you at our preview exhibitions.

## ACKNOWLEDGEMENTS

We would like to acknowledge with gratitude the many people who have helped us to bring this collection and catalogue to fruition.

We extend our heartfelt thanks to our consultants, Christopher W. Smith, Steven C. Brown, and Gary Wyatt, whose expertise and writings have enriched this catalogue. As always, their willingness to share their knowledge have been invaluable to us.

We are grateful to the staff and team at A.H. Wilkens, whose hard work helps make our auction preview exhibitions look spectacular, and the auctions themselves run smoothly.

We are ever thankful to Dieter Hessel and Colleen Clancey of Heliographics Studio. Dieter's discerning photographic eye and Colleen's impeccable design sense make each catalogue a pleasure to study and a treasure to keep.

And as always, we extend our deep appreciation to the consignors and collectors who place their trust in us season after season. You share our passion for the art we love so much, and you inspire us to keep working hard on your behalf. Thank you.

*Ingo, Nadine, Mark, Pat, Ashley & Chris*





**80 PAUTA SAILA, R.C.A.** (1916-2009) m., KINNGAIT (CAPE DORSET), *Standing Bear*, mid 1970s, stone, 5.5 x 2.5 x 1.75 in (14 x 6.3 x 4.4 cm), signed: "<D>C / ʘΔc".

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

Provenance: Marian and John "Scotty" Scott, Manhattan Beach, CA; Their sale, Bonham's, Los Angeles, 1 May 2020, Lot 19P; Acquired from the above by the present Private Collection, Europe.

Conventional wisdom has it that a great "Pauta bear" should be posed dancing on one foot and depicted open-mouthed with four pronounced canine teeth. While this is often the case, there are numerous spectacular and delightful Pauta bears that go against conventional wisdom. As discussed in our description of Lot 38 (Vol. 1), Pauta had the remarkable ability to revisit his very favourite subjects – his beloved polar bears – over a career spanning many decades and somehow still manage to avoid the formulaic. Indeed, when comparing Pauta's many bears, regardless of pose or size, we realize that Pauta was never interested in making facsimiles. Instead, each bear is entirely its own entity, invested with a unique look and personality. While diminutive in stature, this charming fellow – probably a cub – exudes personality in spades!



**81 INUIT ARTIST, POSSIBLY KUJJUARAAPIK (GREAT WHALE RIVER),** *Hunter and Birds*, early 1950s, stone, antler, and soap, 3.25 x 7.75 x 2.5 in (8.3 x 19.7 x 6.3 cm), unsigned.

ESTIMATE: \$800 / \$1,200

Provenance: Private Collection, Montreal.

This charming composition dates to the very early 1950s. Were it not for the typical Sanikiluaq (Belcher Islands) stone, we might be forgiven for assuming that it was produced in Inukjuak (then Port Harrison) due to the circle and dot decoration and soap inlay. We think it's quite possible that the artist hailed from Kuujuarapik, Sanikiluaq's "sister community" on the mainland. This would explain both the Sanikiluaq stone and the stylistic influence from Inukjuak, just up the coast. What makes this work so delightful is that, far from looking like a hunting scene, it looks almost like a child urging on his team of sled-geese!

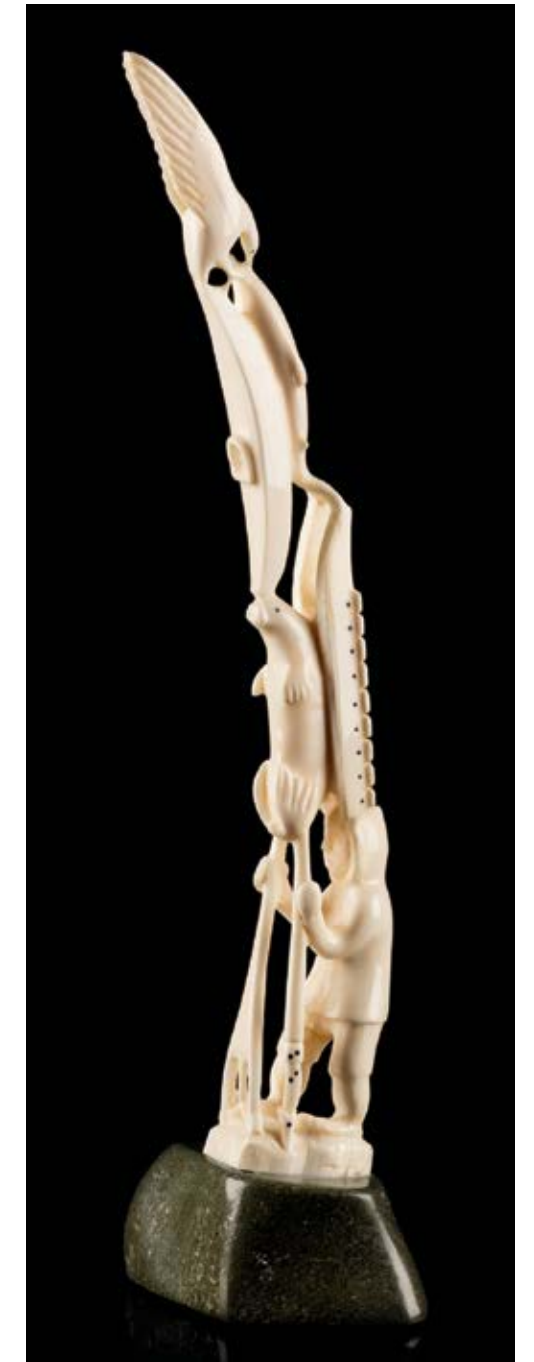


**82 HENRY EVALUARDJUK** (1923-2007), IQALUIT (FROBISHER BAY), *Owl in Pursuit of an Arctic Hare*, 1973, ivory, antler, stone, and black ink, 5.5 x 5.25 x 3.25 in (14 x 13.3 x 8.3 cm), signed and dated: "HENRY / ΔεϚ ρϚ / 1973".

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

Provenance: A Private Collection.

Quite apart from numerous outstanding bear sculptures by the artist, we have been fortunate in being able to present some of the finest examples of other subjects by Henry Evaluardjuk (see First Arts, 1 December 2020, Lot 92, and 4 December 2023, Lot 118). We are now thrilled to present what is surely one of his most dynamic and spectacular small works. This incredible composition, depicting the life and death pursuit of an arctic hare desperately fleeing from an attacking owl, is simply magical in both conception and execution. The sheer mastery of an artist at the height of his powers is evident in every inch of this exquisite little work of art!



**83 JACKOPOSIE OOPAKAK** (1948-2015) m., IQALUIT (FROBISHER BAY), *Totemic Composition with Hunter, Sled, and Animals*, c. 1980s, stone and ivory, 16 x 3 x 4.25 in (40.6 x 7.6 x 10.8 cm), signed: "JACKOPOSIE".

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

Provenance: Heffel Auctions, 30 May 2015, Lot 527; Acquired from the above by a Private Collection, Calgary.

Jackoposie became an ivory carver at a young age in his native Pangnirtung, then studied jewellery making after settling in Iqaluit in the early 1970s. Although he produced some works in stone, Jackoposie preferred to work almost exclusively in organic materials: antler, bone, and ivory. His most famous opus, *Nunali*, one of several astonishing full-rack caribou antler compositions he created in his lifetime, has been on frequent public display at the National Gallery of Canada in Ottawa. Like many of Jackoposie's "totemic" walrus tusk compositions, this exceptional example features stacked animal and hunting imagery. Oopakak's particular genius is his remarkable use of negative space, giving each figure or object its own fully realized sculptural presence.



# JOHN KAVIK



**84 JOHN KAVIK** (1897-1993), KANGIQLINIQ (RANKIN INLET), *Figure with Upraised Arms*, 1972, stone, 10.25 x 5.75 x 3.25 in (26 x 14.6 x 8.3 cm), unsigned.

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

Provenance: Inuit Gallery of Eskimo Art, Toronto; Acquired from the above by Mr. and Mrs. Ken Carpenter, Toronto; Acquired from the above by Norman Zepp & Judith Varga, Saskatoon, 1998.

Exhibited and Published: Norman Zepp, *Pure Vision: The Keewatin Spirit*, travelling exhibition: March 1986 – March 1987 (Regina: Norman Mackenzie Art Gallery, 1986), cat. 62, p. 118.

Published: Ken Mantel et al., *Tuvaq: Inuit Art and the Modern World*, (Bristol, UK: Sansom and Company Ltd., 2010), fig. 108, p. 118.

We generally don't look for spiritual content in the art of John Kavik, but perhaps we should look more closely. In his *Pure Vision* exhibition catalogue, Norman Zepp notes the singular nature of this remarkable sculpture: "...the head is transformed into the body of an animated figure with a strong suggestion of a spirit." [1] We are inclined to agree with Zepp, especially given the presence of the cup-like cavity carved atop the figure's head. If the subject is human, might the cavity symbolize the willingness to receive a helping or ancestor spirit? Or the obverse: could it suggest the release of a soul or spirit? But perhaps the figure itself portrays a spirit and not a human; if so, surely it is a helping or benign one.

In purely sculptural terms, *Figure with Upraised Arms* is not merely unorthodox in its abbreviation of the human figure; it is also, unexpectedly, a visual delight – incredibly charming and positively exuberant in its pose and facial expression. Serendipitously, this masterpiece by Kavik reminds us of two other gems of Inuit art: Josephie Pootoogook's famous 1959 print *Joyfully I See Ten Caribou* (Lot 12 in this auction), and the Spence Bay artist Sakkiassee Anaija's 1969 gnome-like, whale bone *Spirit* (First Arts, 14 June 2022, Lot 70). Fantastic.

1. Norman Zepp, *Pure Vision: The Keewatin Spirit* (1986), p. 46.

# ANDY MIKI



**85 ANDY MIKI** (1918-1983), ARVIAT (ESKIMO POINT) / TIKIRAQJUAQ (WHALE COVE), *Dog*, c. 1960-62, stone, 3.25 x 5 x 1.5 in (8.3 x 12.7 x 3.8 cm), signed: "ΓΡ".

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

Provenance: Private Collection, Montreal.

Andy Miki and his family were removed from inland Kitigaaq (Ennadai Lake) to Arviat in 1959. They soon resettled in Rankin Inlet for a time (where he began carving) before moving on to Whale Cove in the mid 1960s and finally back to Arviat in 1969. Miki's early carvings are generally dated to his Whale Cove years, but we are quite certain that this remarkable and incredibly charming *Dog* dates from at least as early as his stay in Rankin Inlet (or possibly even from his first stint in Arviat), making it perhaps his very earliest documented carving. The presentation on a base suggests that Miki was still learning how to make sculpture. *Dog* has the naturalism of Miki's later Whale Cove works yet hardly any degree of stylization or abstraction – apart from the head with its trademark eyes. Exciting!

**86 ANDY MIKI** (1918-1983), ARVIAT (ESKIMO POINT) / TIKIRAQJUAQ (WHALE COVE), *Caribou*, c. 1975, stone and antler, 3.75 x 5 x 1.25 in (9.5 x 12.7 x 3.2 cm), signed: "ΓΡ".

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

Provenance: Spirit Wrestler Gallery, Vancouver; Acquired from the above by Norman Zepp & Judith Varga, Saskatoon, Aug 2015.

The great majority of Andy Miki's sculptures were carved in stone, with relatively few made from caribou antler (see Lot 114 for a wonderful example). Even rarer are works combining the two materials. This marvelous and endearing *Caribou* from c. 1975 seems to us to be a reprise of Miki's impressive *Caribou Head* from about a decade earlier, in the Vancouver Art Gallery collection. [1] Though considerably smaller than that sculpture, it feels more robust and looks more rugged in form and execution. Also, *Caribou* is not a "tabletop" sculpture but begs to be held on one's hand. It leaves no guesswork as to the type of animal it portrays (unlike so many of Miki's highly abstracted creations). The charmingly rudimentary antlers are, of course, a dead giveaway.

1. See Norman Zepp, *Pure Vision* (1986), cat. 4, pp. 34, 65; also illustrated in Canadian Eskimo Arts Council, *Sculpture/Inuit* (1971), cat. 147.





# JOE TALIRUNILI



**87 JOE TALIRUNILI** (1893-1976), PUVIRNITUQ (POVUNGNITUK), *Hunter and Walrus Scene*, c. 1962-65, stone, 4.75 x 14.75 x 2.25 in (12.1 x 37.5 x 5.7 cm), signed: "JOE" and inscribed with artist's disc number.

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

Provenance: Waddington's Auctions, Nov. 1997, Lot 1233; Alaska Shop, New York; Acquired from the above by Bill Johnstone Collection, U.K., 1997; His Sale, Waddington's, 20 November 2018, Lot 38 (as "Hunter Harpooning Walrus"); Acquired from the above by the present Private Collection, Europe.

Published: Ken Mantel et al., *Tuvaq: Inuit Art and the Modern World* (Bristol, UK: Sansom and Company Ltd., 2010), fig. 222, p. 210.

Exhibited: Canada House, London, U.K., 2010.

Most famous for his *Migration Boats* (and other marine adventures) which he carved throughout the latter half of his career, Joe Talirunili is remembered also for his often-quirky carvings and sculptures of other themes and subjects, as well as an interesting body of drawings and prints (for which, it should be noted, he carved his own stone blocks). Most of his carvings are portrayals of single, standing figures: hunters with their weapons, women holding utensils, owls, and occasionally other animals such as caribou (see Lot 142). Exceedingly rare, but among his most remarkable sculptures, are hunting scenes. Two walrus hunting scenes were owned by Bill Johnstone, a collector in the U.K. [1] This *Hunter and Walrus Scene* is the larger of the two and the most impressive example we have seen.

In fact, apart from his boats, this work is the largest Talirunili sculpture we know of. *Hunter and Walrus Scene* is a work from the early 1960s, created when Joe was actively carving print stones for the new graphics program in his community. [2] We believe this is significant: it means that the artist was beginning to think in terms of narrative and story lines in his artmaking. This sculpture truly is a "scene" (arguably it's more than one scene, just like many of his print images). Set along an expansive groundline, it incorporates not only the hunter and his present quarry, but also animals not related to the current action (in fact, the bear and otter are preying upon the other animals). The orientation along a groundline also reminds us of Joe's stonecut prints of the period. In Puvirnituq, the uncarved outer edges of stone blocks were inked, thus "framing" the images and accidentally creating "groundlines" at most bottom edges. We are reminded especially of Joe's print *A Sure Good Meal*, which depicts a caribou hunter and assorted animals (including an otter and fish!). [3]

Quite apart from its impressive scale and interesting imagery, *Hunter and Walrus Scene* is cleanly carved in a higher-quality stone than we see in many of Talirunili's works, and is finished to a surprising degree. Joe makes good use of negative space, which gives the sculpture added vitality and visual interest. And in typically quirky Joe fashion, he simply conjures up a rifle support and a hunting blind to assist with the narrative. The hunter's pose is dynamic and realistic, in obvious – and hilarious – contrast with the laid-back and truly charming figure of the basking walrus. Either the walrus is completely oblivious to his possible fate, or he is confident that Joe will miss his mark! Absolutely brilliant.

1. Both examples are illustrated in Ken Mantel et al., *Tuvaq: Inuit Art and the Modern World* (2010), p. 210. A later and rather cruder seal hunting scene is illustrated in Marybelle Myers, *Joe Talirunili: a grace beyond the reach of art* (Montreal: FCNQ, 1977), p. 24.

2. The sculpture has been assigned a date of c. 1962 but might have been carved a couple of years later.

3. The print is #336 in the 1966 Puvirnituq catalogue; interestingly, Joe's carved stone block for this print is illustrated in Marybelle Myers, op. cit., p. 63.





# BEAU DICK



This mask embodies Bak'was, the man-eating spirit of the forest, with power and precision that ring throughout its every menacing feature. Amid the diverse styles of the Northwest Coast, Beau Dick's portrayal of Bak'was reflects a clear fidelity to Kwakwaka'wakw symbolism, deeply rooted in Dick's multifaceted connection to his culture. Reflecting an awareness of traditional portrayals of Bak'was, the intense, almost feral expression of the present mask evokes a feeling of malevolence, while the green surrounding the eye sockets calls forth the haunting presence of the forest in which Bak'was lurks. The prominent hooked nose – reminiscent of a fearsome predator's beak – and taut lips that curl back to expose a sinister smile, heighten the creature's dreadful nature. Completing the portrait, wild, disheveled hair is deftly affixed around the rim of the mask to reinforce the savage energy of this terrifying figure.

Maintaining a continuance with Kwakwaka'wakw visual language, the skeletal look of this mask refers to Bak'was's role as the Chief of Ghosts. While the artist's carving and shaping of the wood is characteristically masterful, he elevates the ghostly effect by manipulating animal hide to great effect. The leather, pinched and stretched over the brow and forehead, resembles bulging veins or exposed tree roots; along the cheeks and chin, it evokes the effect of decay or rotting flesh. The use of leather communicates the features for which Bak'was was so known, but with greater tactile realism, showcasing the innovative, creative brilliance that makes Beau Dick's work so extraordinary.

Through his virtually unmatched mastery of colour and texture, Dick brings this *Bak'was Mask* to life, as though it were being danced in the glimmering glow of firelight. The artist's meticulous blending of red and black paints creates a dynamic interplay, making the mask appear to shift and move with changing light and shadow, despite being an "inanimate" object. As an initiated Hamat'sa dancer, Beau Dick was captivated by the powerful energy of cultural dances, which fueled his imagination and infused his works with theatrical intensity. He understood that mask making was a vibrant, living expression of Kwakwaka'wakw culture, with each mask meant to ignite with a spark of life.



88 **BEAU DICK** (1955-2017), KWAKWAKA'WAKW, *Bak'was (Bookwus) Mask*, c. 2016, cedar wood, probably deer hide, horsehair, acrylic paint, and metal nails, 12 x 9 x 6 in (30.5 x 22.9 x 15.2 cm), measurements reflect dimensions without hair, signed: "Beau Dick".  
ESTIMATE: \$15,000 / \$25,000  
Provenance: Important Private Collection, Pittsburgh.





**89 AUDLA PEE** (1920-2002) m., KINNGAIT (CAPE DORSET), *Mother Holding a Child*, early 1960s, stone, 9 x 3.75 x 5.5 in (22.9 x 9.5 x 14 cm), unsigned.

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

Provenance: Private Collection, USA; A Toronto Collection.

This work reminds us of one of Audla's most famous works, a stunning Sedna figure in the TD Bank Collection. [1] Both works exhibit lovely female faces with delicate features and serene expressions, and both possess braids that are impossibly fine and seem to push the stone to its tensile limits. Audla's *Mother Holding a Child*, to our eyes, also recalls a very different tradition: the European Medieval and Renaissance Madonna and Child. As with so many sculpted and painted masterpieces illustrating that subject, this placid seated mother supports a lively young child on her lap in a protective embrace, evoking feelings of intimacy and maternal love. It's an extraordinarily beautiful and moving work of art.

1. See George Swinton, *Sculpture of the Inuit* (Toronto: McClelland & Stewart, 1972/92), fig. 107.

**90 ATTRIBUTED TO KIUGAK (KIAWAK) ASHOONA, O.C., R.C.A.** (1933-2014) m., KINNGAIT (CAPE DORSET), *Howling Dog*, c. 1960, stone, 7 x 6.5 x 3.75 in (17.8 x 16.5 x 9.5 cm), unsigned.

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

Provenance: A British Columbia Private Collection; An Ottawa Collection.

The compact and powerful yet softly rounded forms of *Howling Dog* lend this sculpture a vitality and elegance that, together with details such as the distinctive, large paws and thick, curling tail, lead us to a strong attribution to the gifted Kinngait sculptor Kiugak Ashoona. We date this work to c. 1960, contemporaneous with Kiugak's similarly styled and masterful *Lion Eating Bear Cub*. [1] Crafted from the luscious stone that had recently been discovered near Cape Dorset, this work is beautifully smoothed and polished to enhance its natural tones. This work makes an interesting comparison with two fine contemporaneous *Howling Dogs* by Kiugak's friends and rivals Kananginak Pootoogook and Iyola Kingwatsiak. [2] Their versions are more lean and wolf-like, while Kiugak's has an undeniable puppy-like charm.

1. See Darlene Coward Wight, *Kiugak Ashoona: Stories & Imaginings from Cape Dorset* (Winnipeg Art Gallery, 2010), p. 69.

2. See *Sculpture/Inuit* (Toronto: University of Toronto Press, 1971), cats. 117 and 125.



## ENNUTSIAK



**91 ENNUTSIAK** (1893-1976) m, IQALUIT (FROBISHER BAY), *Mealtime at Summer Camp*, c. 1958-60 stone and ivory, 4.25 x 10 x 7 in (10.8 x 25.4 x 17.8 cm), signed: "ᐃᓄᓂᓴᐅ / ᐃᓄᓂᓴᐅ" and inscribed with artist's disc number.

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

Provenance: Private Collection, Montreal.

This domestic scene typifies both the detailed artistic style and the primary preoccupation of the elder artist Ennutsiak. It presents a "snapshot" of traditional life on the land though created at a time of immense social and economic upheaval in the Canadian Arctic. Living at Frobisher Bay (now Iqaluit) and selling many works to American servicemen and people constructing NORAD's DEW Line at the height of the Cold War in the 1950s, Ennutsiak witnessed first-hand the impact of *qallunaat* culture on the patterns of Inuit life. In detailed tableaux, however, the artist created intimate scenes to illustrate the "old ways," perhaps unaware of the service this would provide to future generations. This engaging sculpture shows a family at mealtime outside their summer skin tent. Realistic details abound, from the patterning of the tent and clothing to the addition of ivory for the tent poles and traditional implements.







**92 QATJUAYUK ATCHEALAK** (1911-1995), m., **PRINTMAKER: LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *Birds*, 1960 #1, stonecut print, 1/50, 11.75 x 19.25 in (29.8 x 48.9 cm).

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

Provenance: Private Collection, Toronto.

This print was Qatjuayuk Atchealak's only contribution to the Kinngait graphics program, leaving us wishing he had created more! Here, a central baby bird, whose gaze meets ours directly, is flanked by two larger birds, perhaps the chick's parents. Their triangular arrangement is set against a rich blue background. Printmaker Lukta Qiatsuk uses minimal colour to highlight the stark contrast, emphasizing the clean, graphic beauty of this charming scene. Qatjuayuk was the father of the famous sculptor, Davie Atchealak.



**93 LUKE ANGUHADLUQ** (1895-1982), **PRINTMAKER: SIMON TOOKOOME** (1934-2010), QAMANI'TUAQ (BAKER LAKE), *Musk-ox Eating Grass*, 1973 #16, stonecut and stencil print, 39/50, 23 x 34 in (58.4 x 86.4 cm), sight, framed.

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

Provenance: Private Collection, Ontario.

Perhaps Anguhadluq's greatest invention was his personal brand of mixed perspective, not only in his arrangement of figures but also sometimes in his depiction of a subject. This is perhaps most striking in his portrayal of muskoxen, where he swivels their heads ninety degrees so that we can better appreciate their impressive horns from a bird's-eye view. In this image, he has done the same to the groundline so that we see the animal grazing. Printmaker Simon Tookoome masterfully translates Anguhadluq's energetic drawing into the stonecut medium.

**94 IRENE AVAALAAQIAQ TIKTAALAAQ** (1941-), QAMANI'TUAQ (BAKER LAKE), *Untitled (Shaman and Bird Spirits)*, c. mid to late 1970s, duffle, felt, embroidery floss, thread, 57 x 57.5 in (144.8 x 146.1 cm), unsigned.

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

Provenance: Private Collection, Montreal.

At first glance, this fabulous work on cloth by Irene Avaalaaqiaq is a visual jumble. Hybrid creatures dot and dance over the cloth: a wild medley of figures with both bird and human features. A closer look reveals the carefully mirrored symmetry to the composition, with human-headed birds darting to and fro, as well as bird-headed humans with expressive limbs and mouths. They shout and/or squawk from all corners; the noise must be deafening! The punchy coloured appliqué figures that dance against a dark background have contrasting stitchery, adding to the general feeling of frenzy in the work. Only the mysterious spirit heads at the top corners seem strangely calm, as well as the shaman at top-centre, who seems to be conducting this remarkable, high-energy performance.



**95 VICTORIA MAMNGUQSUALUK** (1930-2016), QAMANI'TUAQ (BAKER LAKE), *Untitled (Scenes of Hunting)*, early 1970s, stroud, felt, embroidery floss, and cotton thread, 49.5 x 71 in (125.7 x 180.3 cm), signed: "LJ'4-1".

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

Provenance: An Ottawa Private Collection.

This lively work on cloth is one of Mamnguqsualuk's early masterpieces. Interestingly, its imagery does not involve the hero Qiviuk or any other discernible mythological content. Rather, it is filled with scenes of traditional Inuit hunting in winter and summer seasons. In the upper portion, hunters use bow and arrows, dragging their kill home and even facing off a polar bear with spears – and a very angry bird! Below, they hunt seals through the ice and travel by dog sled (we love the figure exiting an igloo at the left). Mamngusqualuk carefully balanced the composition; the polar bear is the centre around which the other figures are arranged. The work is packed with action, excitement, and danger; the hunters do not always appear to have the upper hand. The vibrant colours and surface stitching add texture and depth to this superbly designed and crafted example of Baker Lake textile art.





# MODEL TOTEM POLE

An exceptional example of Haida argillite carving, this hollow back pole incorporates the imagery of a known, historic interior house post in its design. It's unusual, but not unheard of, for argillite poles to reference monumental poles or house posts. The top half of this pole, which features a raven with two frogs hanging from its beak, a human wearing a conical hat emerging from the raven's body, and a thunderbird with a transverse killer whale in its grasp is an iteration of an interior house post now in the collection of the Royal British Columbia Museum in Victoria, BC. [1] The bottom half of the pole depicts a bear mother holding her two cubs and a frog. [2] The level of detail is breathtaking, with every piece connecting to or interacting with every other aspect of the pole. The myriad tongues, faces, fingers, and teeth present in every recess of this carving are a pleasure to admire, with the currently unknown Haida master carver cutting no corners in the execution of this sculpture.

1. For an illustration and more info on the interior house post on which this pole is based, see Robin K. Wright's *Skidegate House Models: From Haida Gwaii to the Chicago World's Fair and Beyond* (Seattle: University of Washington Press, 2024), page 94, figure 3.68.

2. For an example of a very similar image to the bear mother figure, cubs, and frog, see *ibid.*, page 121, figure 3.106.

Christopher W. Smith



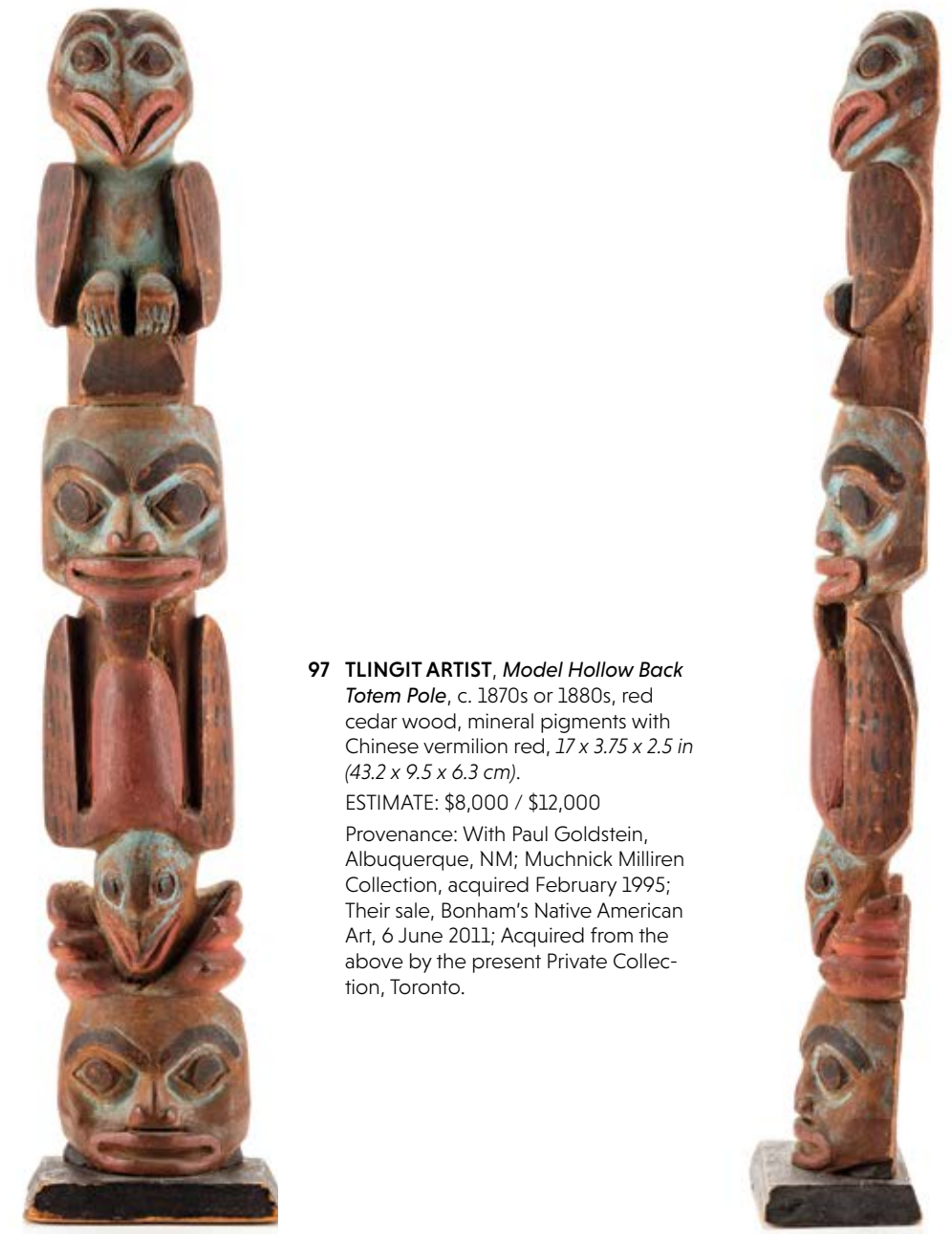
**96 HAIDA ARTIST, SKIDEGATE, HAIDA GWAII, *Model Totem Pole*, c. 1880s - 1890, argillite, 15 x 3 x 3 in (38.4 x 7.9 x 8 cm), unsigned; inscribed in graphite in an unknown hand: "No. 5". ESTIMATE: \$10,000 / \$15,000 Provenance: Crowther & Brayley Auctions, Waverley, NS, 4 April 2023, Lot 195; Private Collection, Nova Scotia.**

# TLINGIT MODEL POLE

The production of Tlingit model totem poles dates as far back as at least the third quarter of the 19th century, with the earliest recorded model pole having a collection date of 1870. [1] This striking pole likely dates to the 1870s or 1880s and features a hollowed back, beveled base, indigenous pigments, Chinese vermilion, and bone black, in an earlier, customary style of Tlingit sculpture from the 19th century. Like other Tlingit objects from this time, the carving is more sophisticated than the painting, which is applied largely irrespective of the sculptural forms. It is carved in red cedar and depicts, from top, a raven laying on its back, a human head, a diving raven, and a humanoid head with segmented protrusions that may identify it as a woodworm or woodworm mother.

1. Robin K. Wright, *Skidegate House Models: From Haida Gwaii to the Chicago World's Fair and Beyond* (Seattle: University of Washington Press, 2024), p. 6.

Christopher W. Smith



**97 TLINGIT ARTIST, *Model Hollow Back Totem Pole*, c. 1870s or 1880s, red cedar wood, mineral pigments with Chinese vermilion red, 17 x 3.75 x 2.5 in (43.2 x 9.5 x 6.3 cm). ESTIMATE: \$8,000 / \$12,000 Provenance: With Paul Goldstein, Albuquerque, NM; Muchnick Milliren Collection, acquired February 1995; Their sale, Bonham's Native American Art, 6 June 2011; Acquired from the above by the present Private Collection, Toronto.**



# HAIDA PLATTER

**98 HAIDA ARTIST, *Platter*, c. 1890, argillite, 17 x 17 x 2.75 in (43.2 x 43.2 x 7 cm), unsigned.**

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

Provenance: With Sotheby's, New York, 29 November, Lot 185; Walker's Auctions, Ottawa, c. 1992-95; Acquired from the above by the present Private Collection, Ottawa.

This large platter displays a highly idiosyncratic design style that differs from older, more traditional images. The elements themselves are of classic form but lack the connectivity that is so characteristic of most historic period design work. For example, the formline elements above and between the eyes are beautifully formed and composed in a well-integrated design pattern, but they exhibit no formline connection to the eye structures. The eyes have been formed into elaborated ovoids but are not connecting to the mouth/nose structure. The body and limbs of the centre figure appear connected to the mouth and nose, and the feet are overlapped by the pair of elaborated ovoid designs that balance with those of the head.

Steven C. Brown



**99 NUU-CHAH-NULTH ARTIST, *Ceremonial Bird Rattle*, c.1910-1920, probably paper birch wood and pigment, 5.25 x 11 x 6 in (13.3 x 15.2 cm) (without custom metal display stand).**

Provenance: Curtright and Son, Tacoma WA; Ex an Important Vancouver Collection; A Vancouver Collection.

ESTIMATE: \$4,500 / \$6,500

This finely carved Nuu-chah-nulth bird rattle with upturned, flexed wings, upturned tail, and slightly open beak is painted in black and orange pigments and carved in a light hardwood, perhaps birch. The shape of the wings and beak may indicate that this rattle represents a tern. As art historian Martha Black has noted, "rattles representing birds are among the most beautiful and sacred of Nuu-chah-nulth carvings. Some are abstract while others are realistic depictions of waterfowl and other kinds of birds." [1] A charming and diminutive example of Nuu-chah-nulth carving.

1. Martha Black, *HuupuKwanum Tupaat: Out of the Mist: Treasures of the Nuu-Chah-Nulth Chiefs* (Victoria: Royal British Columbia Museum, 1999), p. 92.

Christopher W. Smith

**100 ELLEN NEEL (1916-1966), KWAKWAKA'WAKW, *DzunuKwa Mask*, c. 1958-1965, cedar wood, 10 x 8.25 x 4.5 in (25.4 x 21 x 11.4 cm), signed: "Ellen Neel".**

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

Provenance: A Private Collection, Vancouver.

Unlike other brightly coloured Kwakwaka'wakw masks, Ellen Neel's unpainted works highlight the natural wood grain and her meticulous carving, inviting viewers to contemplate both the craftsmanship and the inherent beauty of the cedar wood. Such a choice reflects Neel's sophisticated understanding of her audience and her embrace of Modernist art aesthetics with its emphasis on pure form. Neel's time in Seattle may have also exposed her to mid-20th century Japanese cryptomeria sculptures, whose simple beauty gained popularity in North America post World War II, as well as Witco's mid-century Tiki-style wood carvings. Her awareness of these trends, combined with her business acumen, allowed her to blend traditional craftsmanship with modern tastes, making her work both culturally significant and commercially strategic.





Lacking ready supplies of driftwood that were more commonly found in other parts of the Canadian Arctic, Netsilik Inuit had always made great use of whale bone and caribou antler. It is no surprise, then, that they happily took to carving the whale bone supplied to them in the late 1960s when sculpture production ramped up in Taloyoak. Karoo Ashevak had a special affinity for the material and loved its varied textures and shapes. Karoo did not merely "follow" the shapes of whale bone, however; he had very clear ideas about the sculptures he wished to create and spent considerable time hunting down suitable pieces for each work. Arguably, this is one of the reasons his works stand out as being especially unique and imaginative. Other reasons include his use of dreams rather than animals or narratives as inspiration, his incredibly high standards of workmanship, his love of mixing materials, and his interest in constructing complex, multi-part sculptures.

Although Karoo's sculptures are wide-ranging in their appearance for the reasons stated above, his favourite subjects were relatively few: humans (including shaman figures); human-like spirit beings; and birds. He carved relatively few other animals. Birds were seldom far from Karoo's thoughts: figures of birds and spirit birds; birds at their nests or with eggs; humans and spirits that flew or hovered like birds; shamans with bird helping spirits; and spirits with eggs in their mouths.

*Bird Protecting its Egg* is a marvelous example from 1972. Chosen as one of fifteen works exhibited in the landmark 1972 solo exhibition *Karoo Ashevak: Spirits* in New York City, it was given the generic title *Spirit* as were all the others in the show (Karoo rarely titled his works). Balanced at the edge of its nest, the bird watches over a single enormous egg, screeching a warning at any who might come near. It is carved from a beautifully expressive piece of bone. Karoo has carefully honed the surface of its denser side while leaving the more porous flip side in a more natural state. The grooves of wings and talons balance each other effectively, as do the well-defined negative shapes of beak and between the legs (these also contrast with yet balance the strongly positive shape of the egg). We love how the bird's tongue pierces the void of the gaping beak, reminding us of sculptures by Henry Moore! Fabulous.



**101 KAROO ASHEVAK** (1940-1974) m., TALOYOAK (SPENCE BAY), *Bird Protecting its Egg*, 1972, whale bone and ivory, 17.75 x 11 x 9.5 in (45.1 x 27.9 x 24.1 cm), signed: "bč". ESTIMATE: \$25,000 / \$35,000  
Provenance: Collection of Robert Noakes, Toronto; Estate of the above. Noakes was a renowned Canadian interior designer and owner of RNI Robert Noakes International.  
Exhibited and Published: American Indian Arts Center, *Karoo Ashevak: Spirits* (New York: American Indian Arts Center, 1973), cat. 8 (as "Spirit"; photographed in an alternate position).

KAROO ASHEVAK





# MOSES P.O.V.

Moses P.O.V. was one of several Inuit who moved from Puvirnituq (Povungnituk) to Inukjuak in the 1950s. They were named "P-O-V" to distinguish them from local people with the same Christian names, and these surnames stuck. Although apparently only an occasional carver, Moses created two very similar and very fine depictions of standing women, both of which have been published. A *Standing Woman* from c. 1955 was for many years in the Robertson Collection in Ottawa. [1] Remarkably, ours was published in a little-known German book on Inuit sculpture published in 1958! We suggest that our *Standing Woman* was carved perhaps a year later than the Robertson piece, as it is rather more accomplished, with lovely proportions and greater finesse in the details. Beautifully carved and finished in the luscious marbled green stone that is highly prized among collectors of early Inukjuak sculpture, *Standing Woman* has a quite commanding presence. After such a promising start, it is a pity that Moses P.O.V. did not pursue his art career more seriously.

1. Jean Blodgett, *Selections from The John and Mary Robertson Collection of Inuit Sculpture* (Kingston: Agnes Etherington Art Centre, 1986), cat. 35, p. 56.



102 **MOSES P.O.V.** (1915-D), INUKJUAK (PORT HARRISON), *Standing Woman*, c. 1956, stone, ivory, and black inlay, 8.5 x 4.75 x 2.5 in (21.6 x 12.1 x 6.3 cm), unsigned.

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

Provenance: Private Collection, Montreal.

Published: Full-page illustration in Henry Schaefer-Simmern, *Eskimo-Plastik aus Kanada* (Kassel, Germany: Friedrich Lometsch Verlag, 1958), unpaginated.

103 **ELISAPIE TAQAQ SAVIAKJUK** (1914-D), SALLUIT (SUGLUK), *Woman Combing Child's Hair*, c. 1955-57, stone, 7.75 x 8 x 5.5 in (19.7 x 20.3 x 14 cm), inscribed with artist's disc number and signed: "ΔCΛ".

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

Provenance: A Montreal Private Collection.

In his 1954 promotional publication, *Canadian Eskimo Art*, James Houston devoted a section to what he called "the women's art," stating that "few women have interested themselves in carving", preferring instead to work with needle and thread. [1] While this might have been true in most Inuit communities, an obvious exception to the rule was Salluit, where fully half of the sculptors in the village were women. By the mid 1950s they were creating some of the finest stone works ever produced in the Arctic. This magnificent and sensitively rendered depiction of a seated mother lovingly combing her child's hair is a classic example of Salluit sculpture at its apex.

1. James Houston, *Canadian Eskimo Art* (Ottawa: Dept. of Northern Affairs and National Resources, 1954), p. 22.



104 **ELI WEETALUKTUK** (1910-1958), INUKJUAK (PORT HARRISON), *Snarling Bear*, c. 1956-57, stone and ivory, 7.5 x 8.5 x 4.5 in (19.1 x 21.6 x 11.4 cm), inscribed with disc number and signed: "ΔCΔ".

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

Provenance: Private Collection, Montreal.

Eli Weetaluktuk was the younger brother of Sarollie (Syollie) Weetaluktuk (see Lot 140), camp leader at Kangirqsukallaq, forty kilometres from Inukjuak, where they would later settle. The brothers had a Peterhead boat which allowed them to hunt larger sea mammals. Accordingly, many of their great early works were carved from walrus ivory. This magnificent *Snarling Bear* uses ivory sparingly but to great advantage, and is equal parts fearsome and endearing. We think this sculpture is every bit as good as the fine bears by Eli's contemporary Elijassiapik (see First Arts, 13 July 2021, Lot 95). Marvelous!







In June of 1983 Chuck Heit (Ya'Ya) was invited by the National Indian Arts and Crafts Corporation to carve a cedar pole on Victoria Island in the Ottawa River, as part of Ottawa's Canoe Festival. The artist and his work often drew crowds, and he was not able to finish it on site. With the help of two assistants, Ya'Ya completed the work at the home of a collector who had committed to its purchase while it was still in progress. The result is this classic Haida totem featuring Beaver with large incisors and a patterned tail folded into the front of the design. The Beaver appears in many Northwest Coast stories as a creature of great wealth who is often also a victim of frequent thefts by Raven. Beaver finds and hoards many undiscovered wonders including a private lake of Salmon. Raven successfully steals the Salmon but drops them into the lakes, rivers and ocean all over the Northwest Coast during his escape.

This seven-foot totem has a presence that is undeniable and immersive. The rich graining of the cedar log is immediately striking; while the composition exhibits impressive, balanced proportions and clarity of form, with smooth transitions between the carved areas and the strong, clean lines of judiciously applied paint. The human face tucked between Beaver's legs was carved by one of Ya'Ya's assistants. [1]

Ya'Ya grew up immersed in the creative energy of the Gitanmaax (K'san) School in Hazelton, including the early years when many of the master or future master artists were travelling to the school for both instruction and the growing movement of the renaissance of Northwest Coast art. His family was instrumental in the founding of the school and his uncle, Walter Harris became an early mentor in his career. Ya'Ya assisted Harris, Earl Muldoe, and Ken Mowatt on pole commissions, and apprenticed with Robert Davidson for two years. [2] Dedicated to the art and culture of the Gitksan nation, Chuck remained in Hazelton for his entire life, eventually teaching at the school himself. Ya'Ya created many traditional works, but several pieces were carved in the spirit of political or social commentary. [3]

1. The collector's recollection is that Reg Davidson helped Ya'Ya finish the pole (hence "RD"), and that he carved the human face; however, Davidson cannot recall the project. It is believed that "RH" was one of Ya'Ya's cousins, Rodney or Richard Harris.

2. Ya'Ya assisted Robert Davidson on his monumental commission, the triple *Three Watchmen* poles at College Park in Toronto in 1984 and returned to Ottawa in 1985 to assist his uncle Walter Harris in the creation of a forty-foot cedar pole, also on Victoria Island ("*Asinabka*").

3. Two of three works in Gary Wyatt's book *Mythic Beings* (Vancouver: Douglas & McIntyre, 1999) have political content; see pp. 90-91 and 94-95. See also Allan J. Ryan, *The Trickster Shift: Humour and Irony in Contemporary Native Art* (Vancouver: UBC Press, 1999), pp. 235, 250.

Gary Wyatt with F.A.

## CHUCK HEIT (YA'YA)



**105 CHARLES PETER (CHUCK) HEIT (YA'YA)** (1951-2021), GITXSAN; with possible assistance from REG DAVIDSON (SKIL KAAT'LASS) (1954-), HAIDA, MASSET, and RODNEY HARRIS (1961-), KISPIOX, BC, GITXSAN or RICHARD HARRIS, GITXSAN, *Beaver Totem Pole*, 1983, cedar wood and acrylic paint, 85 x 27.25 x 19.5 in (215.9 x 69.2 x 49.5 cm), signed with initials: "RH"; signed with initials: "RD", dated and signed with Heit's stylized signature: "/83 / YA YA".

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

Provenance: Acquired by the Present Private Collection from the artist on the occasion of the Canoe Festival in Ottawa in 1983.



# WILLIAM UKAS

William Ukas was a Wrangell, Alaska based Tlingit master carver who created some of the most iconic monumental totem poles in southeastern Alaska, including the *Chief Shakes Raven Pole* and the *Kiks.ádi Pole*, among others. [1] Both of these monumental poles have been copied by hundreds of artists up and down the Northwest Coast for over a century. This masterfully carved *Model Kiks.ádi Pole* by Ukas is unique for being by the maker of the full-sized pole and for displaying a sophisticated proportional scaling that is rarely seen in historic models. While Ukas primarily made objects for community usage, he also made jewelry and some model houses and poles for sale. [2] As mentioned above, he was especially skilled at scaling to make his smaller items look like his monumental work, [3] a process that many, if not most, Northwest Coast model totem carvers struggled with in this time period. Carved in a clear hardwood, this pole features, from top: mountain, frog, raven, nestling raven, beaver, and frog emerging from beaver. This model was collected by Judge Josiah Carr Eggleston (1855-1928) on one of three visits he made to Wrangell, Alaska, sometime in the late 19th century.

1. See Steve Brown, "In the Shadow of the Wrangell Master: Photo Documentation of the Work of Two Nineteenth Century Tlingit Artists", *American Indian Art Magazine* 19, no. 4 (1994): 75-85, 104.
2. See Zachary R. Jones' 2018 dissertation *Haa Léelk'w Hás Ji.Eetí, our Grandparents' Art: A Study of Master Tlingit Artists, 1750-1989* for more details about Ukas and his work. Please especially note figure 129 (p. 141) for a photo of Ukas in his shop with a speaker staff and models that are very similar to this pole.
3. See the Chief Kadashan model pole (23/5607) in the collection of the Smithsonian National Museum of the American Indian for a comparable pole that also reflects Ukas' ability to scale works. Although this pole is currently unattributed to Ukas in their records, it is most certainly carved by him. Please compare the speaker's staff from the photo in Note 2 above with the photos of this *Model Kiks.ádi Pole* and the model Kadashan Pole in NMAI. There is a strong affinity between the three, particularly in the human faces, raven's wings, and pedestal-like bases.

Christopher W. Smith



**106 WILLIAM JAMES UKAS (YEEKA.AAS)** (1834-c. 1902), TLINGIT, *Model Kiks.ádi Pole*, c. 1895-1902, alder or maple wood, 34.25 x 2.25 x 2.25 in (87 x 5.7 x 5.7 cm), unsigned. ESTIMATE: \$7,000 / \$10,000

Provenance: Acquired by Judge Josiah "Joe" Carr Eggleston, Franklin, TN; By descent in the family to his daughter, Elsie Eggleston Beasley; By descent to her son, John S. Beasley II; Case Antiques, Knoxville, TN, 6 July 2024, Lot 475; Acquired from the above by the present Private Collection, Toronto.

**107 RUDOLPH WALTON** (1867-1951), TLINGIT, SITKA, ALASKA, *Model Seal Form Grease Bowl*, c. 1910-1920, wood, stain, bone, abalone, and glass trade beads, 4 x 16.75 x 7.5 in (10.2 x 42.5 x 19.1 cm), unsigned.

ESTIMATE: \$4,500 / \$6,500

Provenance: A Vancouver Collection.

Rudolph Walton was a member of the Tlingit Kiks.ádi Clan (Raven/Frog) and a highly regarded artist in the late 19th and early 20th centuries. This seal dish is a bit unusual in that Walton mostly depicted sea lions in his feast dish carvings, distinguished by their deeper bowls and somewhat blockier appearance. The shallower configuration of this piece lends it a gracile and elegant appearance which is quite pleasing from a formal perspective. Beyond its slender shape, this bowl is a diagnostic example of Walton's work and features his highly refined carving and careful inlays of glass, abalone, and bone.

Christopher W. Smith



**108 YOUNG DOCTOR** (c. 1851-1934), MAKAH, *Eagle Bowl*, c. 1915, alder wood and pigment, 4.25 x 14.25 x 6.5 in (10.8 x 36.2 x 16.5 cm), unsigned.

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

Provenance: Private Collection, Vancouver.

Crafted by the masterful carver Young Doctor, this decorative bowl embodies the precision and artistry that made him legendary for his canoe-building skills. The unmistakable connection to his celebrated canoes is clear in this bowl's form: its elegant, symmetrical design with stylized eagle heads at each end recalls "the true secret of the beauty of Young Doctor's finished canoes [that is] the curved and ornately carved projections at the bow and stern...". [1] The pill-shaped, vertically compressed ovoids – signature elements of the artist's two-dimensional works, particularly seen in the commissioned panel at the Smithsonian National Museum of Natural History (ID # E328606-0) – along with the abstracted eagle's plumage around the neck, heighten the visual impact of this work.

1. See Gordon Newell, ed., *Indian Days at Neah Bay: from an Unfinished Manuscript by the late James G. McCurdy* (Seattle: Superior Publishing Company, 1961), p. 57.





# JOHN TIKTAK



**109 JOHN TIKTAK, R.C.A.** (1916-1981), KANGIQLINIQ (RANKIN INLET), *Cluster of Heads*, c. 1970, stone, 9.25 x 11 x 6 in (23.5 x 27.9 x 15.2 cm), signed: "ŊC".  
ESTIMATE: \$15,000 / \$25,000  
Provenance: Acquired by the present Private Collection, Winnipeg, from Kissarvik Co-op in Kangiqliniq (Rankin Inlet), Fall 1971.

The anthropologist Robert Williamson, who lived in Rankin Inlet from 1960 to 1973, was Tiktak's first supporter and champion. He described Tiktak and his art as having "a quiet and austere power" that could "...evoke intensity of feeling, simple insight and a stark and sad humanity that strikes upon the heart." [1] Tiktak's sculptures focus entirely on the human form: single standing figures; standing mothers and children; single heads and faces; and head and face clusters. Free of any Inuit cultural markers, clothing, and even extraneous anatomical details, the works are, effectively, universal statements on the human condition. George Swinton put it another way when he wrote, "...his communication is such that he requires the most elemental statements in content and form: he communicates elemental matter through primal form." [2] This explains why, when we encounter Tiktak's art, we experience not just an aesthetic and intellectual reaction but also a deep emotional and even visceral one.

Even in Tiktak's figures, heads and faces dominate and define the images. Here, they almost overwhelm us with their power and mystery and emotional intensity. *Cluster of Heads* is one of the most profoundly moving examples we have seen. This work has the same potency and sculptural "presence" that some of the greatest examples by Tiktak share: *Heads Emerging from Stone* from 1967; *Faces* from 1971; *Faces* from 1973; *Composition with Many Faces* from 1974. [3] Each face has a singular demeanour; each has its own story to tell. Magnificent.

1. Robert G. Williamson, "An Arctic Gathering" in Norman Zepp, *The Williamson Collection* (Regina: Norman Mackenzie Art Gallery, 1987) p. 7.
2. George Swinton, "Artists from the Keewatin" in *Canadian Art* (No. 101, April 1966:32-34), p. 34.
3. See *Sculpture/Inuit* (1971), cat. 404; McMaster ed., *Inuit Modern* (2010), p. 127; Hessel, *Inuit Art* (1998), p. 98; and *First Arts*, 12 July 2020, Lot 18, respectively.





# HENRY EVALUARDJUK



Originally from Igloolik, Henry Evaluardjuk began carving there and actively carved while living on northern Baffin Island throughout the 1950s. Diagnosed with tuberculosis, he was hospitalized at a sanatorium in Hamilton where he continued to carve throughout his rehabilitation. Upon his release he settled in Frobisher Bay (now Iqaluit) where he was hired to supervise the rehab arts program.

In the pantheon of polar bear sculptors there are but two great masters: Pauta Saila (see Lots 38 & 80) and Evaluardjuk. While Evaluardjuk produced a wide variety of subjects in his lengthy career (see Lot 82), his polar bears were so extraordinary that he literally dominated the "bear market" throughout the 1970s and 1980s. Owning a "Henry bear" is still an almost mandatory requirement for many collectors of Inuit art! Like Pauta, Henry eschewed the formulaic, investing each bear with its own personality. *Bear at the Floe Edge*, an exceptionally large and truly impressive example, depicts a polar bear probably entering a crouching position – making itself smaller to avoid detection as it stalks potential prey, or in preparation to launch itself from the floe edge. Evaluardjuk is justly famous for his ability to depict sleek bears in all manner of naturalistic walking and stalking poses.

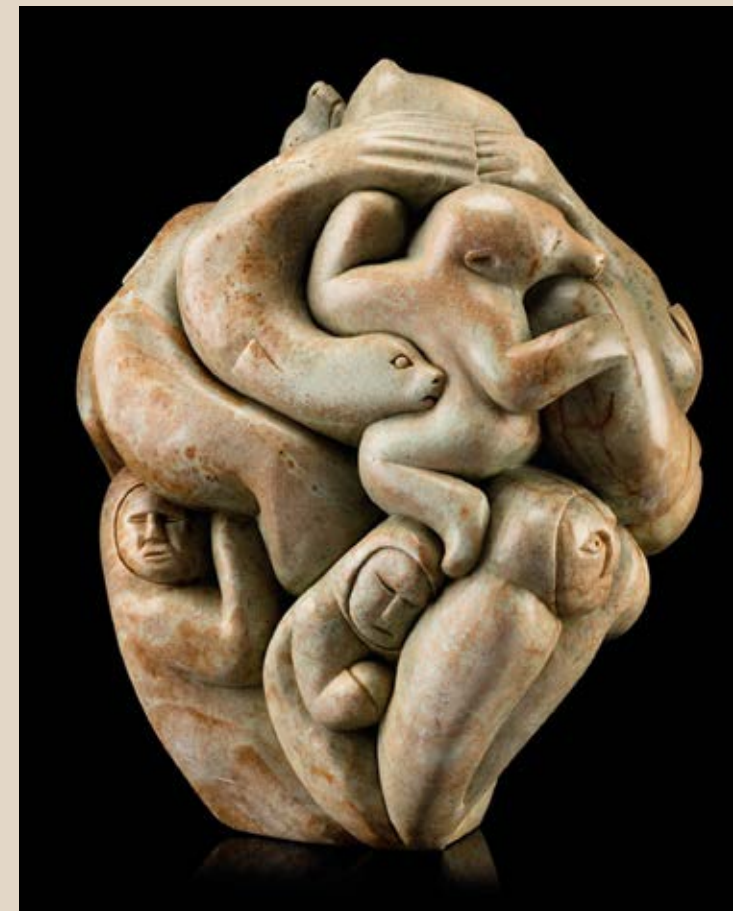


**110 HENRY EVALUARDJUK** (1923-2007), IQALUIT (FROBISHER BAY), *Bear at the Floe Edge*, 1988 stone, 9.5 x 24.25 x 7.25 in (24.1 x 61.6 x 18.4 cm), signed: "HENRY / ᐃᓄᓇ ᐅᓇ".  
ESTIMATE: \$12,000 / \$18,000  
Provenance: A Private Collection, Virginia.



The Inuvialuit artist Abraham Anghik Ruben is celebrated for his imaginative compositions which incorporate Inuit traditional beliefs. This impressive sculpture by him is certainly a tour de force. At first, we see two mothers, arms around their children, and themselves embraced by an even larger figure (perhaps the grandmother); she is herself flanked by sinuous animal forms. Moving around the sculpture, we see further, intertwining children and animal shapes. The frontal view is a virtually symmetrical, balanced composition, yet tempered by its almost floral shape and grace. In contrast, the rear view is one of wild abandon: a dynamic scene of twisting, interwoven forms that partly wrap around the front. We come to realize that, taken together, the two parts illustrate widening circles of nurturing and protection – at first within the generations that make up human families, and enveloped in the protective embrace of Nature, represented by the swirling animal spirits. The artist masterfully varies the surface of the stone, playing the simpler, clothed human forms against sensuous animal bodies; soft, rounded contours against more sharply defined details; and highlights against deep shadows. Stunning.

ABRAHAM ANGHIK RUBEN



**111 ABRAHAM ANGHIK RUBEN**, O.C. (1951-), PAULATUK / SALT SPRING ISLAND, BC, *Mothers and Children, with Animal Spirits*, c. 2000, stone, 19.5 x 15.75 x 8 in (49.5 x 40 x 20.3 cm), unsigned.  
ESTIMATE: \$6,000 / \$9,000  
Provenance: Images Art Gallery, Toronto; Acquired from the above by a Private Collection, Toronto.



- 112 JOHN PANGNARK** (1920-1980), ARVIAT (ESKIMO POINT), *Figure with Outstretched Arms*, c. 1968-69, stone, 4 x 5.5 x 3 in (10.2 x 14 x 7.6 cm), signed: "COP".

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

Provenance: Collection of John de Visser, Toronto (de Visser was a renowned Canadian photographer and photojournalist); Feheley Fine Arts, Toronto; Acquired from the above by Norman Zepp & Judith Varga, Saskatoon.

Exhibited and Published: Feheley Fine Arts, *de Visser's Vision: Sculpture from the John de Visser Collection*, April 8 - May 5, 2006 (Toronto: Feheley Fine Arts, 2006), cat. 18, p. 16.

Published: Ken Mantel et al., *Tuvaq: Inuit Art and the Modern World*, (Bristol, UK: Sansom and Company Ltd., 2010), fig. 107, p. 117.

After about 1970 Pangnark's sculptural style veered quite strongly towards abstraction and minimalism, to the point that many works are barely discernible as human figures. But Pangnark's works from the late 1960s are notable not only for their unmistakable figural content (despite their abstraction) but often also for their obvious gestural poses. *Figure with Outstretched Arms* is one of the masterpieces of this period and type. "Dancing Man" would be an apt alternate title; the figure's facial expression is clearly ecstatic despite its minimally carved features, and it is easy to imagine him swaying to music as he spreads his arms wide in joy. Bearing only the subtlest of tool marks, the sculpture is polished to a lovely sheen that catches the light, enhancing the feeling of lively movement and grace.



- 113 LUCY TASSEOR TUTSWEETOK** (1934-2012), ARVIAT (ESKIMO POINT), *Embracing Figures*, c. 1970, stone, 2.5 x 2.5 x 1.25 in (6.3 x 6.3 x 3.2 cm), unsigned.

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

Provenance: Private Collection, Montreal.

After all these years we are still astonished at how some of Lucy Tasseor's smallest works manage to look and feel so monumental. At a mere 2.5 inches in height, *Embracing Figures* possesses the commanding presence of sculptures by Tasseor many times its size and weight. This depiction of a couple, or possibly a mother and child, is charged with tremendous energy and almost heroic emotional intensity. Deftly carved in the artist's early but already mature abstract style from a fragment of stone that weighs almost nothing in the palm of your hand, this stunning miniature exemplifies the epitome of the Arviat sculptural aesthetic.



- 114 ANDY MIKI** (1918-1983), ARVIAT (ESKIMO POINT) / TIKIRAJUAQ (WHALE COVE), *Animal Plaque*, c. 1969, antler and twine, 5.5 x 11.25 x 0.75 in (14 x 28.6 x 1.9 cm), dimensions reflect those of the figure only, unsigned.

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

Provenance: Feheley Fine Arts, Toronto; Acquired from the above by Norman Zepp & Judith Varga, Saskatoon.

The great Arviat minimalist sculptor Andy Miki almost always carved in stone. His occasional antler figures are mostly quite rudimentary, made from cylindrical sections of the material. Exceptional, however, is a small handful of animal "plaques" that Miki fashioned from larger, flat pieces of caribou antler known as brow tines. Of the three examples we know of, *Wolf Plaque* from the Winnipeg Art Gallery collection is as large as our example and equally fine. (It, and a similar *Animal Plaque* in stone, are illustrated in Norman Zepp's *Pure Vision* catalogue, cats. 10 and 11.) The third antler work, sold at Walker's Auctions in Nov. 2017 (Lot 38), is a smaller, charming work. We suspect that it, and our superb specimen, depict foxes rather than wolves – but that, as with the identification of so many Miki animal figures, is open to debate! Remarkably, all these plaques are carved as "pendants"; whether they were made to hang on a wall or float freely like mobiles is also open to discussion. Notably, none of the four plaques is carved with the characteristic eyes we associate with Miki's work (which makes us wonder about a possible spiritual interpretation). They really do seem to constitute a separate class of artistic object. Fantastic.

- 115 EVA TALOOKI ALIKTILUK** (1927-1995), ARVIAT (ESKIMO POINT), *Mother and Child in a Beaded Amautiq*, late 1980s, stone, glass beads, cotton thread, and felt, 4 x 4 x 2.25 in (10.2 x 10.2 x 5.7 cm), signed: "COP".

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

Provenance: The Guild Shop, Toronto, 1990; Acquired from the above by the present Private Collection, Toronto.

Early this summer First Arts had the pleasure of hosting an exhibition devoted to the work of Eva Talooki. Always a personal favourite of ours, we are pleased that she is now garnering the respect and attention she so richly deserves. This first of two Talooki offerings (see also Lot 157) is a classic of the genre, a highly ornamented depiction of a mother carrying a child in her capacious amautiq pouch. We love the richly variegated beadwork on this piece, with different patterns distinguishing the two figures.





# JUDAS ULLULAQ



116 JUDAS ULLULAQ (1937-1999), UQSUQTUUQ (GJOA HAVEN), *Muskox Shaman*, 1988, muskox horns and skull, stone, string, and black inlay, 17.5 x 24.5 x 9.5 in (44.5 x 62.2 cm), signed: "ᐅᐅᐅ". ESTIMATE: \$20,000 / \$30,000

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

Published: Harold Seidelman & James Turner, *The Inuit Imagination: Arctic Myth and Sculpture* (Vancouver: Douglas & McIntyre Ltd., 1993), fig. 24, p. 59.

Judas Ullulaq famously carved in both stone and whale bone to produce sculptures with a variety of themes and subjects. Muskoxen were favourite subjects: as single figures, in hunting scenes (see Lot 123), and in shamanic imagery. Muskox horn was also one of his favoured materials; Ullulaq used it as inlay or to fashion weapons and implements, but he also incorporated single horns or even full sets of two in large-scale compositions. [1] In a handful of works the artist invented a particularly daring compositional format in which he made use of a full set of horns still attached to part of the animal's skull. A fine example of this is the marvelous *Muskox Shaman with Spirit Helper* from c. 1988-90, sold at auction by First Arts (13 July 2021, Lot 24).

In the present *Muskox Shaman*, Ullulaq takes his inventiveness to a new level by manipulating a set of old horns and skull (which he would have found on the land). By reorienting the position of the skull itself and re-attaching the horns, he has managed to free up a flat section on which to create the mesmerizing, skull-like face of a tattooed shaman. Ullulaq has meticulously carved ridged rings into the horns, transforming them into braids. These, together with the facial tattoos, identify this formidable shaman as a woman.

Ullulaq's love of texture and contrast is well-known and is on full display here. We love the way that both the colour and texture of the carved horn ridges contrast with the natural striations at the base of the horns (the "boss" – which itself looks like hair). The face brings a further change in colour and texture. The stone base (which looks dress-like) turns the sculpture almost into a full female figure. And finally, the back of the head – intentionally, we are certain – presents another, seriously spooky face.

*Muskox Shaman* is one of Ullulaq's most brilliant inventions – one that manages to be incredibly eerie and genuinely lovely at the same time. It's a powerful, stirring work of art. Astounding.

1. See the section on Judas Ullulaq in Darlene Coward Wight, *Art & Expression of the Netsilik* (Winnipeg Art Gallery, 2000), pp. 152-171 – in particular, cats. 148, 154, 157.





# BEAU DICK

Benjamin "Beau" Dick is one of Canada's most important artists of the last century. A Kwakwaka'wakw carver, culture bearer, activist, dancer, and musician, Beau seamlessly blended these aspects of his life into an artistic practice that welcomed in, but also challenged, the Canadian public. This is an earlier mask by Dick that depicts an elderly woman with long white hair, her face totally covered with wrinkles that underscore her age and wisdom. Like most of Dick's masks, though, there is a flourish of humour in the expression of this kind-looking woman's face, with her open mouth, protruding tongue, and missing tooth. Masks depicting the elderly, such as this one, were a popular exercise for both advanced and beginner carvers in the 1970s and 1980s to develop their skills in realism and portraiture.

Christopher W. Smith



**117 BEAU DICK** (1955-2017), KWAKWAKA'WAKW, *Old Woman Mask*, 1980, alder wood, horsehair, ribbon, and pigment, 9.5 x 7.5 x 4.5 in (24.1 x 19.1 x 11.4 cm), measurements reflect height without hair, with: 31.5 in (80 cm), signed and dated: "Beau / Beau Dick 80".  
ESTIMATE: \$8,000 / \$12,000  
Provenance: Lattimer Gallery, Vancouver; Acquired from the above by the present Private Collection, Ottawa, 1988.



**118 RON RUSS** (1953-), MASSET, HAIDA GWAII, *Model Bear Frontlet*, early 1980s, argillite, 6.5 x 6.5 x 1.5 in (16.5 x 16.5 x 3.8 cm) (without custom metal display stand), unsigned.

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

Provenance: Acquired from the artist by a previous owner; A Vancouver Collection.

Attributed to Haida artist Ron Russ, this boldly carved frontlet in the form of a medallion likely depicts the Bear Mother legend, a recurring theme in his work. One of the bear children is nestled between the mother's ears. Russ, known for his detailed wood and argillite carvings, has created several detailed model poles for the Prince Rupert Museum. He has carved argillite throughout his career, rendering traditional subjects such as poles and platters, as well as argillite medallions set with inlays with carved bezels of Yew wood.

Gary Wyatt



**119 RON RUSS** (1953-), MASSET, HAIDA GWAII, *Double-Sided Dish*, early 1980s, argillite, bone, and pāua shell, 7 x 7 x 0.75 in (17.8 x 17.8 x 1.9 cm) (without custom metal display stand), unsigned.

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

Provenance: Acquired from the artist by a previous owner; A Vancouver Collection.

This finely crafted *Double-Sided Dish* reimagines two historic platters shown across from each other on pages 102 and 103 in *Argillite: Art of the Haida* (1980) – the first major text on argillite since Marius Barbeau's – by Leslie Drew and Haida carver Douglas Wilson. [1] The illustration of these platters and numerous other historical works in a new publication helped to solidify the direct influence of older works on younger artists' knowledge and the development of their styles. This dish serves thus as a tangible example, showing how one emerging artist studied and built upon these masterpieces to refine his skills and carry forward established traditions, while also forging his own personal style.

1. Leslie Drew and Douglas Wilson, *Argillite: Art of the Haida* (North Vancouver: Hancock House, 1980). These platters, in the Canadian Museum of History collection, are both attributed to Charles Edenshaw in the book, however noting a conflicting attribution to Tom Price for the example on page 102. Notably, both pieces are attributed to Edenshaw in the landmark 2014 Charles Edenshaw solo exhibition catalogue (figs. 33, 34).





One of the most important themes in Inuit art, and one that Tiktak returned to frequently, is that of mother and child. The years 1962-1966, early in his career, saw Tiktak create some of the most serene and sublime depictions (see Hessel, *Inuit Art*, p. 97; First Arts, 12 June 2023, Lot 58). Over the subsequent decade or so, the artist carved more superb examples, but in styles that varied depending on the hardness of stone, the tools used, and the artist's state of health. *Mother and Child* makes for an interesting comparison with the First Arts example cited above. The two sculptures are similar in their modest size and their forward-leaning, truncated depictions. The early work has a rugged delicacy, while this later one exudes a rawness and stubborn strength more often associated with the art of Tiktak's friend and colleague, John Kavik.

Like his marvelous little *Hunched Man* (see First Arts, 4 December 2023, Lot 164), this *Mother and Child* by Tiktak has a poignancy that speaks of hardship and fatigue, at least for the mother – and could almost be imagined as a companion piece to that work. The stone is very hard and veined and must have presented a great challenge to an artist increasingly bothered by an old injury. However, Tiktak hacked away and managed to open up the Henry Moore-like voids for which he is famous. For all its roughness, *Mother and Child* radiates a craggy beauty, a resolute strength of spirit – and in purely stylistic terms, a surprisingly high degree of abstraction. Outstanding.



**120 JOHN TIKTAK, R.C.A.** (1916-1981), KANGIQLINIQ (RANKIN INLET), *Mother and Child*, c. 1968-72, stone, 5.25 x 5.25 x 2 in (13.3 x 13.3 x 5.1 cm), signed: "ŊC".  
ESTIMATE: \$12,000 / \$18,000  
Provenance: Waddington's Auctions, 27 Nov 1991, Lot 1358; Acquired from the above by the present Private Collection, Toronto.



**121 ATTRIBUTED TO YVONNE KANAYUQ ARNAYUINAK** (1920-1998), QAMANI'TUAQ (BAKER LAKE), *Standing Mother Holding a Child*, mid 1960s, stone, 11.25 x 5 x 4 in (28.6 x 12.7 x 10.2 cm), inscribed with her husband's disc number and signed: "PAULIA".  
ESTIMATE: \$3,000 / \$5,000  
Provenance: A Quebec City Private Collection; An Ottawa Collection.

Although this fine sculpture is clearly signed by Yvonne Kanayuq's husband Paul Arnakyuinak, we feel it was almost certainly carved by her. Several factors – the stone, the figure's medium-large scale and standing pose, and the style – all point to this being quite an early example of her work, when Kanayuq was still experimenting and learning her craft. Fans of this important artist's work are familiar with the lovely, mostly small, seated mothers and children the artist carved in the 1970s (for two spectacular examples see First Arts, 13 July 2021, Lot 50, and 12 June 2023, Lot 57). The way in which this already impressive *Standing Mother* holds her child is completely consistent with these and other later works, and the figures' facial features match perfectly. To date, we have found no published examples of works by Kanayuq's husband Paul; it is likely that he delivered it to the co-op and signed it as an expediency (perhaps Yvonne was still too shy to market her own work).



**122 MICHAEL AMAROOK** (1941-1998), QAMANI'TUAQ (BAKER LAKE), *Muskox*, c. 1962-63, stone and antler, 8.5 x 14 x 5 in (21.6 x 35.6 x 12.7 cm), unsigned.  
ESTIMATE: \$4,000 / \$6,000  
Provenance: Ex Toronto-Dominion Bank Collection, Toronto, Waddington's Auctions, 30 Aug 2018, Lot 242; Acquired from the above by Norman Zepp & Judith Varga, Saskatoon.  
Published: *The Eskimo Art Collection of the Toronto-Dominion Bank* (Toronto: Toronto-Dominion Bank, 1967), cat. 15.  
Amarook carved only a small number of works in the early to mid 1960s. Working as a printmaker briefly in the early 1970s, he also managed the printshop. A smaller but stylistically quite similar *Muskox* from 1962, in the Winnipeg Art Gallery collection, has been exhibited and published several times including in *Sculpture/Inuit* (cat. 134) and *Swinton* (1972/92, fig. 700). *Muskox* is a classic example of the earliest Baker Lake sculptural style. Larger and more massive than most examples carved during this period, the sculpture is rendered even more powerful on account of its blocky shape and solid stance. This contrasts beautifully with the animal's delicately crafted horns.



The caption for this sculpture in Darlene Wight's Art & Expression of the *Netsilik* exhibition catalogue is based on interviews she held with Ullulaq in 1997. It turns out that the story behind this captivating image is as remarkable as the work itself:

*Ullulaq remembered his grandfather who was a very determined hunter. Before there were guns, his grandfather would go right up to a muskox, in front of its nose. On more than one occasion, he was lifted up in the air on its horns. Then he would kill the muskox with his spear.* [1]

Hats off to Ullulaq's grandfather for his chutzpah and courage, and kudos to the artist for creating one of his most engaging and brilliant compositions. Masterfully conceived and executed, *Muskox Tossing Hunter* is a tour de force sculpture brimming with dynamism and humour. Both the hunter and muskox are portrayed as angst-filled (as it turns out they should be), even if it seems for the moment that the animal has the upper hand. We are especially impressed with Ullulaq's unusual treatment of the muskox's fur. First, the artist sculpts the fur into beautiful overlapping swathes, then applies his trademark parallel lines as texture. The resulting patterns add a feeling of turbulence to what is already a highly dramatic composition. Wow.

1. Art & Expression of the *Netsilik* (Winnipeg Art Gallery, 2000), p. 160.

## JUDAS ULLULAQ



**123** **JUDAS ULLULAQ** (1937-1999), UQSUGTUUQ (GJOA HAVEN), *Muskox Tossing Hunter*, c. 1988, stone and muskox horn, 7.25 x 10.5 x 5.5 in (18.4 x 26.7 x 14 cm), signed: "ᐅᐅᐅ".

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

Provenance: Images Art Gallery, Toronto; Acquired from the above by a Toronto Corporate Collection.

Exhibited and Published: Darlene Coward Wight, *Art & Expression of the Netsilik* (Winnipeg: Winnipeg Art Gallery, 2000), cat. 156, p. 160.

**124** **NICK SIKKUARK** (1943-2013), KUGAARUK (PELLE BAY), *Crawling Spirit*, 1996, bone, antler, ivory, and fur, 2.25 x 7 x 2.25 in (5.7 x 17.8 x 5.7 cm), signed and dated: "ᐅᐅᐅ ᐅᐅᐅ 1996".

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

Provenance: Images Art Gallery, Toronto; Acquired from the above in 2011 by a Private Collection, Calgary.

After his move to Kugaaruk in the 1970s, Sikkuark's work became influenced by the surrealist traditions of the Kitikmeot region. By the 1980s his sculptures already began to fully reveal his ability to blend the grotesque and the whimsical. In *Crawling Spirit*, as in Lot 49, this talent is on full display. This creature is carved with Sikkuark's characteristic exactitude and mix of organic materials, with its face exaggerated to a grotesque caricature. With its bizarre, toothy grin and shocks of fur, and hilarious "tough guy" stance, *Crawling Spirit* is almost endearing in its ugliness rather than terrifying.



**125** **URIASH PUQIQNAK** (1946-) m., UQSUGTUUQ (GJOA HAVEN), *Frightened Mother and Child*, c. mid 1990s, whale bone, stone, and antler, 12.5 x 10.25 x 9 in (31.8 x 26 x 22.9 cm), unsigned.

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

Provenance: Waddingtons, Toronto, 17 Nov 2011, Lot 3; Acquired from the above by the present Private Collection, Toronto.

Deeply influenced by an artistic family and community, Uriash Puqiqnak is one of Gjoa Haven's leading artists. His unique vision and hand, coupled with his strong feelings about passing on Inuit culture, legends and traditions through art, have made for a distinctive canon of work. Here, in one of Puqiqnak's most masterful creations, whale bone becomes a canvas for powerful emotions of fear and angst. The woman reacts to some horror unseen by the viewer. The child, perhaps more entranced than terrified, nonetheless clings to its mother who, with hips askew under the child's weight, has one foot back as if ready to run! Impressive.



# ARGILLITE MODEL POLE

**126 HAIDA ARTIST, PROBABLY MASSET, HAIDA GWAII, *Hollow Back Model Totem Pole*, c. 1890, argillite, 16.75 x 4.5 x 3 in (42.5 x 11.4 x 7.6 cm).**

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

Provenance: A Vancouver Collection.

This large, well-carved Haida argillite pole dating to around 1890 features, from top to bottom: a bear, raven, raptor bird, and a bear holding a human mask or head. The figures on this substantial pole are all fully realized and well-sculpted, with finely incised formline designs on the birds' wings and chests. The discretely stacked configuration and the weight of the figures suggest a likely origin in Masset, Haida Gwaii. A strong indicator of the age of this pole is the hollowed out back and pronounced taper toward the top, which also serves to create some movement in the sculpture and to lighten up the overall composition. The craftsmanship and the balance between the figures are further enhanced by the pole's mounting on a chamfered argillite base. This feature ties the work together, giving it both stability and a refined presentation typical of high-quality Haida argillite carvings from this period.

Christopher W. Smith



**127 HENRY HUNT SR. (1923-1985), KWAKWAKA'WAKW, *Model Totem Pole*, c. 1957-58, wood and pigment, 18.5 x 3.25 x 2.25 in (47 x 8.3 x 5.7 cm) without later added base, signed: "HENRY / HUNT"; the base with an affixed silver plaque: "1958 BRIER / B.C. CENTENARY / MR. & MRS. W.M. STEWART / LITTLE & TAYLOR / STERLING"; further inscribed in ink, in an unknown hand: "PAIEUTE".**

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

Provenance: A Vancouver Collection.

Henry Hunt was a renowned Kwakwaka'wakw artist who apprenticed under his father-in-law, Mungo Martin (Kwakwaka'wakw, 1879-1962). Hunt and Martin worked together at Thunderbird Park in Victoria, creating a variety of items for cultural usage and sale. This model pole is an early example of Hunt's work that reflects his training with Martin but also foreshadows themes and elements that would dominate his mature artistic practice. The pole features, from top, a robed chief in decorated hat, beaver, and a Hamatsa dancer in full regalia. The base features a sterling plaque noting that the pole was a presentation piece celebrating the British Columbia centennial.

Christopher W. Smith



**128 TITUS CAMPBELL (1893-1966), TSIMSHIAN (KITSELAS), *Model Totem Pole*, c. 1940s, yellow cedar wood and paint, 40 x 6.25 x 5.5 in (101.6 x 15.9 x 14 cm), inscribed by the artist and with Totem Pole Gift Shop, Prince Rupert, BC, ink stamp, "THREE WATCHERS - / BEAR WITH / FROG / MYTHICAL MAN / CHIEF / RAVEN WITH TONGUE HANGING / OUT - SEA / OTTER IN EARS / WOLF IN MOUTH - / POLE IN / TOTEM PARK / PRINCE RUPERT - / Once a Ninstints (Haida) / Pole / from / Anthony Island / Queen Charlotte / Islands - / village + / tribe now / extinct / Known as / one of the / Prince Rupert / Poles - carved / by TITUS / CAMPBELL (KITSELAS) / PRINCE / RUPERT / B.C. / for "[with Totem Pole Gift Shop, Prince Rupert, B.C., ink stamp]".**

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

Provenance: A Vancouver Collection.

Titus Campbell was a versatile Tsimshian artist active in the first half of the 20th century. Like his contemporary, Moses Alexcee (Tsimshian, 1878-1958), Campbell would often create models of poles from other cultures, but he always signed his name and wrote a brief description on the verso so there was no confusion about authorship. This unusually large and complex model pole depicts a monumental Haida pole from the village of Ninstints in Haida Gwaii. The pole features an impressive thirteen figures, noted in detail on the verso by Campbell, and is fully carved and painted.

Christopher W. Smith







**129 JOHN KAVIK** (1897-1993), KANGIQLINIQ (RANKIN INLET), *Standing Man*, c. early 1980s, stone, 20 x 7.5 x 4 in (50.8 x 19.1 x 10.2 cm), unsigned.  
ESTIMATE: \$12,000 / \$18,000  
Provenance: Private Collection, New York City; Waddington's Auctions, Toronto, 17 Nov 2014, Lot 153, as "Contemplative Man c. 1975"; Acquired from the above by Robert Noakes, Toronto; Estate of the above. Noakes was a renowned Canadian interior designer and owner of RNI Robert Noakes International.

Born near Gjoa Haven in 1897, John Kavik lived for decades in his native Utkuhiksalingmiut territory, inland between Baker Lake and Cambridge Bay. Starvation forced him to relocate south in the late 1950s, first to Baker Lake where he reunited with his childhood friend Luke Anguhadluq. Kavik then moved to Rankin Inlet in 1958, but already over sixty years old, was unfit to work at the nickel mine there. Determined to make a living, he began carving in 1960 and kept at it until he was about ninety! The anthropologist Robert Williamson lived in Rankin Inlet from 1960 to 1973 and met Kavik at the very beginning of his art career. He described Kavik as an appealing humourist, full of fun, an artist who carved with joy, and a man of great kindness. [1] These comments might come as a surprise to those who perceive his art as stark and bleak. Stanley Zazelenchuk, Kavik's neighbour in the 1970s, wrote in 1980 of his friend's sense of humour, work ethic, and his independence from southern market demands. [2] Kavik was in his eighties by then and still going strong.

We recall describing our amazement that Kavik, age about eighty-three, could even have lifted the piece of stone used for a sculpture (First Arts, 30 November 2021, Lot 40). Well, Kavik was probably a couple of years older when he carved this colossus, one of his largest sculptures ever. Stylistically, it resembles a group of works, many small but some quite large, that he carved in the early to mid 1980s. This extraordinary late effort resulted in a solo exhibition at the Inuit Gallery of Vancouver in 1990. [3]

*Standing Man* was not in the exhibition but would certainly have been one of the stars of the show. Unlike the great majority of Kavik's sculptures, it is evidently carved from a rectangular block of hard, quarried stone, with some straight edges left intact. Working this piece would have entailed a heroic effort, further complicated by an even harder, quartz-like white vein running down its length. The result is nothing short of awesome. Kavik removed a relatively small amount of material; it could be argued that this is one of his more minimalist creations. But the visual, psychological, and sheer physical impact of the sculpture is enormous. Once again, we are gobsmacked.

We wonder if this isn't a self-portrait (perhaps many of Kavik's sculptures are). In which case, a fitting title might be *I'm Still Standing*. (Apologies to Elton and Bernie)

1. Gleaned from his article, "Creativity in Kangirlliniq" in Bernadette Driscoll, *Rankin Inlet / Kangirlliniq*, (Winnipeg: Winnipeg Art Gallery, 1981), pp. 11-23.
2. Stanley Zazelenchuk, "Kavik: The Man and the Artist" in *Arts & Culture of the North*, (Vol. IV, No. 2 Spring 1980, 219-221).
3. Inuit Gallery of Vancouver, *John Kavik*, June 16 – July 7,



**130 JOHN KAVIK** (1897-1993), KANGIQLINIQ (RANKIN INLET), *Hooded Face*, early to mid 1970s, stone, 6.25 x 4 x 2.75 in (15.9 x 10.2 x 7 cm), signed: "bδ".  
ESTIMATE: \$2,500 / \$3,500  
Provenance: An Ottawa Collection.  
Kavik and his younger colleague, John Tiktak, were friends and enjoyed working together. While both are known for their carvings of standing figures, Tiktak produced numerous heads and faces during his career while Kavik carved relatively few. This striking visage by Kavik stands out due to its semi-abstract angularity and the fact that, rather than being a fully realized head, the work has an almost fragmentary look. Its purity of form and degree of finish are unusual in Kavik's oeuvre; perhaps we detect the influence of his friend? Yet *Hooded Face* is a powerful presence with the expressiveness and deep emotional resonance we have come to expect from Kavik's work. Lovely.



**131 HENRY EVALUARDJUK** (1923-2007), IQALUIT (FROBISHER BAY), *Walking Bear*, c. 1980, stone, 6 x 10 x 4 in (15.2 x 25.4 x 10.2 cm), signed: "HENRY / ᐃᓄᓇᐅ ᐅᓇᓇ".  
ESTIMATE: \$5,000 / \$8,000

Provenance: The Drum Dancer, Calgary; Acquired from the above by a Private Collection, Calgary, 1986.

"A rose is a rose is a rose" but to the informed eye, a bear is not just a bear! Is Henry depicting a young bear or an aged one, a male or a female, a hungry bear or a well-nourished specimen? These are all things to consider when looking at the polar bears of Henry Evaluardjuk. While these important details might be lost on the casual viewer they were very of the utmost importance to the artist. Indeed, "Henry bears" can almost be deemed to be polar bear portraits. This incredible fellow is perhaps one of the most sensuous bears we have seen by the artist.



**132 BILL NASOGALUAK** (1953-), TUKTOYAKTUK, *Two-Headed Bear*, 2013, stone and pigment, 8.25 x 16.5 x 6 in (21 x 41.9 x 15.2 cm), signed and dated: "BILL / NASOGALUAK / 2013".  
ESTIMATE: \$5,000 / \$8,000

Provenance: Images Art Gallery, Toronto; Acquired from the above by the present Private Collection, Calgary, in 2013.

Bill Nasogaluak is one of several Inuvialuit artists from the western Arctic who have chosen to live and work in southern Canada. Interestingly, his works often reflect social issues and their effect on Inuit contemporary life. He is a master of realism as well (even when the subject matter is not entirely realistic); here he captures the fluid form and movement of a polar bear whose two heads are both positioned naturally; one head is downcast, while the other looks up alertly. Perhaps this bear is resigned to hunger one moment but becomes hopeful the next, as it scents potential prey.



**133 KENOJUAK ASHEVAK, C.C., R.C.A.** (1927-2013) f., KINNGAIT (CAPE DORSET), **PRINTMAKER: STUDIO PM**, MONTREAL, *Rabbit Eating Seaweed II*, 1999 (Special Release), etching and aquatint print, a stage proof, aside from the numbered edition of 50, sheet: 16.5 x 23.5 in (41.9 x 59.7 cm), sight / plate: 14.25 x 21.5 in (36.2 x 54.6 cm), framed.

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

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

1999 was a year of landmark events and anniversaries: the creation of Nunavut, the 50th anniversary of the first exhibition of Inuit art at the Canadian Guild of Crafts in Montreal, and the 40th anniversary of the inaugural Cape Dorset print collection. To celebrate these milestones, Galerie Elca London commissioned Kenojuak Ashevak to revisit her 1959 image *Rabbit Eating Seaweed*. Produced as an etching and aquatint, "Rabbit Redux" [1] is a tour de force with piercing blues reminiscent of several of the magnificent 1959 images by both Kenojuak and Niviakie. 1. Terry Ryan, the West Baffin Co-op's longtime manager, jokingly dubbed this print "Rabbit Redux" as a nod to the author John Updike.



**134 SHEOJUK ETIDLOOIE** (1932-1999) f., KINNGAIT (CAPE DORSET), *Untitled (Sailboat)*, c. 1999, oil stick on paper, 19.75 x 20 in (50.2 x 50.8 cm), framed, signed: "ᓇᓇᓇ".  
ESTIMATE: \$1,500 / \$2,500

Provenance: Private Collection, Ontario.

Sheojuk Etidlooie's short artistic career began in 1993 when her images featuring unique, vivid creatures and scenes became known through her prints. By 1999, her original drawings were also greatly in demand: colourful abstracted forms of birds, seals, and giants drawn quickly in pencil crayon. Just months before her death, she created several works using oil stick. This exuberant drawing of a sailboat typifies these late works, in which vibrant colours and dynamic gestures verge on pure abstraction. In each of these, she left a small white area for her signature!



**135 NUU-CHAH-NULTH ARTIST, *Lightning Serpent Dance Mask*, c. 1930, cedar wood, acrylic paint, feathers, and shoelaces, 8.25 x 25 x 8.5 in (21 x 63.5 x 21.6 cm). ESTIMATE: \$5,000 / \$8,000**  
 Provenance: Potlatch Arts, Vancouver; Acquired from the above by the Present Private Collection, Ottawa.  
 Serpent masks of this type were originally made from hand-split cedar boards, often including piercings to enhance and lighten the mask, as can be seen here. Here, the boards have been planed down to be quite thin, another means of keeping the mask as light as possible. The dancer would move in a semi-crouch, slowly turning their head from side to side as if searching for something of great importance. They would wear a cape-like robe that moves widely with the dancer's steps and turns.

Steven C. Brown



**136 GENE BRABANT (1946-), CREE, VICTORIA, B.C., *Kwag-uilth Sun (Kwakwaka'wakw Style Sun Mask)*, 1982, cedar wood and acrylic paint, 33 x 37 x 20 in (83.8 x 94 x 50.8 cm), titled, signed and dated: "Kwag-uilth / Sun / Gene Brabant / 12/82". ESTIMATE: \$2,500 / \$3,500**  
 Provenance: Snow Goose Gallery, Ottawa; Acquired from the above by the present Private Collection, Ottawa.  
 Gene Brabant joined the Thunderbird Park artist collective in the 1970s, expanding his work beyond Kwakwaka'wakw influences to explore various Northwest Coast styles. He focused on replicating historic techniques, such as using marine enamel paints and articulating transformation masks. The Sun Mask type, with its central face embodying human and supernatural forms, offered limitless theatrical possibilities, and it was often hand-held or suspended on wires.

Gary Wyatt

At more than three feet in width, this mask most likely recalls those Sun Masks that would be suspended. The outward-reaching beams, carefully balanced and radiating from the central face, are designed to draw attention from all angles, making the work visually powerful even when viewed from a distance.



**137 JIMMY JOHN (1876-1988), MOWACHAHT/MUCHALAHT (NUU-CHAH-NULTH), *Maquinna Mask*, c. 1973-1975, cedar wood, abalone, pigment, and cord, 34.5 x 45.5 x 15.75 in (87.6 x 115.6 x 40 cm), unsigned; accompanied by a copy of Ulli Steltzer, *Indian Artists at Work* (1976). ESTIMATE: \$12,000 / \$18,000**

Provenance: Collection of the Artist; Purchased from the Artist's Family, c. 1992 by the Present Private Collection, Ottawa.

Published: In a photo of the artist working on the present mask in Ulli Steltzer, *Indian Artists at Work* (Vancouver: Douglas & McIntyre / Seattle: University of Washington Press, 1976), p. 84.

Renowned Mowachaht/Muchalaht artist Jimmy John was born at Friendly Cove, British Columbia, and was a direct descendant of Chief Maquinna. John created pieces for cultural usage and sale for nearly a century and was among the most prolific and long-standing artists on the entire Pacific Northwest Coast. Known primarily for his model totem poles and a distinctive chip carving style that he developed in his older age, John's works are widely held in major public and private collections.

This *Maquinna Mask* has to be among John's best-known works, having been photographed with him in the process of carving it by celebrated photographer Uli Steltzer (1923-2018). That photograph, of a smiling, near-centenarian Jimmy John working on the unfinished mask, was published in her photo essay book *Indian Artists at Work* (see above). Although the mask is unfinished in the Steltzer photo, several key elements allow this mask to be matched to the photograph. In particular, there is a large fissure in the photo where the wood is checking through the head of the killer whale on the proper right side of the mask, which can be matched today to a darker line in the same place where John fixed the checking. There is also a dark spot visible in the Steltzer photograph on the upper-right tooth of the mask, which is still present in the mask today.

The completed mask is a striking composition and an important study in Jimmy John's chip-carving style, with twenty kinetic appendages that are strung together to open and close in a dramatic fashion. Each appendage is incised with an eagle formline design, cross hatching, and split-u-forms that terminate in a rounded semi-circle. At the top of the mask are two raven figures back-to-back with inlaid abalone and red flourishes that anchor the other ten appendages on each side. The mask itself is flanked by a pair of killer whales carved in relief that frame the shape of the forehead and cheeks of the mask. The bulging eyes, bared teeth, and protruding tongue point to the mask probably being John's interpretation of a Swai'xwe mask. The features of the mask are accentuated with abalone inlays and red and black paint, which enhances its theatrical impact.

Christopher W. Smith

## JIMMY JOHN





DAVIDIALUK ALASUA AMITTU



**138 DAVIDIALUK ALASUA AMITTU** (1910-1976), PUVIRNITUQ (POVUNGNITUK), *Seated Mother Softening a Skin*, c. 1960, stone, 6 x 3.5 x 3.5 in (15.2 x 8.9 x 8.9 cm), signed and inscribed: "DEVIDEALOK / SCP".

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

Provenance: Private Collection, Ottawa.

Of all the great storytellers from Puvirnituq, Davidialuk and his cousin Joe Talirunili were arguably the best. Talirunili focused primarily on scenes from camp life (and, of course, his famous *Migrations*), while Davidialuk is best known for his depictions of Inuit folklore, stories, and legends. But Davidialuk was also a great documentarian who chronicled aspects of a lifestyle experiencing rapid change. This incredibly charming sculpture seems to be of a much more personal nature, perhaps depicting his wife as a multi-tasker, seamlessly juggling child rearing with the more mundane chores of Inuit camp life. This is an early work by the artist, exquisitely carved and lovingly detailed. Indeed, it is one of the most beautiful Davidialuk carvings we have ever seen.



**139 DAVIDIALUK ALASUA AMITTU** (1910-1976), PUVIRNITUQ (POVUNGNITUK), *Eagle Caught in a Fox Trap*, c. 1970, stone, 5 x 9 x 4 in (12.7 x 22.9 x 10.2 cm), signed: "DEVIDE / ALLSOAK".

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

Provenance: Private Collection, New Jersey.

As discussed above (Lot 138), Davidialuk is best known for his depictions of Inuit folklore and legends. Many of these stories and legends are documented and easily recognizable (see *Story of a Giant*, First Arts, 4 December 2023, Lot 38), whereas others are more subtle or obscure. We are not familiar with a Nunavik Inuit story of an eagle caught in a trap. It may be a personal story of Davidialuk's or a recollection. Perhaps an eagle once tried to raid his meat cache and was caught in a trap meant for foxes. While the story remains obscure, what is self-evident is the powerful composition and the sensitive surface decoration – a trademark technique of a sculptor who was also a renowned graphic artist.

**140 ATTRIBUTED TO SAROLLIE (SYOLLIE) WEETALUKTUK** (1906-1962) m., INUKJUAK (PORT HARRISON), *Hunter, Dog Team, and Animals*, c. 1952-53, ivory and black inlay, 5 x 13.25 x 1.25 in (12.7 x 33.7 x 3.2 cm), unsigned.

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

Provenance: Acquired by a Canadian mining engineer during his travels, probably in Inukjuak; By descent in the family to a Private Collection, Toronto.

This elegant and beautifully carved composition is identical in style to two 1953 carved tusks by Sarollie Weetaluktuk in the Canadian Guild of Crafts Quebec collection in Montreal. [1] We love the "processional" organization of the animals, mirroring the lineup of sled dogs. Drilled with two holes, it can be displayed in either orientation for twice the viewing pleasure! [2]

1. See the *Canadian Guild of Crafts Quebec: The Permanent Collection* (Montreal: CGCQ, 1980), cat. 47, p. 58, and cat 78, p. 78.
2. As was a carved tusk by Sarollie's younger brother Simeonie. Apparently Simeonie's design was inspired by the cover of James Houston's 1951 instructional booklet (see Darlene Coward Wight, *Early Masters*, 2006, p. 16). Sarollie's design is his own invention.



**141 POSSIBLY NIVIAQSI (NIVIAKSIK)** (1908-1959) m., KINNGAIT (CAPE DORSET), *Double-Sided Pictorial Panel*, late 1940s or early 1950s, ivory and black ink, 2.5 x 8 x 2 in (6.3 x 20.3 x 5.1 cm), unsigned.

ESTIMATE: \$800 / \$1,200

Provenance: Acquired by a Canadian mining engineer during his travels, possibly on southern Baffin Island; By descent in the family to a Private Collection, Toronto.

This remarkable *Pictorial Panel* features two scenes: one depicts hunters returning to a summer camp, and the other a walrus hunt. The figures are delineated with extraordinary precision and lifelike movement in a style that suggests the hand of the Cape Dorset artist Niviaqsi (also known as Niviaksiak). Niviaqsi was a talented sculptor but is best known for his remarkable drawings and prints. The star of the 1959 Cape Dorset print collection, Niviaqsi sadly died in mysterious circumstances that very year. The style of his silhouette-style graphite and ink drawings on paper is highly distinctive: simplified yet confident and sharply defined. [1]

1. For examples of Niviaqsi's original drawings on paper see First Arts, 10 June 2024, Lot 86 and First Arts, 5 December 2022, Lot 20. See also Walker's Auctions, 22 November 2017, Lot 16; and Gerald McMaster, ed., *Inuit Modern: The Samuel and Esther Sarick Collection* (Toronto: Art Gallery of Ontario, 2010), pp. 72-73.



**142 JOE TALIRUNILI** (1893-1976), PUVIRNITUQ (POVUNGNITUK), *Standing Caribou*, c. 1965, stone and antler, 4.25 x 6 x 1.5 in (10.8 x 15.2 x 3.8 cm), signed: "JOE" and inscribed with the artist's disc number.

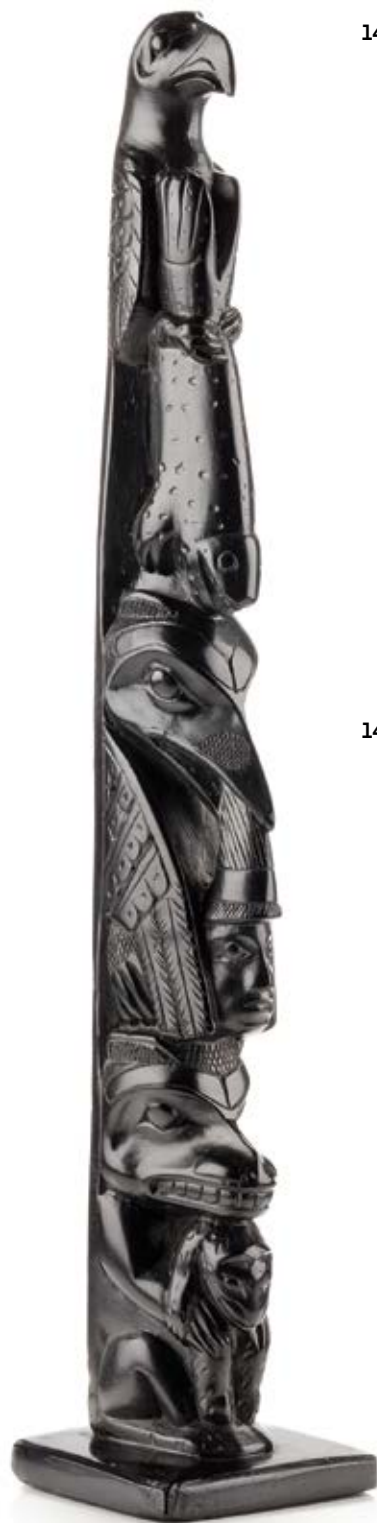
ESTIMATE: \$900 / \$1,200

Provenance: Waddington's, Toronto, Nov 2015, Lot 56; Acquired from the above Norman Zepp & Judith Varga, Saskatoon.

If Joe Talirunili's *Migration* scenes are among the most compelling Inuit images, his depictions of solitary caribou are certainly among the most charming. A hunting injury in his youth left Joe with a permanently damaged arm which made it challenging for him to carve works with fine detail. Given the fragility of stone and the delicate nature of caribou legs, Talirunili only carved them infrequently. Pity. This example is particularly winsome.







**143** **PROBABLY THOMAS MOODY** (1877-1947), HAIDA, *Model Totem Pole*, c. 1920-1930, argillite, 12.25 x 2.25 x 2.25 in (31.1 x 5.7 x 5.7 cm), unsigned.

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

Provenance: A Vancouver Collection.

A slender and elegant argillite pole that, although unsigned, is probably by Haida artist Thomas Moody, the patriarch of the multigenerational family of Haida argillite carvers. The pole features, from the top: an eagle grasping a descending seal, a raven, a human head wearing a hat, and a wolf holding what looks like its cub. The slender profile, cross hatching on the beak of the raven, and the unusual way that the raven's wings are decorated with rows of u-forms at 45-degree angles make it very likely to be the work of Moody. [1]

1. For comparable pieces by Thomas Moody, see Leslie Drew and Douglas Wilson, *Argillite: Art of the Haida* (Vancouver: Hancock House Ltd., 1980), p. 254.

Christopher W. Smith

**144** **ROBERT RIDLEY** (1855-1934), HAIDA, *Model Totem Pole*, c. 1910-1915, cedar wood and pigment, 21.5 x 3.5 x 3.25 in (54.6 x 8.9 x 8.3 cm), measurements reflect dimensions without later added base, apparently unsigned.

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

Provenance: Private Collection, New York City.

Robert Ridley was born in the village of Masset on Haida Gwaii, British Columbia. He was a prolific maker of wood and argillite model poles, model canoes, house models, and feast spoons. Ridley completed at least two large-scale poles, one for Thunderbird Park in Victoria and the other for the Capilano Suspension Bridge in North Vancouver. This pole reflects Ridley's skill at capturing and expressing monumentality in a miniature scale. The pole features an eagle, bear, and bear holding a human at the bottom, with the verso hollowed out and the formline from the eagle's wings wrapping around the back. It is painted in Ridley's classic palette of burgundy, black, and green, exemplifying his reserved, but impactful, approach to Haida art.

Christopher W. Smith



**145** **HAIDA ARTIST**, *Platter*, c. 1890, argillite, 13.25 x 5 x 1.5 in (33.7 x 12.7 x 3.8 cm).

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

Provenance: A British Columbia Private Collection.

This shallow ovate platter features raised, sharply angled ends that suggest a boat-like appearance. The design relief-carved within crosses the interior and almost fills it completely, leaving only small areas of exposed, cross-hatched background that help to define the silhouette of the creature depicted. The creature's toothy mouth lies close to the centre of the vessel, just below the deeply relief-carved eyes. On either side of the mouth, a u-shaped cheek design can be seen, filling out the lower corners of the head. Small ovoids form the shoulder joints of the creature, which appears to be a sea bear. The simple forearms, bent at the elbows, connect to large, clawed forefeet, the ends of which taper down to connect with the upturned, whale-like tail of this fearsome aquatic mammal.

Steven C. Brown



**146** **HAIDA ARTIST**, *Late Trade Pipe*, c. 1880-1890, argillite, 3.25 x 9 x 1.5 in (8.3 x 22.9 x 3.8 cm) (not including custom metal display stand).

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

Provenance: Ex Collection of John Piters, West Vancouver, c. 1960s; A Vancouver Collection.

This late trade argillite pipe features an eagle, supernatural frog with dorsal fin, and bear with protruding tongue. As Macnair and Hoover have noted, late trade pipes are distinguished from earlier examples by their thicker stems and emphasis on Haida imagery over European motifs. [1] That said, the eagle on this pipe does appear to reference a Roman or colonial eagle rather than a strictly Haida design, especially in the manner in which the wings are positioned and are totally covered in incised feathers. The composition of the figures in relation to one another is also a nod to earlier figural groups, in which a number of figures, both human and animal, would be entwined and stacked together.

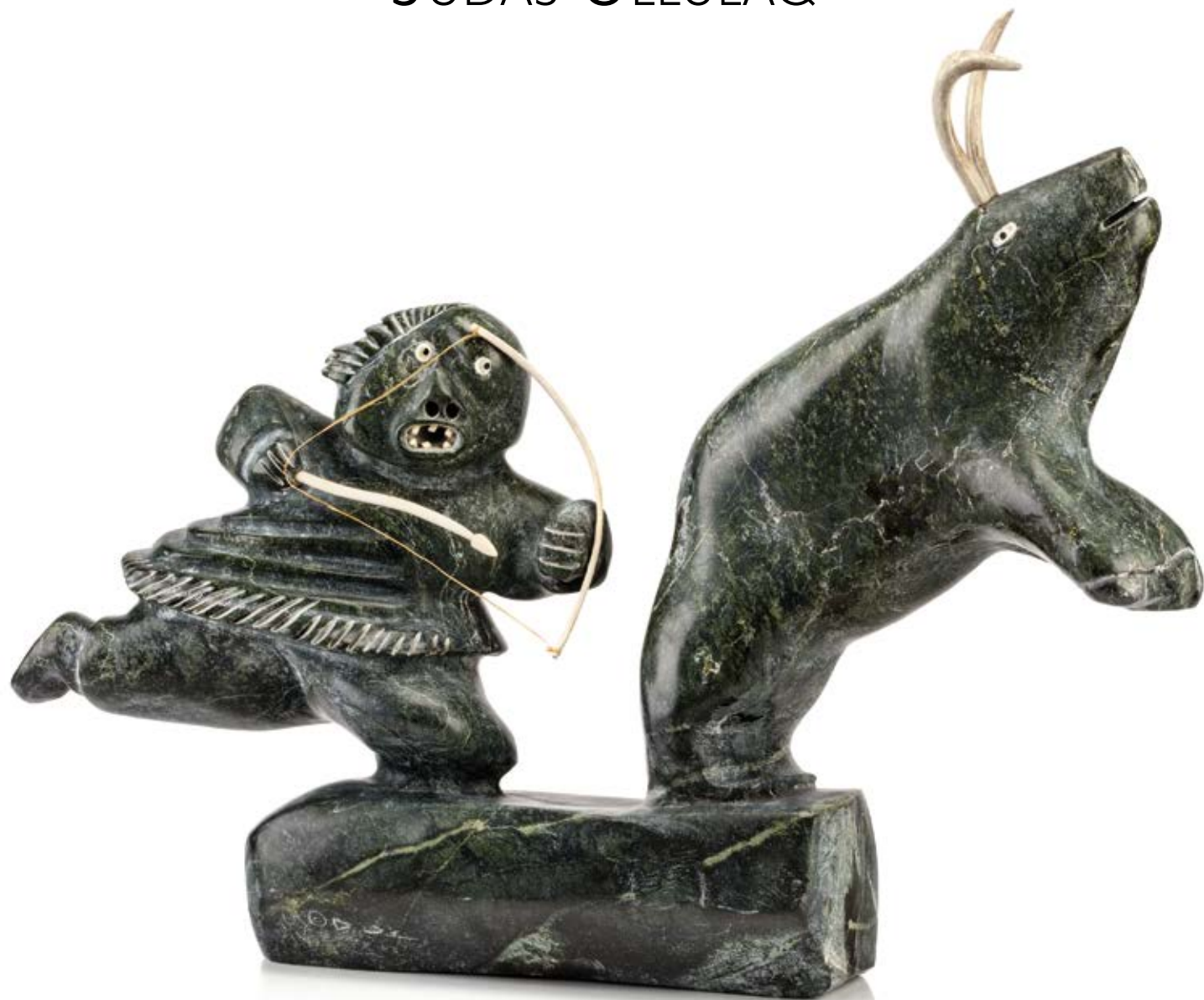
1. Peter L. Macnair and Alan J. Hoover, *The Magic Leaves: A History of Haida Argillite Carving* (Victoria: Royal British Columbia Museum, 1984/2002), p. 119.

Christopher W. Smith





# JUDAS ULLULAQ



**147 JUDAS ULLULAQ** (1937-1999), UQSUGTUUQ (GJOA HAVEN), *Hunter Chasing a Caribou*, early 1990s, stone, antler, and cord, 21.5 x 30.5 x 6 in (54.6 x 77.5 x 15.2 cm), signed: "ᐅᐅᐅ".  
ESTIMATE: \$12,000 / \$18,000  
Provenance: Images Art Gallery, Toronto; Acquired from the above by a Private Collection, Toronto.

Ullulaq's zest for life, his sense of humour, and his inventiveness shine through in his art and never fail to delight and impress us. *Hunter Chasing a Caribou* is one of the most charming examples of his hunting scenes – not to mention one of the largest. Carved from a single chunk of stone, the sculpture is massive yet interestingly balanced, with hunter and caribou cantilevered out to either side, giving the work lots of open space and a pleasing outline. It reminds us of his *Murder Scene* of 1988, which is similarly balanced, on a smaller base. [1]

The sculpture has a great sense of movement as well; we feel the tension of the chase in the extended limbs of both figures. In reality, the two are probably farther apart than shown, but their proximity adds to our suspense. The hunter is certainly excited, and perhaps exhausted as well, as he races after his prey. For its part, the caribou is apparently nimbler than it looks and might be about to leap into the water to make its escape. Deciding who to root for is a tough choice for viewers of scenes like this by Ullulaq. He has a knack for investing both his human and animal subjects with real personality.

1. Illustrated in Darlene Coward Wight, *Art & Expression of the Netsilik* (Winnipeg Art Gallery, 2000), cat. 155, p. 159.



**148 JAMES UNGALAQ** (1964- ), IGLULIK (IGLOOLIK), *Mask*, 1990, stone and bear teeth, 10 x 6.25 x 2.5 in (25.4 x 15.9 x 6.3 cm), measurements reflect dimensions without acrylic stand, apparently unsigned.  
ESTIMATE: \$4,000 / \$6,000

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

Exhibited and Published: *Palazzo Forti, Immaginario Inuit: Arte e Cultura degli Esquimesi Canadesi*, Galleria d'Arte Moderna e Contemporanea di Palazzo Forti, Verona, Italy, 19 March – 9 July 1995; catalogue 37, p. 101.

Published: Harold Seidelman & James Turner, *The Inuit Imagination: Arctic Myth and Sculpture* (Vancouver: Douglas & McIntyre Ltd., 1993), fig. 135, p. 147.

The polar bear has been an animal of particular importance to shamanistic practice in the Canadian Arctic as early as the Dorset Culture (Paleo-Eskimo) period. [1] In Inuit times, bears have long been seen as powerful spirit helpers. Shamans sometimes used false teeth as "props" during performances and séances, and images of fanged shamans appear occasionally in modern Inuit art. [2] Though titled *Mask*, Ungalaq's remarkable work is really a stone sculpture: a compelling portrait of a fierce bear-shaman. The artist has incorporated actual polar bear teeth, investing this work with added spiritual potency.

1. For a set of shaman's teeth from the Dorset Culture see Jean Blodgett, *The Coming and Going of the Shaman* (Winnipeg Art Gallery, 1978), cat. 111, p. 165. Note: this set was found near Igloolik.  
2. See Lot 9 in this auction. See also First Arts, 4 December 2023, Lot 61; and 12 June 2023, Lot 13.





**149 ROBERT HOULE, R.C.A.** (1947-), NAHKAWINIWIWAK (SAULTEAUX / PLAINS OJIBWAY), *Shield*, 1982, pastel on paper, 50 x 38 in (127 x 96.5 cm), signed and dated: "R. Houle."

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

Provenance: Private Collection, Ottawa.

Inspired by his in-person study of artists such as Piet Mondrian and hard-edge Abstract Expressionists, *Shield* comes at a time of change in Robert Houle's artistic career. Houle found that the exploration of line, shape, and form shaped in colour and gesture suited how he wanted to communicate about his own Indigenous spirituality. Perhaps harkening back to his sketched "protest" works which had heralded his (then) recent resignation as a curator at the National Museum of Man, *Shield* gives a deceptively simple view to the viewer. The shapes throughout the work are intentional, however, as are the colours and minimal, placed details.



**150 ARTHUR SHILLING** (1941-1986), ANISHINAABE (OJIBWE), *Self-Portrait*, 1980, oil on masonite, 23 x 19.75 in (58.4 x 50.2 cm), framed, signed and dated: "Shilling 80".

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

Provenance: Beckett Fine Art Ltd, Toronto; Acquired from the above by the present Private Collection, Toronto.

Before his untimely death Shilling penned a monograph, *The Ojibway Dream*, which was published posthumously. In it, he reflected on the nature of colour and form: "At one point everything was color. There was no line, no division between colors. For a time I was frightened that there was no form. But then I saw that form was coming from within, and the light was coming from within. And that there was immortality in color". [1] This insight profoundly connects to this self-portrait, where, despite his rather sober expression, light seems to radiate from within the work, and the colours themselves seem to generate vitality and form.

1. Arthur Shilling, *The Ojibway Dream* (Montreal/Plattsburgh, NY: Tundra Press, 1986), p. 14.



**151 LAWRENCE PAUL YUXWELUPTUN** (1957-), COAST SALISH / OKANAGAN, COWICHAN / SYILX FIRST NATIONS, *Study for Right Half of "The Impending Nisga'a Deal, Last Stand, Chump Change"*, 1996, pen and ink on paper, 16.5 x 13.5 in, sight, framed, signed and dated: "YUXWELUPTUN 96".

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

Provenance: Acquired directly from the artist by the present Private Collection, Toronto, in 2001.

In this ink study, a poignant fragment of Yuxweluptun's large canvas now in the Art Gallery of Vancouver, [1] we witness a visual critique of the negotiations surrounding the Nisga'a Final Agreement. At the far left, we see the left hand and partial face of a First Nations figure, who points toward the despoiled landscape, symbolizing centuries of lost wealth through resource extraction. A central sxwayxwey-type mask sputters water onto the ravaged ground, futile in its attempt to heal or nourish.

1. The painting is illustrated in Barbara Brotherton, ed., *S'abadeb = The Gifts: Pacific Coast Salish Art and Artists* (Seattle: Seattle Art Museum / University of Washington Press, 2008), fig. 5.40, p. 127.



**152 JOHN LIVINGSTON** (1951-2019), NON-INDIGENOUS, ADOPTED KWAKWAKA'WAKW, *Tlingit Style Moon*, 1979, alder wood, operculum shell, copper oxide paint, and acrylic paint, 15.25 x 14.5 x 5.25 in (38.7 x 36.8 x 13.3 cm), signed, dated, titled: "John Livingston / 79 / TLINGIT STYLE MOON" and further inscribed.

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

Provenance: Snow Goose Gallery, Ottawa; Acquired from the above by the present Private Collection, Ottawa, c. 1988.

John Livingston assisted on major commissions by master artists, helped set up the Arts of the Raven gallery and studio, and restored totem poles internationally. He was formally adopted in the early 1970s during his apprenticeship under renowned carvers Henry and Tony Hunt. Here, Livingston pays homage to Tlingit style moon masks. The central human face emerges from an animal, likely a bear, and is surrounded by two wolves. Both animals are commonly associated with transformation and yearly cycles. A small guardian spirit emerges from the chin.

Gary Wyatt



**153 GLEN RABENA** (1953-), NON-INDIGENOUS, ADOPTED HAIDA, HORNBY ISLAND, *Mask*, 1991, wood, acrylic paint, hair, and feathers, 18.25 x 9.75 x 8.25 in (46.4 x 24.8 x 21 cm), dimensions reflect measurements with feathers but without hair, signed: "RABENA / 91".

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

Provenance: Potlatch Arts, Vancouver; Acquired from the above by the present Private Collection, Ottawa.

Glen Rabena began carving in the Northwest Coast style in 1970 and studied at the Gitanmaax School of Northwest Coast Native Art and Design for two years. He worked with Robert Davidson as an assistant, helping him create a large canoe and Davidson's poles for the sculpture garden at PepsiCo World Headquarters. Rabena was adopted into the Haida Eagle Clan by Claude Davidson in November 1987. This classic Haida style mask shows his skill in both carving, inlaying, designing and painting, as well as his understanding of the drama and mystery of a mask in motion lit by firelight. The painted design is particularly strong, with bold shapes and fine lines that wrap around the mask to be revealed with a turn of the dancer.

Gary Wyatt



154 **JOHN PANGNARK** (1920-1980), ARVIAT (ESKIMO POINT), *Seated Figure*, c. 1972, stone, 2.75 x 4.25 x 2 in (7 x 10.8 x 5.1 cm), signed: "◁σ".

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

Provenance: Collection of Norman Zepp & Judith Varga, Saskatoon.

By the early 1970s Pangnark's style was becoming more abstract, and his figures ever more amorphous in shape, to the point that they were unrecognizable as depictions of humans to the casual observer. Despite its resolutely abstract form, this charming and quite lovely work retains its human identity, perhaps because its small size draws us close enough to clearly discern its minimalist facial features. Pangnark also files his trademark notches to further define the figure. They are subtle, to be sure, but they do the job. And the file marks even resemble fingers!



155 **ANDY MAMGARK** (1930-1997), ARVIAT (ESKIMO POINT), *Hunter in a Sleeping Bag*, c. late 1960s, stone, 3.25 x 7 x 3.5 in (8.3 x 17.8 x 8.9 cm), inscribed with artist's disc number and signed: "LU".

ESTIMATE: \$600 / \$900

Provenance: Canada House, Banff, AB; Acquired from the above by the present Private Collection, Toronto in 1990.

A similar (though sleeping) figure appears in Swinton's *Sculpture of the Inuit* (fig. 586). In our example the man is not supine but prone, with his head and upper torso emerging from his sleeping bag, his powerful arms positioned forward. The image sparks our curiosity. Is he adjusting the pillow? Awakened in response to a distant sound? Or simply needing a midnight pee break?! Such playful thoughts draw us into the work, inviting us to explore its subtle tension between stillness and action.



156 **JOSEPH ANGATAJUAK** (1935-1976), GAMANI'TUAQ (BAKER LAKE) / KANGIQLINIQ (RANKIN INLET), *Muskox*, c. early 1970s, stone, 2.75 x 4.5 x 1.5 in (7 x 11.4 x 3.8 cm), inscribed with artist's disc number and signed: "◁LUCJ◁".

ESTIMATE: \$600 / \$900

Provenance: Private Collection, Montreal.

Born near Baker Lake, Angatajuak lived and worked in Rankin Inlet in the 1960s, briefly at the nickel mine then as a stone carver and in the ceramics studio. Retaining the stylistic influence of John Kavik and especially John Tiktak, he continued carving after his return to Baker Lake around 1970. Despite the small size of this charming *Muskox*, Angatajuak beautifully captures the animal's bulk with softly modeled contours. He also gives the animal an almost human face with distinctive deep eye slits and tear troughs, and softly carved brows. Perhaps this is a muskox spirit or shaman.



157 **EVA TALOOKI ALIKTILUK** (1927-1995), ARVIAT (ESKIMO POINT), *Shaman Transforming*, c. early 1980s, antler, stone, glass beads, felt, and cotton thread, 5 x 7.75 x 4.5 in (12.7 x 19.7 x 11.4 cm), unsigned.

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

Provenance: Waddington's Auctions, Nov. 2015, Lot 35; Acquired from the above by Norman Zepp & Judith Varga, Saskatoon.

Talooki's carvings are mostly small, simple stone figures or mothers carrying children, with beads added to depict fancy clothing or other adornments. Her relatively few large sculptures can be monumental (see First Arts, 5 December 2022, Lot 42); occasionally, her antler works are impressive as well (see Ingo Hessel, *Arctic Spirit*, cat. 151). *Shaman Transforming* is both rare and fascinating for two reasons: it combines antler and stone and explores supernatural shamanic subject matter. Here the beads might represent a shaman's amulet belt (see Lot 17 in this auction). The long tail may suggest a journey as well as animal transformation.



158 **JACOB IRKOK** (1937-2009), ARVIAT (ESKIMO POINT), *Standing Caribou*, c. late 1960s, antler, 6 x 7.5 x 1.75 in (15.2 x 19.1 x 4.4 cm), unsigned.

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

Provenance: An Ottawa Collection.

Like his Arviat colleague Andy Mamgark (see Lots 75 and 155), Jacob Irkok's aesthetic leans towards the naturalistic. Irkok often carved various subjects in stone, but he is now most famous for his graceful antler depictions of animals: birds, wolves, and especially caribou. *Standing Caribou* is an incredibly appealing work of art, capturing the spirit of the animal with a perfect blend of lightness, delicacy, and homespun charm.



159 **LUKE ANOWTALIK** (1932-2006), ARVIAT (ESKIMO POINT), *Humans, Animals, and Altar*, c. late 1990s, antler, 10.5 x 12.5 x 7 in (26.7 x 31.8 x 17.8 cm), unsigned.

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

Provenance: Private Collection, USA; A Toronto Collection.

Luke Anowtalik was a stone sculptor of some repute who often carved alongside (and in a style very similar to) his equally talented wife Mary Ayaq. In our estimation, however, it is his caribou antler works that really allowed his imagination and gentle spirit to sing. Anowtalik's antler "acrobats" are charming, but his larger, more complex compositions of animals and humans are works of art that achieve a level of lighthearted magic and pure visual delight and whimsy rarely matched in Inuit sculpture. This highly unusual example blends Anowtalik's personal Ahirmiut (Caribou Inuit) iconography with Christian imagery.





## THE FIRST ARTS TEAM

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



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

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

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

[mark@FirstArts.ca](mailto:mark@FirstArts.ca)



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

[info@FirstArts.ca](mailto:info@FirstArts.ca)



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

[billing@FirstArts.ca](mailto:billing@FirstArts.ca)

## OUR CONSULTANTS

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

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

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

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# First Arts



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### CONTRACT OF SALE

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



## ARTIST INDEX

### Inuit Artists

ALIKTILUK, Eva Talooki	115, 157
AMAROOK, Michael	122
AMITTU, Davidialuk Alasua	138, 139
ANGATAJUAK, Joseph	156
ANGHIK RUBEN, Abraham	111
ANGUHADLUQ, Luke	93
ANOWTALIK, Luke	159
ARNAKYUINAK, Yvonne Kanayuc	121
ASHEVAK, Karoo	101
ASHEVAK, Kenojuk	133
ASHOONA, Kiugak (Kiawak)	90
ATCHEALAK, Qatjuayuk	92
AVAALAAQIAQ TIKTAALAAQ, Irene	94
ENNUTSIK	91
ETIDLOOIE, Sheojuk	134
EVALUARDJUK, Henry	82, 110, 131
IRKOK, Jacob	158
KANAYUC ARNAKYUINAK, Yvonne	121
KAVIK, John	84, 129, 130
MAMGARK, Andy	155
MAMNGUQSUALUK, Victoria	95
MIKI, Andy	85, 86, 114
NASOGALUAK, Bill	132
NIVIAQSI (NIVIAKSIK)	141
OOPAKAK, Jacoposie	83
PANGNARK, John	112, 155
PEE, Audla	89
P.O.V., Moses	102
PUQIQNAK, Uriash	125
RUBEN, Abraham Anghik	111
SAILA, Pauta	80
SAVIKJUK, Elisapie Taqaq	103
SIKKUARK, Nick	124
TALIRUNILI, Joe	87, 142
TALOOKI ALIKTILUK, Eva	115, 157
TASSEOR TUTSWEETOK, Lucy	113
TIKTAALAAQ, Irene Avaalaaqiaq	94
TIKTAK, John	109, 120
TUTSWEETOK, Lucy Tasseor	113
ULLULAQ, Judas	116, 123, 147
UNGALAQ, James	148
WEETALUKTUK, Eli	104
WEETALUKTUK, Sarollie	140

### First Nations Artists

BRABANT, Gene	136
CAMPBELL, Titus	128
DICK, Beau	88, 117
HEIT, Chuck (Ya'Ya)	105
HOULE, Robert	149
HUNT SR., Henry	127
JOHN, Jimmy	137
LIVINGSTON, John	152
MOODIE, Thomas	143
NEEL, Ellen	100
RABENA, Glen	153
RIDLEY, Robert	144
RUSS, Ron	118, 119
SHILLING, Arthur	150
UKAS, William James	106
WALTON, Rudolph	107
YOUNG DOCTOR	108
YUXWELUPTUN, Lawrence Paul	151







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