

INUIT & FIRST NATIONS ART

Masterpieces from the John & Joyce Price Collection

December 2, 2024, Toronto



First Arts



INUIT & FIRST NATIONS ART AUCTION

Masterpieces from the John & Joyce Price Collection

MONDAY, DECEMBER 2, 2024 at 7pm ET

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

PREVIEWS

Thursday, Nov. 28 12pm – 5pm

Friday, Nov. 29 10am – 5pm

Saturday, Nov. 29 10am – 5pm

Sunday, Dec. 1 10am – 5pm

Monday, Dec. 2 10am – 6pm



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First Arts

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INTRODUCTION

With this being our third catalogue dedicated to the private collection of John and Joyce Price, one might think we would have exhausted the collection's treasures – but that could not be farther from the truth. The almost eighty extraordinary works showcased in the following pages are a further testament to the richness and depth of the assemblage of Inuit and First Nations art they have lovingly amassed over the decades.

Among the highlights of this latest offering, we must, of course, begin with the rare and historically important *The Enchanted Owl* colour trial proof. With its striking single-colour blue ink and evidence of trial and experimentation, this work captures the pioneering energy of Kinngait's early artists and printmakers, offering a unique glimpse into the development of Inuit art's most iconic image. As one of only a few surviving proofs, this print showcases not only Kenojuak Ashevak's creativity but also the ingenuity and sensitivity of printmakers Iyola and Eegyvudluk, thus occupying a significant place in both Inuit and Canadian art history. And it is only one of several outstanding works by Kenojuak that we are proud to offer to you this season!

Venturing west from Kinngait (Cape Dorset), we encounter a remarkable early work on cloth by the grande dame of Qamani'tuaq (Baker Lake) artists, Jessie Oonark. This work stands out for its graphic boldness, its tiered composition, and its imagery, marking a pivotal moment when Oonark began to fuse her sewn and drawn imagery. Our reference to Oonark in such esteemed terms is not to overlook the brilliance of her cousin, Marion Tuu'luq, whose vibrant textile work is another highlight of this sale, and one we laud for its joyful, richly coloured imagery.

Other notable works from that community include the magical and spiritually potent *Shaman Taking Flight* by Luke Iksiktaaryuk, Mathew Aqigaaq's *Two Men Fighting*, which demands attention with its monumental size and robust form, and Josiah Nuilaalik's masterful, strutting *Caribou/Man*. Still from the Kivalliq Region is the *Ceremonial Beaded Woman's Amautiq* by an as-yet-unidentified artist, a stunning example of cultural pride and craftsmanship.

Back to Cape Dorset, sculpture highlights include Osuitok Ipeelee's *Caribou*, which stands as a rare masterpiece seamlessly translating his flawless stone carving technique into the enduring medium of bronze. Equally noteworthy is Oviloo Tunnillie's powerful tribute to her great-grandmother, Ikyukta Tunnillie, a deeply personal piece that was featured on the CBC television program *Adrienne Clarkson Presents* in 1997.



We are delighted that many of the two-dimensional standouts of this sale are a celebration of contemporary Kinngait artistry at its finest. These include Annie Pootoogook's *Portrait of My Grandmother*, a rare monochrome drawing that powerfully conveys her love and reverence for Pitseolak Ashoona and was featured on the cover of Jan Allen's 2011 monograph on Annie Pootoogook. Tim Pitsiulak's *Ivory Polar Bear* is another showstopper, blending photographic realism with fantastical imagery in a breathtaking display of artistic mastery. Shuvinai Ashoona's *Untitled (Monsters at the Foot of a Woman)* enchants with its vibrant colours, absurd humour, and playful subversion of traditional monster imagery, showcasing her unique and imaginative vision.

Exceptional works from the Northwest Coast in this sale feature pieces that blend tradition with innovation. Don Yeomans's beautifully crafted *Bent Corner Box with Lid* is remarkable for its masterful integration of Chilkat robe motifs, symbolizing high status and significance and showcasing his renowned ability to merge traditional Haida design with contemporary craftsmanship. Preston Singletary's *Double Raven Design Dish* marks a pivotal moment in his career, exemplifying his transition from traditional glassblowing to embracing his Tlingit heritage and solidifying his status as a groundbreaking artist in both glass and Northwest Coast art. Christian White's *The First Men Emerging from the Clamshell* mesmerizes with its intricate detail and innovative design, bringing to life a key moment in Haida origin mythology while seamlessly blending wood and stone into a striking, small-scale composition. And Isabel Rorick's exquisite *Woven Chief's Hat* shows why this artist is the Haida pre-eminent Haida weaver of her generation.

The works mentioned above are just a sampling of the exceptional offerings in this catalogue. As always, it has been a joy to work with our friends John and Joyce, and a true privilege to research and steward yet another group of remarkable works. We are proud and honoured to present them to you this Fall season. After you have a chance to savour this season's offerings from their collection, we would welcome the chance to connect with you to dive deeper into the stories and artistry behind these extraordinary works.

Ingo, Nadine, Mark, Pat, Ashley and Chris



1 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., KINNGAIT (CAPE DORSET), *Smiling Polar Bear*, early 1960s, stone, 4.25 x 2.75 x 1.25 in (10.8 x 7 x 3.2 cm), signed: "P-ᐃᐱᐱ".

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

Provenance: Collection of Terry Ryan, Cape Dorset / Toronto; Feheley Fine Arts, Toronto; Acquired from the above by John & Joyce Price, Seattle.

This whimsical small sculpture depicts the head and torso of a polar bear, an unusual subject for Kenojuak. It is bursting with personality, the head tilted, the mouth seeming to open in a smile. The placement of the swinging arms suggest that the bear is dancing. Perhaps it was carved from a leftover piece of stone, its form naturally dictating the subject and pose. At any rate, the sculpture's undeniable charm makes it a delightful and rare treasure. Created in the early 1960s, this work was selected by Terry Ryan, the then-manager of the Cape Dorset Co-op, for his personal collection.



2 TUDLIK (1890-1966) m., KINNGAIT (CAPE DORSET), *Hawk*, 1960, stone, 3.75 x 1.75 x 1.25 in (9.5 x 4.4 x 3.2 cm), unsigned.

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

Provenance: Collection of Terry Ryan, Cape Dorset / Toronto; Collection of John & Joyce Price, Seattle.

Published: This sculpture is illustrated in George Swinton, *Eskimo Sculpture* (Toronto: McClelland and Stewart Ltd., 1965), p. 171.

The respected elder Tudlik tried his hand at carving soon after settling in Cape Dorset in the early 1950s. Although there are several spectacular bears produced by the artist, he is justifiably most famous for his delightful carvings of birds, with owls being his preferred subject. We love the somewhat atypical design of this majestic fellow with its noble demeanor and casual elegance. It should be noted that this sculpture, reproduced in Swinton's 1965 pioneering book *Eskimo Sculpture*, is described as a hawk. Certainly more slender and streamlined than Tudlik's owls, it is nonetheless just as charming.

3 ATTRIBUTED TO AMIDLAK (1897-1961) m., INUKJUAK (PORT HARRISON), *Bird's Head Match Holder*, c. 1949, stone, soap, white and black inlay, 2.5 x 5.75 x 2 in (6.3 x 14.6 x 5.1 cm), unsigned.

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

Provenance: Collection of John & Joyce Price, Seattle.

Published: George Swinton, *Sculpture of the Inuit* (Toronto: McClelland & Stewart, 1972/92), fig. 50, p. 32.

Darlene Wight's *Early Masters* exhibition catalogue illustrates several very early decorated match holders from Inukjuak, carved in stone and ivory by unknown hands. Also illustrated are similar functional but quite artistic objects attributed to three important artists: Akeek-aktashuk, Pilipusi Novalinga, and Amidlak. [1] Of these, the example that seems strikingly like this lovely piece is the *Owl-Shaped Match Holder* by Amidlak. Both of these delightfully quirky artworks transcend the category of "souvenir" even if they are functional objects.

1. See Darlene Coward Wight, *Early Masters: Inuit Sculpture 1949-1955* (Winnipeg Art Gallery, 2006), pp. 25-27, 33, 43, 46.



4 SOLOMONIE TIGULLARAQ (1924-2000), KANGIQTUGAAPIK (CLYDE RIVER), *Wolf*, c. 1964, stone, 4 x 9.25 x 1.75 in (10.2 x 23.5 x 4.4 cm), inscribed with artist's disc number.

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

Provenance: A Canadian Private Collection (probably Terry Ryan); Collection of John & Joyce Price, Seattle.

Son of the famous Cape Dorset artist Tudlik (see Lot 2) and brother of Latcholassie (see Lot 53), Tigullaraq moved to Clyde River in the early 1960s. He created drawings for Terry Ryan on Ryan's 1964 trip to North Baffin but also a couple of stunning sculptures: probably this *Wolf* and certainly the equally astonishing *Caribou*, which was included in the famous *Sculpture/Inuit* exhibition of 1971-73 (cat. 141), and sold at the First Arts auction of 5 December 2022, Lot 3. Adopting a virtually identical stance, *Wolf* is every bit as sleekly elegant as *Caribou* and is equally charming. Tigullaraq became the most important Clyde River carver, known for his eccentric subject matter and sculptural form, but arguably he never surpassed the brilliance of these, his earliest masterpieces.



ANNIE POOTOOGOOK



5 ANNIE POOTOOGOOK (1969-2016), KINNGAIT (CAPE DORSET), *Portrait of My Grandmother*, 2004, pencil and ink drawing, 20 x 19.5 in (51 x 49.8 cm), signed: "A P".

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

Provenance: Feheley Fine Arts, Toronto; Acquired from the above by John & Joyce Price, Seattle. Exhibited and Published: Jan Allen, *Annie Pootoogook: Kinngait Compositions*, Agnes Etherington Art Centre, Kingston, Ontario, 27 August - 11 December 2011 (Kingston: Agnes Etherington Art Centre, Queen's University, 2011), cat. 31, front cover and p. 53.

This monochrome drawing is unusual, as Annie Pootoogook's signature works generally overflow with primary colours. It is also rare in that it is based on a photograph of the artist's grandmother, Pitseolak Ashoona, taken by Tessa Macintosh in the mid-1970s. In the photograph Pitseolak is seated, with her parka over one shoulder, working on a drawing in the busy milieu of the Kinngait Studios. Pootoogook strips away the entire background shown in the photo, so that her grandmother is depicted in a space defined only by the vertical and horizontal lines of the drawing paper, table, and the door behind her. It is a masterful composition: within the triangular structure of the drawing the subtle shading of her clothing contrasts with the dark of her hair and the heavy glasses that frame her eyes – the focal point of the drawing. Pitseolak's gaze is calm and self-assured; originally directed at the photographer, it becomes redirected straight at her granddaughter and fellow-artist Annie, and by extension to us the viewers. No doubt this is how Pootoogook wanted her grandmother to be remembered. Annie's love and pride shine through; *Portrait of My Grandmother* is a powerful and beautifully poignant work of art.

ITEE POOTOOGOOK



6 ITEE POOTOOGOOK (1951-2014) m., KINNGAIT (CAPE DORSET), *Old Outboard Motor*, 2011, coloured pencil drawing, 46.75 x 48 in (118.7 x 121.9 cm), titled, signed, and dated: "old outboard motor / itee pootoogook / 2011".

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

Provenance: Marion Scott Gallery, Vancouver; Acquired from the above by John & Joyce Price, Seattle.

This unusually large drawing by Itee Pootoogook is based on a photograph taken by Bill Ritchie, then studio manager at the Cape Dorset Co-op. Pootoogook often used photographs as his reference for works. His earlier drawings were based on his own photos, but increasingly he used images taken by either Ritchie or his fellow-artist Tim Pitsiulak as a frame of reference. In a way, this drawing falls into the still-life tradition; it is a study of an outboard motor lying, perhaps abandoned, on rocks – which remind us of Itee's love of landscape. As in so many of his works, Pootoogook softens the photographic image so that colours, rather than line, define the image. The artist has covered the surface of the paper with nuanced layers of complementary shades so that the background does not in any way detract from the subject, which itself is also softly defined by shades of colour. Only the outline and the horsepower and logo of the vintage motor appear in sharp detail.

JOSIAH NUILAALIK

It is apt that Josiah Nuilaalik's sculptures were exhibited alongside Irene Avaalaaqiaq's works on cloth in the exhibition that included this masterful work; one can imagine this caribou-shaman or spirit figure inhabiting one of her fine hangings. That exhibition featured two other masterpieces by Nuilaalik: *Shaman* (see First Arts, 14 June 2022, Lot 134) and *Female Shaman* (First Arts, 5 December 2022, Lot 69).

Caribou/Man gazes heavenward with an air of ecstasy or expectation, in a manner like that of the winged *Shaman* referenced above. But while his human face wears the contemplative look of many Nuilaalik figures, the caribou body of this hybrid creature seems to strut along with some confidence and even nonchalance. Sculpturally, the figure possesses the wonderful sense of malleability that makes Nuilaalik's shape-shifting transformation figures so uniquely believable.

The eldest son of Jessie Oonark, Nuilaalik was adopted out to his paternal grandmother but as they all lived together, he grew up with the rest of the family. He married the future textile and graphic artist Ruth Qaulluaryuk (daughter of Luke Anguhadluq) in 1948; they moved into Baker Lake in the late 1950s. Nuilaalik carved only occasionally until the late 1980s but is now considered to be one of Baker Lake's major sculptural talents.



7 JOSIAH NUILAALIK (1928-2005), QAMANI'TUAQ (BAKER LAKE), *Caribou/Man*, c. 1996, stone and caribou antler, 10.75 x 12.75 x 6.5 in (27.3 x 32.4 x 16.5 cm), signed: "ᐅᐃᐅᐅ".

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

Provenance: Marion Scott Gallery, Vancouver; Acquired from the above by John & Joyce Price, Seattle.

Exhibited and Published: *Two Great Image Makers From Baker Lake: Sculptures by Josiah Nuilaalik / Wallhangings by Irene Avaalaaqiaq*, 27 Feb. – 20 Mar. 1999, Marion Scott Gallery, Vancouver, catalogue by Bob Kardosh, cat. 30, p. 38.



8 GEORGE TATANNIQ (1910-1991), QAMANI'TUAQ (BAKER LAKE), *Muskox*, early 1960s, stone and musk horn, 4.5 x 8.25 x 1.5 in (11.4 x 21 x 3.8 cm), inscribed with partial disc number; signed indistinctly.

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

Provenance: Collection of John & Joyce Price, Seattle.

The muskox was a favoured subject that Tatanniq revisited regularly throughout his career. This lovely example was carved in a soft, semi-translucent stone that was used briefly in the very early 1960s until Qamani'tuaq carvers discovered more suitable grey and black varieties. As a result, its sculptural forms are gently rounded rather than crisply executed, as Tatanniq's subsequent examples would be. Already, however, we see the artist's signature style here: elegant, sweeping lines and a delicate treatment of the animal's legs, head, and inset horns. Like all the best sculptures by Tatanniq, *Muskox* exudes an air of serenity and calm. Gorgeous.

A superficially quite similar example by Tatanniq's colleague Dominic Kingilik was inadvertently attributed to Tatanniq and published as such in Norman Zepp's 1986 *Pure Vision: The Keewatin Spirit* catalogue (cat. 65, p. 122). Subsequent research by Zepp has corrected the misattribution. We are grateful to Norman for his advice and opinion regarding a firm attribution to Tatanniq for the current work. It seems likely that Kingilik copied this beautiful sculpture by Tatanniq to create his own version.



9 TUNA IQULIQ (1934-2015) m., QAMANI'TUAQ (BAKER LAKE), *Four Faces*, c. mid to late 1970s, stone and antler, 8 x 12.25 x 10 in (20.3 x 31.1 x 25.4 cm), unsigned.

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

Provenance: An American Private Collection; Galerie Elca London, Montreal; Acquired from the above by John & Joyce Price, Seattle.

Tuna Iquliq was born in Baker Lake but lived in Rankin Inlet for several years. Influenced by Tiktak and Kavik to some extent, Tuna nonetheless developed a unique brutalist style. Perhaps best known for his wonderful depictions of seated women of the 1970s, [1] Tuna also produced several spectacular heads (see First Arts 28 May 2019, Lot 48). This epic and enigmatic sculpture presents a massive head with faces gazing off in all four directions. Its precise meaning can only be guessed at, but the fangs certainly provide a clue. Perhaps *Four Faces* represents a fanged shaman with special powers of sight or attended by three ancestor spirits.

1. See First Arts 12 July 2020, Lot 38. For other examples see Art Gallery of Ontario, *The People Within: Art from Baker Lake* (Toronto: AGO, 1976), unpaginated.

OSUITOK IPEELEE



10 OSUITOK IPEELEE, R.C.A. (1923-2005) m., KINNGAIT (CAPE DORSET), *Caribou*, c. 1997-98, patinated bronze, 24 x 22 x 12.75 in (61 x 55.9 x 32.4 cm), measurements reflect dimensions with inset antlers, signed and numbered: "ÅΛC / 11/12".

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

Provenance: Inuit Gallery of Vancouver; Acquired from the above by a Canadian Private Collection c. 1998; Inuit Gallery of Vancouver; Acquired from the above by John & Joyce Price, Seattle in 2014.

Exhibited: Inuit Gallery of Vancouver, *Tuktu / Caribou*, 3-24 Oct 2014, cat. no. 1. (The work was also featured in the gallery's exhibition ad in the Inuit Art Quarterly, Fall 2014, Vol. 27, No. 3, p. 4.)

Though bronze may be an uncommon choice of medium for older Inuit artists, the stunning result seen here demonstrates its undeniable effectiveness. Two bronze editions originated from Osuitok's visit to Vancouver in 1993 for a solo exhibition at the Inuit Gallery of Vancouver. During his stay the gallery organized a city tour which included a visit to a local foundry. Fascinated by the casting process, Osuitok decided to have two of his stone sculptures cast in limited editions of twelve: the present *Caribou* and *Walrus and Hunter*. These works retain the spirit of his stone carvings while embracing the unique qualities of bronze, seamlessly merging tradition with innovation.

The polished surface splendidly displays the sleekly vigorous form of the animal, capturing its agility and grace with striking naturalism. *Caribou* stands in a dynamic pose, its neck gracefully extended, and its head and nose tipped upward as if alerted to some approaching danger. Slender legs give the sculpture a sense of balance and stability while yet suggesting movement and lightness. The antlers, with their long, branching points extending upward and outward, taper elegantly and punctuate the space around them. Darker patination at the joints and base of the neck enhances the natural shadows, adding visual weight and depth, while the beautifully naturalistic colouring of the antlers makes them stand out as striking, distinct features.

We are certain that the stone and antler model for this magnificent bronze sculpture is the *Walking Caribou* offered by First Arts on 13 July 2021, Lot 27. [1] Our description of that masterpiece began thus: "This stunning sculpture is just about as close to perfection as Osuitok ever achieved in his long career. *Walking Caribou* is supremely elegant in its design, extraordinarily graceful in its pose, and flawless in its execution." By choosing that sublime work to translate into a new medium, this iconic artist ensured the image as a powerful symbol of the timeless, fragile beauty of the caribou made more permanent through the legacy of bronze.

1. That remarkable sculpture was carved with an integral stone base. The tensile strength of bronze rendered a base unnecessary for this work.



KENOJUAK ASHEVAK

After its 1960 release, Kenojuak's *The Enchanted Owl*, with its wise and piercing gaze, garnered critical acclaim and became, arguably, the symbol of Inuit art. Both the "red-tail" and "green-tail" versions of this iconic image have been reproduced extensively, appearing in numerous publications, on posters, mugs, scarves, postcards, and more, thereby cementing this print's status as a cultural icon. How extraordinary it is, then, to behold this rare artifact that captures both the early essence of Kenojuak's legendary artistic journey and the birth of this emblem of Inuit art.

Differing from the two-tone schemes of red/black and green/black of the editioned prints of *The Enchanted Owl*, the present work is distinguished by its bold use of a single colour. (Interestingly, the monochrome blue inking corresponds more closely to Kenojuak's original graphite drawing.) Likely inked and printed by Ee-gyvudluk Pootoogook (who inked the other versions), this work features the classic blue hue that defined many early prints from Kinngait. The lovely blue ink was applied with such vigor that it retains an astonishing freshness, as if still wet even after more than sixty years. The porous, slightly mottled effect, with textured circular spots scattered throughout the ink, suggests that perhaps a sponge – rather than a roller, which was used for the editioned prints – was employed to create this striking finish.

The off-register marks, evident only on the tips of the owl's now iconic tail and the plumes around its head, vividly capture the essence of the experimental period in which this extraordinary work was created. These marks radiate a raw, unbridled energy that embodies the bold creativity of a time when Kinngait's pioneering artists and printmakers were fearlessly exploring, pushing boundaries, and forging their artistic legacies.

This unique work, one of only a handful of surviving trial proofs, not only retains the allure of its editioned counterparts but also offers an unparalleled glimpse into the experimentation and refinement that took place in the Kinngait printmaking studio during this exciting and fruitful period. This *Enchanted Owl* proof serves as a rare, tangible step towards the emergence of a cultural masterpiece, and occupies a significant place in Inuit, and indeed Canadian, art history.

1. That this is inscribed "Artist's Proof II" suggests that there is at least one other numbered proof, the whereabouts of which is not known to us, and may be lost. In 2007 an unscripted green "colour trial proof" was sold by Dorset Fine Arts.

2. John and Joyce Price have confirmed that Kenojuak signed this work during one of her visits to their home.



11 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., STONECUTTER: IYOLA KINGWATSIK (1933-2000) m., PRINTMAKER: PROBABLY EEGYVUDLUK POOTOOGOOK (1931-1999) m., KINNGAIT (CAPE DORSET), *The Enchanted Owl*, 1960, stonecut print in blue ink, 24 x 31.25 in (60.6 x 79.7 cm), colour trial proof ("Artist's Proof II") aside from the numbered edition of 50 [1], with the artist's later added signature: "Pootoogook" [2], framed.

ESTIMATE: \$200,000 / \$300,000

Provenance: Acquired in Kinngait by Norman Hallendy, c. 1960; Acquired from the above by a Private Collection; Acquired from the above by Fehely Fine Arts, Toronto; Acquired in 1996 from the above by John & Joyce Price, Seattle.

Exhibited and Published: Koomuatuk Curley et al, *Tunirrusiangit: Kenojuak Ashevak and Tim Pitsiulak*, Art Gallery of Ontario, 16 June - 12 August 2018 (Toronto: Art Gallery of Ontario / Fredericton: Goose Lane Editions, 2018), catalogue edited by Anna Hudson et al, ill. pp. 64-65, as "Colour trial proof". (AGO exhibition label affixed to the frame verso; see online catalogue for a link to an exhibition view.)

12 JOSEPHIE POOTOOGOOK (1887-1958), **PRINTMAKERS: KANANGINAK POOTOOGOOK, R.C.A.** (1935-2010) m. and **OSUITOK IPEELEE, R.C.A.** (1922-2005) m., KINNGAIT (CAPE DORSET), *Joyfully I See Ten Caribou*, 1959 #29, linocut and stencil print, 24/50, 12 x 17 in (30.5 x 43.2 cm), framed. [1]
ESTIMATE: \$8,000 / \$12,000

Provenance: Collection of John & Joyce Price, Seattle.

A respected elder, Josephie Pootoogook was enlisted by James Houston to help build local support for Kinngait's budding printmaking experiments. Among the first prints produced in the nascent program was this striking image, *Joyfully I See Ten Caribou*. Printed by Pootoogook's son, Kananginak and Osuitok Ipeelee, the work masterfully blends stencil and linocut techniques. The warm purple-grey stenciled areas define the man's parka, framing the dense black linocut elements that bring the hunter's friendly and confident face to life. His smiling eyes and toothy grin convey his joy, while the emphatic gesture of his splayed hands – signaling to fellow hunters that he has spotted caribou – is depicted in remarkable detail. Kananginak's sensitive stencil technique beautifully contrasts with the crisp details of the man's fingers and palms, noteworthy for their almost tactile realism. Their finely carved lines capture the natural creases brought on by age and hard work.

1. This famous print was originally catalogued as a stonecut but is in fact a linocut and stencil. Kananginak recalls that he and Osuitok collaborated on the printmaking; see his comments in Christine Lalonde and Leslie Boyd Ryan, *Uturautiit: Cape Dorset 1959-2009* (Ottawa: National Gallery of Canada, 2009), p. 18.



JOSEPHIE POOTOOGOOK

When the Cape Dorset arts advisor Terry Ryan handed him a large-format sketch pad and pencils in the spring of 1961, Parr was almost seventy years old. (He was still living at Tessikakjuak Lake northwest of Kinngait, and finally moved into the community later that year due to ill health.) Parr probably had little knowledge of Cape Dorset graphic art, let alone drawing in general; he literally learned to make images from scratch, so it should be no surprise that his very early efforts look like the drawings of young children.

Three Figures is one of his very first drawings and is noticeably even more simplified than the lovely *Men with Geese, Dog, Seals, and Whale* dated July 1961 (see First Arts, 4 December 2023, Lot 53). The figures' tent-like bodies dwarf their small heads and minuscule limbs and seem to float like ghostly apparitions on the page; the smallest one even lacks facial features and feet. The clothing resembles dresses, but the figures might in fact depict a small family. Already recognizable are the trademark dot-and-dash facial features that Parr would continue to employ, as well as the "lines of division" the artist invented and would keep using to structure his human and animal figures. Marvelous.



PARR

13 PARR (1893-1969) m., KINNGAIT (CAPE DORSET), *Untitled (Three Figures)*, Spring 1961, graphite drawing on cerlox bound paper, 23.75 x 18 in (60.3 x 45.7 cm), framed, unsigned.

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

Provenance: Collection of John & Joyce Price, Seattle.

ISABEL RORICK



15 ISABEL RORICK (1955-), HAIDA, OLD MASSET, HAIDA GWAIL, *Woven Chief's Hat with Three Status Rings*, c. mid 1990s, woven spruce root, 11 x 12.5 x 12.5 in (27.9 x 31.8 x 31.8 cm), with artist's signature: three skip stitch pattern concentric circles.
ESTIMATE: \$8,000 / \$12,000

This woven hat is a masterwork by one of the most accomplished and celebrated weavers of this generation, Isabel Rorick, showcasing both her artistry and her deep cultural knowledge. Her skill in transitioning the intricate pattern of the hat to the stacked rings requires a technical expertise undertaken only by the most skilled weavers. The rings signify the number of potlatches hosted by a specific chief. A chief of high status might host three or four major potlatches in their lifetime, with the years in between spent navigating political currents, overseeing trade and allegiances with near and distant villages, and commissioning great art works: carved masks, woven robes, and hats worthy of the highest nobility. Equally important was stockpiling food for these events, which sometimes carried on for months. The potlatch rings were prominently featured on the hats of carved watchmen on totem poles. These poles faced the sea and acted as guardians, declaring a village's ceremonial history and artistic excellence to all who approached by canoe. Woven hats were a testimony of inherited rights and status, worn by nobility during ceremonies at home and while attending events hosted in other villages.

Spruce root is both fine and durable. It is a material that requires time and patience to gather, clean, and soften for weaving. The weaving itself is arduous and unforgiving, with intense attention paid to the finest of details. The ancient patterns are the timeless slug trail, spider web, and fishbone, and Rorick has been faithful to these patterns.

Isabel Rorick, the great-granddaughter of Charles and Isabella Edenshaw, began weaving spruce root baskets under the direction of her grandmother, Selena Peratrovich, her mother, Primrose Adams, her aunt, Delores Churchill, and her cousins, April and Holly Churchill – all elite master weavers. She started weaving hats in 1982. Rorick's works have been included in most of the exhibitions and publications dedicated to excellence in Northwest Coast art over the past three decades, and several are included in museum collections including the British Museum, the Canadian Museum of History, The Vancouver Art Gallery, and the Seattle Art Museum.

Gary Wyatt



JESSIE OONARK



Jessie Oonark started creating drawings and a variety of sewn items for sale soon after her evacuation to Baker Lake in 1958. It is thought that she sold her first small “hangings” to the Baker Lake crafts officer Gabe Gély as early as 1963, and she was selling appliqué works on cloth regularly by about 1965. These were sold mostly to *qallunaat* residents and visitors, so few early examples found their way into museum collections and catalogues. Oonark’s early works on cloth are relatively small and all are narrative, depicting mostly hunting and camp scenes. However, even at this early stage in her career Oonark enjoyed experimenting with composition, subject matter, appliqué, embroidery, and stitching, so these hangings vary considerably in style and execution (see First Arts, 13 July 2021, Lots 15 and 81 for two fine examples).

This lovely work on cloth is one of perhaps three purchased directly from the artist in Baker Lake by a collector who lived there at the time. This coincides with the years 1967-68 when Oonark was beginning to devote considerable efforts to drawing, which might explain the more “graphic clarity” of the figures. [1] Her works on cloth from just a year or two before had been embellished with a fair amount of embroidery, while this work is relatively unadorned and notable for its somewhat larger, fewer, and more boldly rendered figures, which really pop against the rich gold background. Noteworthy also is the division of the action into three distinct narratives and tiers – a compositional feature that would characterize her later works on cloth. The upper and lower registers illustrate typical scenes of life on the land, while unusually, the central narrative hints at an unsettling encounter with a stranger or foe. [2]

It’s quite possible that by 1967 Oonark was already visualizing her imagery as potentially both drawn and sewn, with drawings and works on cloth cross-pollinating each other in content but also in style. (For a contemporaneous work on cloth with similarly unadorned, bold appliqué figures see First Arts, 14 June 2022, Lot 106.) By 1970, Oonark’s career as both a textile and graphic artist would come into full bloom. In the meantime, remarkable works like *Untitled (On the Land)* epitomize important steps in that direction.

1. Oonark produced a remarkable series of drawings on coloured card stock in 1967. See Sarah Milroy’s article, “Flashback: Jessie Oonark” in *Inuit Art Quarterly* (Vol. 30.3, Fall 2017), pp. 82-95.
2. Oonark’s imagery rarely shows or even hints at violence. Two prints that do so are *A Terrifying Challenge* (1973 #18) and *Man is a Killer* (1982 #16).



16 JESSIE OONARK, O.C., R.C.A (1906-1985), QAMANI'TUAQ (BAKER LAKE), *Untitled (On the Land)*, c. 1967-68, stroud, felt, and cotton thread, 33.5 x 28 in (85.1 x 71.1 cm), signed: " J.P."

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

Provenance: A Canadian Private Collection, purchased from the artist; Fehelley Fine Arts, Toronto; Collection of John & Joyce Price, Seattle.



17 LUKE IKSIKTAARYUK (1909-1977), QAMANI'TUAQ (BAKER LAKE), *Shaman Taking Flight*, c. early 1970s, antler and hide, 8 x 11.5 x 5.75 in (20.3 x 29.2 x 14.6 cm), unsigned.

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

Provenance: Collection of John & Joyce Price, Seattle.

Of all the attributes of the Inuit shaman, perhaps the most impressive was the ability to fly. Shamans might fly in human form, sprout wings, or perhaps even transform themselves into birds. In this striking sculpture Iksiktaaryuk presents us with a shaman kitted out with a formidable talisman belt, his arms transformed into wings raised aloft as he prepares to take flight. Inuit shamans did not generally wear special costumes, but they did don special belts and headbands on important occasions and to distinguish themselves from other folk. [1] Suspended from a shaman's belt might be bones, teeth, and other animal parts, scraps of clothing, and carved amulets. For examples of how the carved amulets might have looked see a spectacular set of shaman's amulets carved by Barnabus Arnasungaaq (First Arts, 4 December 2023, Lot 147). Each one of these objects, whether gathered or created, was invested with its own magic and power. Luke Iksiktaaryuk had the uncanny knack for imbuing his sculptures with similar magical intensity.

1. Jean Blodgett, *The Coming and Going of the Shaman: Eskimo Shamanism and Art* (Winnipeg: Winnipeg Art Gallery, 1978), p. 155. For illustrations of various shamanic paraphernalia including belts see pp. 161-177 in that catalogue. And see images of Iksiktaaryuk shamans flying and/or wearing belts, pp. 29, 98-99, 127.



18 ELIZABETH NUTARAALUK AULATJUT (1914-1998), ARVIAT (ESKIMO POINT), *Seated Woman*, c. early 1970s, stone, 8.75 x 6.25 x 6.5 in (22.2 x 15.9 x 16.5 cm), signed: "ᐱᐱᐱᐱ".

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

Provenance: Collection of John & Joyce Price, Seattle.

The elder and matriarch Elizabeth Nutaraaluk was one of the most important Arviat artists, known for her love of family as portrayed in her moving and emotionally charged sculptures. Her mature works from the early 1970s are considered to be her most "beautiful"; her later sculptures became increasingly raw and primal as her strength and eyesight diminished. Simple in form she may be, but *Seated Woman* is a lovely and eloquent evocation of rest and contemplation, things that were probably in short supply for the busy and hardworking mother and grandmother Nutaraaluk.



19 PROBABLY MATEE ATANGAK TIKTAK (1916-d) f., KANGIQLINIQ (RANKIN INLET), *Standing Figure*, c. 1959-61, stone, 5 x 2 x 1 in (12.7 x 5.1 x 2.5 cm), inscribed with partial disc number and signed by John Tiktak, the artist's husband: "ᐱᐱᐱᐱ"; inscribed in black ink with a registration number [?]: "62R12".

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

Provenance: Waddington's Auctions, Nov. 5-6, 2001, Lot 227; Collection of John & Joyce Price, Seattle.

This doll-like *Standing Figure* is signed by the artist's husband, John Tiktak, but does not exhibit the characteristics of his style. However, Matee Atangak's design distinguishes itself with its overall slim look, straight arms partially integrated into the torso and column-like legs enhancing its streamlined form. The doll-like head features minimal yet expressive facial features. With its angular, geometric form and smooth, uniform texture, the figure's striking simplicity captures a demure elegance.



20 WILLIAM ANAUTALIK (1931-1987), QAMANI'TUAQ (BAKER LAKE), *Boy Playing with a Whirligig Toy*, c. 1970s, stone and waxed string, 7.25 x 2 x 3.5 in (18.4 x 5.1 x 8.9 cm), unsigned.

ESTIMATE: \$700 / \$1,000

Provenance: Collection of John & Joyce Price, Seattle.

Commonly played as noise-making toys, whirligigs (sometimes known as bullroarers or buzzers) are found in cultures around the world. Strings passed through buttons or other small objects are used elsewhere, while Inuit commonly used bones and sinew. Though carved with minimal detail, this charming figure's concentration is palpable. The boy's face, framed by a dramatic hood, draws our attention downward. His hands grip the sinew on either side of a disc, notched to suggest the rapid spinning motion of the toy. His mouth is open in a cry of delight.



21 **DON YEOMANS** (1958-), HAIDA / MÉTIS, PRINCE RUPERT, B.C., *Bent Corner Box with Lid*, 2006, cedar wood and acrylic paint, 9.25 x 13.5 x 8.75 in (23.5 x 34.3 x 22.2 cm), inscribed with artist's initials and dated: "DY 06".
ESTIMATE: \$15,000 / \$25,000
Provenance: Collection of John & Joyce Price, Seattle.



DON YEOMANS

At age twenty-two Don Yeomans was the youngest artist to be included in the *Legacy* collection, an international touring exhibition and collection created by the Royal British Columbia Museum in 1980. [1] He has received numerous prestigious commissions including the 10.7 metre (35 foot) totem pole titled *Celebration of Flight* for the atrium linking the domestic and international terminals at the Vancouver airport, and a pole for Stanford University in California.

This classic bentwood box features motifs used on Naaxim or Chilkat robes, the most complex of the weaving traditions created by the master weavers of the Northwest Coast. Traditionally, bentwood boxes were multi-purpose boxes, ranging from examples used for utilitarian storage to heavily carved and painted art pieces used to store and present objects of great value. The use of Naaxim designs on a box would imply that the contents were of great importance: perhaps family masks carved by historic masters, or a gift to be presented to a guest chief of high status. Chiefs would often use the boxes as seats of honour drawing attention to the mastery of the artist and the mystery of the contents.

1. Peter L. Macnair, Alan L. Hoover and Kevin Neary, *The Legacy: Tradition and Innovation in Northwest Coast Indian Art* (Victoria: Royal BC Museum, 1980).

Gary Wyatt



JESSIE OONARK

22 **JESSIE OONARK, O.C., R.C.A** (1906-1985), QAMANI'TUAQ (BAKER LAKE), *Untitled (Family with Spirit Faces)*, c. 1976-78, coloured pencil and graphite drawing, 22 x 30 in (55.9 x 76.2 cm), framed, signed: "▷α".

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

Provenance: Collection of John & Joyce Price, Seattle.

This stunning drawing by Oonark was probably created in the latter part of her most productive period, c. 1976-78. Its essentially symmetrical composition is dominated by two brilliantly drawn figures against the paler coloured ground: a splendidly attired man and woman. Arranged between them are a similarly clothed small figure (probably a male child) and a pair of faces that are markedly different in appearance. Uncoloured, they are almost ghost-like, suggesting to us that they are spirits. We wonder if they act as interlocutors or "go-between" between the man and woman. They lend an enigmatic quality to what otherwise might have been a straightforward portrayal of a family. We are reminded of a 1980 (#29) print by Oonark titled *The Loving Couple*, where double figures similarly stand between the man and woman.

Oonark's abiding interest in clothing design shines through in this spectacular image. She had seen and was knowledgeable about clothing patterns from several different regions. In this drawing the designs appear to be Copper Inuit style, where the woman's parka is short-waisted at front and both men's and women's parkas have a rear tail. Oonark would have encountered these designs in her travels along the Arctic coast west of Chantrey Inlet.

Jessie Oonark made her very first drawing in 1958 or 1959 after seeing those made by school children in Baker Lake (see First Arts Auction, Dec. 2020, Lot 52); soon after she was encouraged by Dr. Andrew Macpherson, a visiting biologist with the Canadian Wildlife Service. She made mostly clothing and works on cloth in the early to mid 1960s, then began drawing again until around 1967. Her artistic career took off in 1969 after the arrival of arts advisors Jack and Sheila Butler, after which time she created her now famous drawings and works on cloth for another ten years.



22 **JESSIE OONARK, O.C., R.C.A** (1906-1985), QAMANI'TUAQ (BAKER LAKE), *Untitled (Family with Spirit Faces)*, c. 1976-78, coloured pencil and graphite drawing, 22 x 30 in (55.9 x 76.2 cm), framed, signed: "▷α".

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

Provenance: Collection of John & Joyce Price, Seattle.

23 **JANET KIGUSIUQ** (1926-2005), QAMANI'TUAQ (BAKER LAKE), *Untitled (Four Figures Sleeping)*, c. 2000, coloured pencil drawing, 30 x 22.25 in (76.2 x 56.5 cm), inscribed with artist's disc number and signed: "PJP▷".

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

Provenance: Collection of John & Joyce Price, Seattle.

Janet Kigusiuk's early graphics were energetic black-and-white depictions of people immersed in daily life and traditional activities. In the late 1980s she "discovered" colour and gradually transformed her work into powerful explorations of abstract colour fields. *Untitled (Four Figures Sleeping)* exemplifies this shift, where bold blocks of colour command the composition. Complementary orange and green define each couple's sleeping space, contrasted against a pink ground. The pillows are rendered as bands of yellow and orange, while a plum-coloured stripe adds depth to the background. True to her late style, Kigusiuk uses the white of the sheet to define the figures' faces, capturing their tranquil expressions with simple smiles, noses, and closed eyes. The entire scene is enclosed by a vibrant lime-green border, intensifying the sense of intimate seclusion within this private moment.



24 **VICTORIA MAMNGUQSUALUK** (1930-2016), QAMANI'TUAQ (BAKER LAKE), *Untitled (Qiviuq Legend)*, c. early to mid 1970s, graphite and coloured pencil drawing, 29.75 x 41.5 in (75.6 x 105.4 cm), inscribed by the artist: "ΔΔ' bλ bλ / 4εεε εεεε / ΓΓεε εεεε / εεεε εεεε / εεεε εεεε"; further inscribed, "εεε εεε"; further inscribed: "εε εεεε / εεεεεε [?] bλλεεε"; signed: "εεεεεε".

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

Provenance: Collection of John & Joyce Price, Seattle.

In an unpublished interview conducted by Marion E. Jackson in 1983, the artist commented on two thematically related prints, which helps to explain what is going on in the upper half of this remarkable drawing. It is the story of an unmarried woman who convinces her many children to kill their grandfather, who had treated them all badly. They all lick a kayak (left centre) before killing him (right). The bottom (apparently unrelated) scene describes Qiviuq's adventure being pursued by a man on the two-headed dog Aoolah; Qiviuq is shown killing the dog by precisely shooting it in the ear with bow and arrow. One of Mamnguqsualuk's trademarks is her "serial" depiction of several stories in one image. This large and incredibly complex coloured pencil drawing is crisply executed with densely packed figures, and colours used minimally but strongly applied. Teeming with both life and death, it's a brilliant example of Mamnguqsualuk's imagination and artistry.



KENOJUAK ASHEVAK

25 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., **PRINTMAKER: LUKTA QIATSUK** (1928- 2004) m. or **JOANASSIE SALAMONIE** (1938-1998) m., **KINNGAIT (CAPE DORSET)**, *Vision in Autumn*, 1960 #21, stonecut print, 19 x 24 in (48.3 x 61 cm), a "Stone block W.B.E.C." proof, aside from the numbered edition of 50.
ESTIMATE: \$8,000 / \$12,000
Provenance: Collection of John & Joyce Price, Seattle.



Like other stylistically similar "silhouette" print images by Kenojuak from the early 1960s — which recall the shadow games played inside a tent or igloo — *Vision in Autumn* makes an immediate visual impact with its bold simplicity. With this image Kenojuak's mastery of fluid, rhythmic design is on full display. Arctic animals radiate in all directions from a central hooded figure, their bodies defined solely by their lyrical silhouettes. The absence of interior detail creates an inherent tension between what is visible and what remains unseen. Set against a brilliant yellow-orange background, the figures emerge like forms against a glowing sunset.

Dorothy Eber's interviews with Kenojuak reveal that the artist first created cardboard cut-out patterns for her sealskin designs in the 1950s, which later informed her earliest drawings. [1] This technique evolved into the fluid, interconnected forms for which Kenojuak is justly famous. These have been described by curator Dorothy LaBarge as ones where "birds, fish, and human figures were departure points for abstract designs." [2]

1. Discussed in Jean Blodgett, *Kenojuak*, 1985, p. 39.

2. See Dorothy LaBarge, *From Drawing to Print: Perception and Process in Cape Dorset Art*, 1986, p. 22.

KENOJUAK ASHEVAK

Throughout her career, Kenojuak Ashevak constantly refined her drawing style, moving from graphite to crayon to coloured pencil as these became available. However, she maintained her favourite subject matter, owls and birds, throughout her career. This drawing is from 2005, a time when the artist was increasing the complexity and scale of her graphic compositions. As in most of her works, symmetry and balance define the drawing's structure; the strong blue of the ravens counterbalances the diagonal shape of the owl's body. The less colourful wolves serve to fill in the voids between the larger birds and their placement subtly adds to the balance of the entire composition. The artist always chose the coloured pencils that she wanted to use prior to beginning a drawing; blue and green do not immediately suggest the plumage of Arctic birds and yet the artist uses them brilliantly to add both drama and balance to this beautiful drawing.



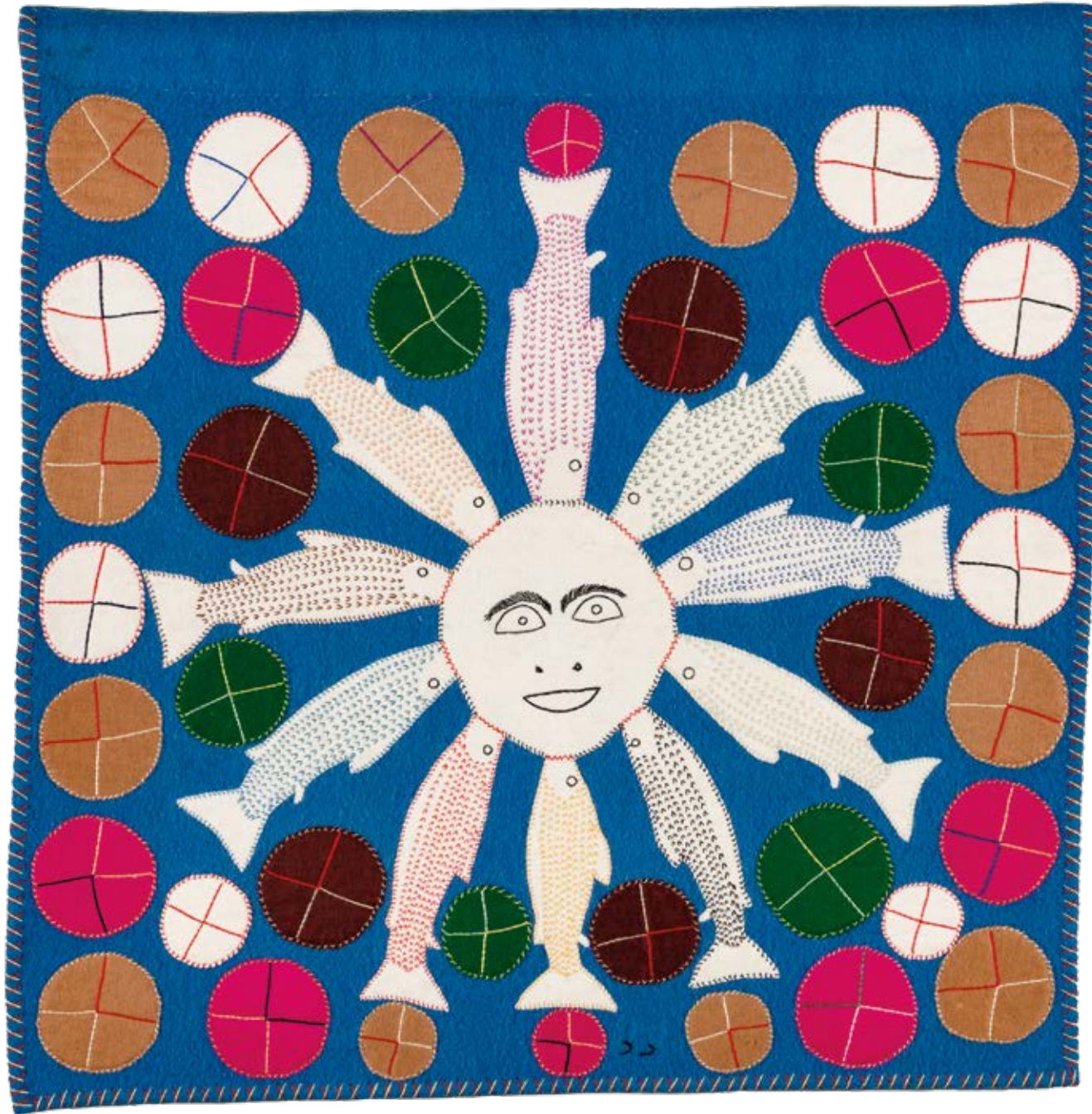
26 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., **KINNGAIT (CAPE DORSET)**, *Owl Protected by Wolves and Birds*, March 2005, coloured pencil drawing, 35 x 50 in (88.8 x 126.7 cm), signed: "P. Q. A. S. 05".

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

Provenance: Spirit Wrestler Gallery, Vancouver; Collection of John & Joyce Price, Seattle.

Exhibited and Published: Spirit Wrestler Gallery, Vancouver, *Kenojuak: The Light of Happiness*, September 14 - October 5, 2013, cat. 1.

MARION TUU'LUQ



27 MARION TUU'LUQ, R.C.A. (1910-2002) QAMANI'TUAQ (BAKER LAKE), *Untitled Work on Cloth*, c. 1976, duffle, stroud, and cotton thread, 29.5 x 29.25 in (74.9 x 74.3 cm), signed: "ᑕᑕ".
ESTIMATE: \$18,000 / \$28,000
Provenance: Marion Scott Gallery, Vancouver; A Canadian Private Collection; Collection of John & Joyce Price, Seattle.

Marion Tuu'luq was born in the early 1900s and lived a traditional Inuit life for five decades before she and her second husband Luke Anguhadluq moved into the community of Baker Lake in 1961. Tuu'luq began working with textiles in 1966, shortly after her cousin and best friend Oonark had done so, and she became one of Canada's foremost textile artists. In the 1970s and 1980s Tuu'luq created more than one hundred works on cloth, as well as delightful drawings and print images. She and Anguhadluq were given a two-person show at the Winnipeg Art Gallery in 1976 (and a commercial show at the Upstairs Gallery in Winnipeg), [1] followed by a solo show for her at the Upstairs Gallery in 1980. Tuu'luq was honoured with a solo exhibition and catalogue at the National Gallery of Canada in Ottawa in 2002. We at First Arts are honoured to have presented three masterpieces included in that National Gallery show: *Crowd of People* from 1974; *Trumpeter Swans* from 1973; and *The Prayer Meeting* from 1989. [2]

As Marie Bouchard, co-curator and primary author of the NGC show/catalogue, writes: "Tuu'luq's images are decorative, richly coloured, and ornamental rather than imitative. Her compositions are based on repetitions of format, motif, and colour that are as rhythmic as the seasons." [3] This *Untitled Work on Cloth* from c. 1976 is no exception and in fact is an early exemplar of some of Tuu'luq's most important imagery and recurring decorative motifs. The smiling central face with its radiating fish probably represents the sun. Among other well-known examples by the artist, *Untitled* (an exactly contemporaneous work from c. 1976) is remarkably close in imagery; *The Prayer Meeting* (Tuu'luq's very last work on cloth, from 1989) also contains strikingly similar sun/fish imagery. [4] In our example, the round shape of the central face but also the myriad circle motifs surrounding the fish reference not only the sun (or moon), the drum, igloos, and tents – all important elements of Inuit cosmology and community life. The many fish form the rays of the sun but on their own they also symbolize plenty. [5] Altogether, this work on cloth by Tuu'luq is a marvelous and joyous celebration of life-giving abundance.

1. It's quite possible that the present work was exhibited at the 1976 Upstairs Gallery exhibition.
2. See First Arts auction catalogues of 14 June 2022, Lot 36; 5 December 2022, Lot 24; and 4 December 2023, Lot 21 respectively.
3. Marie Bouchard, "Negotiating a Third Space: The Works on Cloth of Marion Tuu'luq" in National Gallery of Canada, *Marion Tuu'luq* (Ottawa: NGC, 2002:17-45), p. 34.
4. For several works with similar imagery see cats. 12, 15 (*Untitled*), 33 and 36 (*The Prayer Meeting*) in the National Gallery catalogue.
5. In her reminiscences in Hattie Mannik ed., *Inuit Nunamiut: Inland Inuit* (Baker Lake: 1998:44-57), Tuu'luq discusses fish and fishing at some length. At one point she remarks, "I grew up with only fish in Utkuhksalik" (p. 45).





OVILOO TUNNILLIE

In this powerful and sizable sculpture, Oviloo Tunnillie celebrates the artistic legacy of her husband Iyola's grandmother, Ikeyukta Tunnillie (1911-1980). This sculpture, the earliest of at least three known works depicting Ikeyukta, portrays her with a bent posture, leaning on a cane for support as she trudges forward, carrying her drawings rolled up in a tube holder on her back.

Oviloo masterfully uses negative space to create depth and bring the sculpture to life. By carving out the space between Ikeyukta's body and her support, the artist accentuates the elder's hunched stance as she perhaps pauses to rest. This space transforms the sculpture, giving the work a dynamic, lifelike energy even as it reveals Ikeyukta's age and frailty. Ikeyukta's mouth is slightly agape, suggesting a deep breath as she presses on towards the Co-op, embodying both the physical exertion and the inner resolve needed to continue her personal and artistic journey. The light green stone, with its beautifully polished surfaces, enhances the careful attention to the folds of the garments, showcasing Oviloo's skill in balancing stylization with naturalism.

Ikeyukta lived with Oviloo and her family until shortly before her death, and Oviloo spoke of her with great affection during a 1997 episode of *Adrienne Clarkson Presents*, where she was filmed carving the present work. "I really liked my husband's grandmother, so I like [this] carving [...] I think of the advice Ikeyukta used to give me and I can still use the advice today," she shared, revealing how deeply she valued Ikeyukta's wisdom and artistic mentorship, even though the specifics of that advice remain unknown. [1]

Looking at this sculpture, it is easy to see why it resonated with Oviloo and why it became the focus of the television episode. The work powerfully conveys the elder's enduring spirit and goes beyond portraying Ikeyukta's physical presence, embodying the profound and lasting influence she had on Oviloo's own life and artistic journey. Ikeyukta was clearly a role model for Oviloo, who herself is now remembered as one of the truly great Kinngait sculptors.

1. *Adrienne Clarkson Presents*, "Women's Work: Inuit Women Artists," season 8, episode 19, aired November 12, 1997, on Canadian Broadcasting Corporation television, 41:00, as cited in Darlene Coward Wight, *Oviloo Tunnillie: Life & Work*, E-publication, 2019, footnote 18.



28 OVILOO TUNNILLIE, R.C.A. (1949-2014) f., KINNGAIT (CAPE DORSET), *Ikeyukta Tunnillie Carrying her Drawings to the Co-op*, 1997, stone, 20 x 11.5 x 14.5 in (50.5 x 29.5 x 37 cm), dated and signed: "97 / ᐃᐱᐱ ᐅᐱᐱ".

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

Provenance: Collection of John & Joyce Price, Seattle.

Exhibited and Published: Darlene Wight, *Oviloo Tunnillie: A Woman's Story in Stone*, May 21 - Sept. 11, 2016 (Winnipeg Art Gallery, 2016), cat. 4, p. 9.

Published: Darlene Coward Wight, *Oviloo Tunnillie: Life & Work* (Art Canada Institute, E-publication, 2019), reproduced p. 39.

TIM PITSIULAK

Like many of Tim Pitsiulak's most celebrated masterpieces, *Ivory Polar Bear* commands attention with its large scale and extraordinary precision, where photographic realism merges with the impossible to create a vision both fantastical and awe-inspiring. Here, the bear's robust and powerful form dominates the composition, set against the stark black of the sheet. Rendered in a naturalistic palette of earthy browns, greys, and beiges, with subtle highlights of pure white, the magnificent creature takes on the look of aged ivory. This connection to antiquity is no coincidence, as the art and objects produced by the Dorset and especially the Thule people deeply inspired Tim Pitsiulak, with their artistic traditions and techniques providing the foundation for much of the imagery in his works during a particularly intriguing period in his career.

Trained as a jeweler, Tim Pitsiulak brings an extraordinary level of detail to this large-scale work, inviting us to savour each intricate element as we explore the bear's form. The animal's body is adorned with large and smaller whale shapes, honouring the Thule people's mastery of whaling. Fish and fish scale patterns, walruses, and even sharks are nods to Thule (and subsequent Inuit) reliance on various marine resources. The depiction of a man hunting caribou by kayak, as well as a flock of geese, round out the animal elements. Finally, design patterns along the spine and head echo the intricate carvings on Thule tools, weapons, and art objects. Astonishing.



29 **TIM PITSIULAK** (1967-2016), KINNGAIT (CAPE DORSET), *Ivory Polar Bear*, 2012, coloured pencil, oil stick, and chalk pastel drawing, 44 x 60 in (111.8 x 152.4 cm), titled, signed, and inscribed: "Ivory Polar Bear" / Tim Pitsiulak ᐱᐃᐃᐃᐃ (Kinngait).

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

Provenance: Inuit Gallery of Vancouver; Acquired from the above by John & Joyce Price, Seattle.

Exhibited: Inuit Gallery of Vancouver, *Tim Pitsiulak - Drawings of Myth and Machine*, 2014.

SHUVINAI ASHOONA

Beginning in the early 2010s, Shuvinai's work began to prominently showcase a distinctive array of hybrid animals, monsters, and otherworldly beings, all brought to life in vibrant, rich colours. *Untitled (Monsters at the Foot of a Woman)* showcases this imagery with striking brilliance, blending unsettling intensity with a touch of absurd humor. Here, at left, two fanged creatures – who appear to wear bowls or pots as makeshift hardhats – engage in a conspiratorial exchange, seemingly egging one another on. The green, lizard-like monster, spurred on by the other's encouragement, finally musters the nerve to reach out, tentatively extending its black-clawed hand toward the hemline and boot of a larger figure, only a hint of which is visible to the viewer. In stark contrast, a third creature with pale skin and wide, fearful eyes, cowers beneath a cream-colored blanket adorned with hearts and stars. Almost paralyzed with fear, it can barely muster the courage to peek out at its friends' foolish antics. Shuvinai's depiction of these monsters as cowards is a striking reversal of expectations. Typically, monsters are envisioned as powerful, fearsome beings that evoke terror. Yet here, the image of one cowering under a blanket while the others timidly interact with the giant woman completely disrupts this narrative. Instead of embodying ferocity, these monsters are rendered vulnerable, perhaps scared even of each other, a twist that is humorous and delightfully ironic.



30 **SHUVINAI ASHOONA** (1961-) f., KINNGAIT (CAPE DORSET), *Untitled (Monsters at the Foot of a Woman)*, 2014, coloured pencil drawing, 49.5 x 48.25 in (126 x 122.4 cm), signed twice and dated: "Shuvinai Ashoona 2014 ᐱᐃᐃᐃᐃ ᐱᐃᐃᐃᐃ".

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

Provenance: Collection of John & Joyce Price, Seattle.

HENRY EVALUARDJUK



31 HENRY EVALUARDJUK (1923-2007), IQALUIT (FROBISHER BAY), *Dancing Bear*, mid to late 1970s, stone, 11.5 x 8.25 x 4.75 in (29.2 x 21 x 12.1 cm), signed: "HENRY / ᐃᓄᓇ ᐱᓇᓇ".

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

Provenance: Waddington's Auctions, 14 December 1981, Lot 179; Collection of John & Joyce Price, Seattle.

Henry Evaluardjuk and Pauta Saila (see Lot 38) were arguably the finest Inuit carvers of polar bears, with the former renowned for his naturalistic portrayals and the latter for his idealized ones. Henry bears are based on a keen observation of the animal in all stages of life and in all manner of poses (but especially striding or stalking poses). This delightful *Dancing Bear* breaks somewhat from Henry's customary approach in that it is decidedly anthropomorphic and even comical. The depiction of a less than sure-footed ursine shows us that Henry was at times possessed of a playful sense of humour. [1]

1. For other fine exceptions to Henry's typical approach see First Arts, 5 December 2022, Lot 136 (hilarious), and 12 June 2023, Lot 11 (impressive).

32 MICHAEL MASSIE, C.M., R.C.A. (1962-), KIPPENS, NEWFOUNDLAND AND LABRADOR, *Big Eyes*, completed 12 March 2003, limestone, antler, and wood, 11 x 14 x 5.5 in (27.9 x 35.6 x 14 cm), titled: "Big Eyes"; signed and dated: "Massie 03 / March 12".

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

Provenance: Collection of John & Joyce Price, Seattle.

This sculpture by Michael Massie, from earlier in his career, was sparked by the artist's fascination with the enormous size of an owl's eyes relative to its body. Massie has brilliantly emphasized this by creating a contrast between the huge inlaid eyes and the dynamic liveliness of the bird itself. The deep indents in the wings suggest that they are flapping, and swirling lines cover the torso above the feet, one of which steps forward. The dynamic energy of the sculpture in contrast with the calm gaze of the owl underlines the fact that owls do indeed have very big eyes!



33 INUIT MAKER, EASTERN CANADIAN ARCTIC, *Qulliq (Oil Lamp)*, early to mid 1900s, stone, 3.25 x 20.5 x 9.25 in (8.3 x 52.1 x 23.5 cm).

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

Provenance: Collection of John & Joyce Price, Seattle.

The *qulliq* (or *kudlik*), a crescent-shaped stone lamp usually fueled by seal blubber oil, was used to heat and light Inuit homes and to cook food. This was especially important in winter, when survival literally depended on this vital piece of technology. Usually, dried moss or cottongrass was laid along the straight edge as a wick, and the *qulliq* was carefully tended by the woman of the house using a stick (*taqqut*). *Qulliiit* (pl.) were precious possessions which, with luck, were passed from one generation to the next. They epitomize the very idea of hearth and home and like the woman's curved *ulu* knife, they are often seen as accessories in artworks or depicted as symbolic decorative shapes. A *qulliq* is frequently lit in Inuit ceremonies, and one is represented on the Nunavut coat of arms. This example, with its marvelous patina of age and use, is particularly impressive and evocative.



34 JOHNNIEBO ASHEVAK (1923-1972), **STONECUTTER: EEGYVUDLUK POOTOOGOOK** (1931-1999) m., **PRINTER: JOANASSIE SALAMONIE** (1938-1998), KINNGAIT (CAPE DORSET), *Animals Out of Darkness*, 1961 [uncatalogued], stonecut print, 4/50, 22.5 x 24.5 in (57.1 x 62.2 cm).

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

Provenance: Collection of John & Joyce Price, Seattle.

Though the print is inscribed with "Kenoyuak" and bears her chop mark, Sandra Barz's research identifies the artist as being her husband, Johnniebo. In the 1960s, Kenoyuak's images routinely fetched higher prices, making it financially practical to attribute works to her! Regardless of authorship, there is a wonderful energy to *Animals Out of Darkness*. A varied pack of animals – two birds and several hybrid creatures – sprints across the page, leaping and striding into the sunlight from the dark shadows. The animals' fins and tails splay out as they run, further adding to the frenetic feeling of the image. Printmaker Joanassie Salamonie brilliantly creates the effect of the sun bathing the emerging creatures in its glowing light and warmth.



35 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., KINNGAIT (CAPE DORSET), *Women and Birds*, 1992-93, ink drawing, 26 x 40 in (66 x 101.6 cm), signed: "P. 0. 4. 4. 4."

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

Provenance: Collection of John & Joyce Price, Seattle.

As much as Kenoyuak Ashevak often used colour in spectacular ways, her monochrome drawings have a presence all their own. Through careful application, lines and texture help to define the subjects as well as any rainbow could. Here, a mirrored composition presents birds stacked and grasping and flowing into each other, with pairs of female figures adding to the complexity of the design and the enigmatic meaning of the image. The birds' bodies are densely packed with tiny lines and shading, creating a subtle look of depth and shadow but with the feel of "television static." Remarkable. A thick, black band arches over the whole composition, anchoring several birds in unusual ways and adding to the abstracted feeling of the scene. The result is a striking and mysterious drawing, made by a sure hand and a brilliant mind.



36 PITALOOSIE SAILA, R.C.A. (1942-2021) f., **PRINTMAKER: LUKTA QIATSUK** (1928-2004) m., KINNGAIT (CAPE DORSET), *Eskimo Leader*, 1972 #11, stonecut print, 28/50, 24.25 x 33.5 in (61.6 x 85.1 cm).

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

Provenance: Collection of John & Joyce Price, Seattle.

In *Eskimo Leader*, the figure's ample, rounded forms and flowing curves create a powerful sense of fullness and movement. Textured patterns echo these shapes, emphasizing the figure's substantial presence and inner strength, contained within its own space yet radiating outward with quiet robustness. The face in this artwork is a striking focal point, divided into two distinct, Picasso-like halves: one deep crimson red, the other simply denoted with minimalistic black lines. While the division is bold, the face remains unified in its overall form. The facial tattoos, abstracted to appear almost mustache-like, are an essential cultural marker that identify the figure as a woman. Indeed, *Eskimo Leader* is a portrait of the artist's grandmother, Quppa, who raised Pitaloosie from the age of two after her mother's death. [1] The image celebrates the central role of women in Inuit society, where they are nurturers, sources of strength, and carriers of knowledge, tradition, and culture.

1. See the artist's comment in Susan Gustavison and Darlene Coward Wight, *Pitaloosie Saila: A Personal Journey* (Winnipeg Art Gallery, 2017), p. 27.



37 KANANGINAK POOTOOGOOK, R.C.A. (1935-2010) m., KINNGAIT (CAPE DORSET), *Untitled (Snow Owl on Watch)*, 2000s, ink and coloured pencil drawing, 26 x 20 in (66 x 50.8 cm), signed: "ba. 4. 9. 5b".

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

Provenance: Collection of John & Joyce Price, Seattle.

Kananginak's drawings, informed by his close observation and love of Arctic wildlife, showcase his mastery as a draughtsman. Here, the owl is depicted in an alert, natural pose, with wings slightly spread and head turned as if scanning its surroundings. Meticulous ink line work captures the intricate feather patterns, while subtle coloured pencil shading adds texture and depth. Soft hues of blue and sherbet pink-orange introduce dimensionality, while vibrant yellow in the eye and small hints of colour in the beak and talons add contrast.

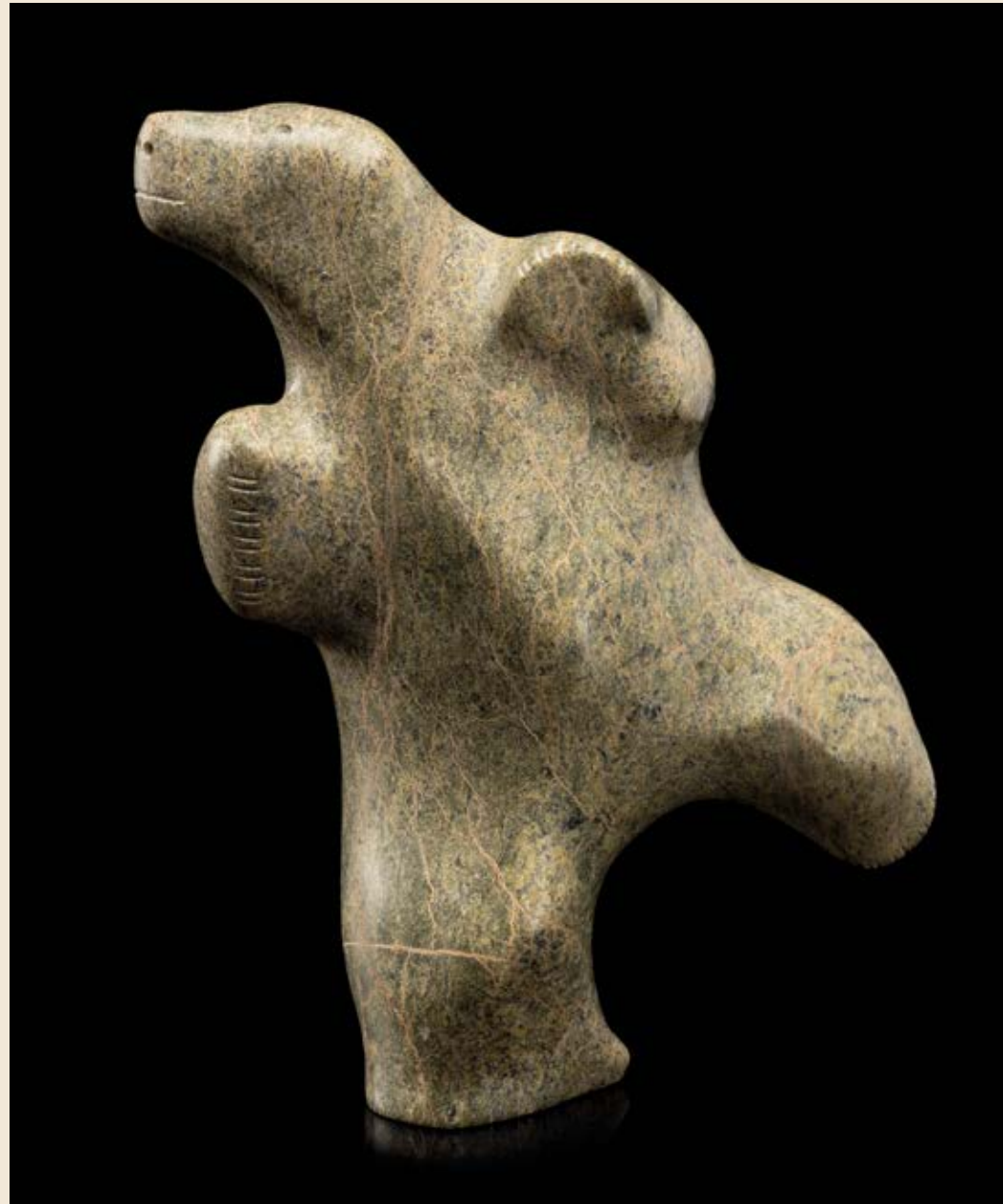


PAUTA SAILA

While Pauta produced a wide variety of subjects over the course of his extended career, he is justifiably famous for his acrobatic depictions of "dancing bears." If not the very first examples of this format, Pauta's bears are certainly the quintessential expressions of the genre. Despite the tremendous demand for his work over many decades, Pauta managed to eschew the formulaic. One can tell from his work that Pauta loved and respected polar bears; he devoted his life's work to doing justice to his polar muse: *I like to carve what I feel, not merely what I see. It is the feeling that goes along with whatever one is doing... I think and feel that the bear has a spirit to be put into the carving.* [1]

This wonderful, youthful-looking bear is one of Pauta's most abstract sculptures. The rhythmic placement of head and limbs on the overall triangular shape reminds us of a Thule Culture toggling harpoon head. Fascinating.

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

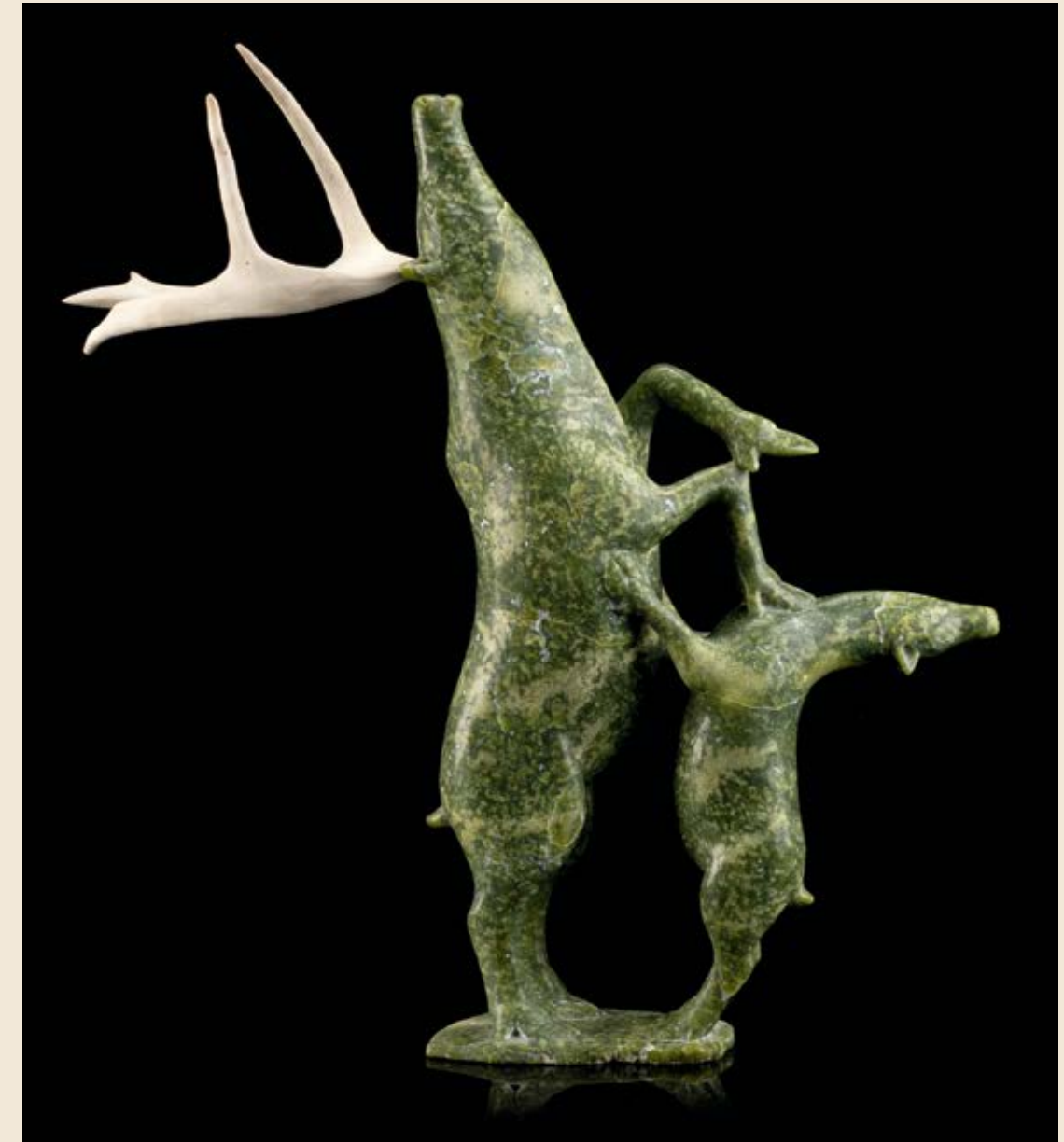


38 PAUTA SAILA, R.C.A. (1916-2009) m., KINNGAIT (CAPE DORSET), *Dancing Bear*, late 1980s or early 1990s, stone, 9 x 6.75 x 3.75 in (22.9 x 17.1 x 9.5 cm), signed: "<D>C / ԿΔC".
ESTIMATE: \$7,000 / \$10,000
Provenance: Collection of John & Joyce Price, Seattle.

PITSEOLAK NIVIAQSI

Because he spent so much of his career working at the Kinngait printmaking studios, Pitseolak Niviaqsi was never a prolific sculptor. It must be said, however, that at his best he displayed a skill and genius rivaling that of the great Cape Dorset sculptors Osuitok Ipeelee and Lukta Qiatsuq. It is not surprising that in a community filled with such amazing carving talent, artists might occasionally look over their shoulders to see what the competition was up to. This impressive *Caribou and Young* reminds us of Osuitok's *Rearing Caribou with Nursing Calf* of 1994 (see First Arts, 5 December 2022, Lot 43). Pitseolak in fact tried his own version of that very subject, [1] but here he has created a captivating scene in which mother and calf playfully dance together. Pitseolak displays a masterful manipulation of stone and superb finishing, but also reveals his personal artistic flair and his love of family. *Caribou and Young* beautifully exemplifies the ambitious, theatrical, and elegant Kinngait sculptural aesthetic.

1. See Spirit Wrestler Gallery, *The Lyrical World of Pitseolak Niviaqsi* (Vancouver: Spirit Wrestler Gallery, 2001), cat. 9.



39 PITSEOLAK NIVIAQSI, R.C.A. (1947-2015) m., KINNGAIT (CAPE DORSET), *Caribou and Young*, c. 1998-2000, stone and caribou antler, 18.75 x 19 x 4.25 in (47.6 x 48.3 x 10.8 cm), signed: "ΛΛD>C / σΔΛD".
ESTIMATE: \$8,000 / \$12,000
Provenance: Collection of John & Joyce Price, Seattle.

PRESTON SINGLETARY

40 PRESTON SINGLETARY (1963-), TLINGIT, *Double Raven Design Dish*, 1999, blown and sand carved glass, 19.75 x 19.75 x 4.25 in (50.2 x 50.2 x 10.8 cm), unsigned.

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

Provenance: Collection of John & Joyce Price, Seattle.

Double Raven Design Dish is an early work that marks a pivotal moment in Preston Singletary's career, when he transitioned from traditional glassblowing toward fully embracing his Tlingit heritage and traditional forms. Crafted from blown and sand-carved glass, the dish features a vibrant red base with intricately carved black designs.

Already early in his career, Singletary gained recognition as a groundbreaking artist in both glass and Northwest Coast art, with prominent collectors eagerly adding his work to their holdings. Over the years his continued evolution as an artist has solidified his reputation, with each new piece a further testament to his growth and innovation.

Over the past two decades, Preston Singletary has created major museum collections, themed exhibitions, and numerous commissions. He is currently designing a set for the Pacific Northwest Ballet's *Sleeping Beauty*, blending it with Northwest Coast mythology. Singletary also published *Fusion Notes*, an autobiographical portrait (2023), and has recently collaborated with Garth Stein on *I Dream, Therefore I Am*, exploring Raven's influence in the modern world (2024). His work extends to visual and literary arts, often in collaboration with leading Indigenous artists.

Gary Wyatt



41 CHRISTIAN WHITE (1962-), OLD MASSET, HAIDA GWAII, *The First Men Emerging from the Clamshell*, 2006, argillite, wood, mastodon ivory, and abalone, 1.75 x 2.5 x 1.5 in (4.4 x 6.3 x 3.8 cm), measurements include labret base, signed with artist's initials and inscribed: "CW / Haida".

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

Provenance: Spirit Wrestler Gallery, Vancouver; Acquired from the above by John & Joyce Price, Seattle, 2006.

Exhibited and Published: *Mini Masters I*, Spirit Wrestler Gallery, Vancouver, 2006 (catalogue by Gary Wyatt), no. 58.

The First Men Emerging from the Clamshell is a classic Haida story on the origins of Haida Gwaii, and Raven discovering the people inside the clamshell at Rose Spit on the northern tip of Haida Gwaii. Even on a miniature scale, Christian White manages to capture a split second of the narrative with remarkable clarity. His skillful use of inlays engages the viewer, drawing one closer to observe the details and finally experience it in the hand as the artist did during its creation. The labret as a base is also one of White's innovations, using the smooth traditional shape of the object to cradle the sculpture, and allowing the wood to contrast with the stone, thus supporting the sculpture without distraction. The Bill Reid Gallery in Vancouver is preparing the first solo exhibition of Christian White's work, opening in January and running until the end of 2025.

Gary Wyatt



42 LARRY ROSSO (1944-2006), DAKELH (CARRIER/LAKE BABINE NATION), *Loon Feast Bowl*, 1980s or 1990s, wood and acrylic paint, 8.5 x 24.5 x 9.25 in (21.6 x 62.2 x 23.5 cm), signed with artist's initials: "LR".

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

Provenance: Collection of John & Joyce Price, Seattle.

Larry Rosso, a highly skilled carver and design artist from British Columbia's Northern Interior, was known for his formline-driven, coastal style art. In the late 1960s he studied carving with the 'Namgis/Kwakwaka'wakw artist Doug Cranmer, whose influence is evident in Rosso's approach to formline and subject matter. This *Loon Feast Bowl* reflects a synthesis of Rosso's Northern design style and his Kwakwaka'wakw artistic roots. The loon, a motif Rosso frequently revisited, is depicted with a prominent beak and crest, bold red and black formlines, and a human face in the tail feathers. The relief carving and intricate incising add a layer of complexity to the sculpture, highlighting Rosso's mastery.

Christopher W. Smith



43 KIUGAK ASHOONA (1933-2014) m. or **LUKTA QIATSUQ** (1928-2004) m., KINNGAIT (CAPE DORSET), *Seated Woman Adjusting Her Hood*, mid 1950s, stone, 13.25 x 11 x 6 in (33.7 x 27.9 x 15.2 cm), unsigned.
ESTIMATE: \$8,000 / \$12,000

Provenance: A Prominent Montreal Estate; Galerie Elca London, Montreal; Acquired from the above by John & Joyce Price, Seattle.

Most carvings from the early 1950s were unsigned. Additionally, almost all supporting documents (i.e. "Igloo Tags", original bills of sale, etc.) have been lost to time. This often makes identification a rather difficult endeavour. Fortunately, many of the best early artists had, from day one, a "signature" style, even if that evolved over time. Many sculptures have stylistic clues which help narrow down the list of possibilities. The author of this wonderful *Seated Woman* is the subject of some debate as it shows stylistic clues that strongly suggest two important early Kinngait masters, Kiugak Ashoona (1933-2014) and his friend and contemporary Lukta Qiatsuq (1928-2004). While it might be expedient to give the attribution to Kiugak (as he is the better-known sculptor), we feel that Lukta's rightful place in the pantheon of Kinngait sculpture is long overdue. In this case, heads or tails are both winners. *Seated Woman* is a brilliantly carved and beautifully composed work, full of movement and personality and yes, even a certain undeniable sexiness.



44 KIAKSHUK (1886-1966) m., KINNGAIT (CAPE DORSET), *Woman with Pail*, c. mid 1950s, stone, 6.25 x 3.5 x 2.75 in (15.9 x 8.9 x 7 cm), unsigned.
ESTIMATE: \$1,000 / \$1,500

Provenance: A Canadian Private Collection; Feheley Fine Arts, Toronto; Collection of John & Joyce Price, Seattle.

Exhibited and Published: Feheley Fine Arts, Toronto, *Dorset Magic: Four Decades of Sculpture from Cape Dorset*, Oct. - Nov. 1999 (cover).

The dark grey stone sourced by Kinngait artists through most of the 1950s was considerably harder to carve than the serpentines discovered late that decade and used thereafter. By necessity, the early carvings are less detailed than those produced by the same artists a decade later. However, we absolutely love how Kiakshuk portrayed this wonderfully stout woman. What she lacks in "grace" she more than makes up for in strength, determination, and personality. Terrific.

45 ATTRIBUTED TO PEESEE OSUITOK (1913-1979) m., KINNGAIT (CAPE DORSET), *Mother and Child*, c. 1953-54, stone, 6 x 2.75 x 2.25 in (15.2 x 7 x 5.7 cm), unsigned.
ESTIMATE: \$1,500 / \$2,500

Provenance: Waddington's Auctions, their inventory no. S1139 / [??] 02, Lot 117 (as "Tudlik"); Collection of John & Joyce Price, Seattle.

Peesee Osuitok, one of the first carvers in Cape Dorset in the early 1950s, was referred to then as Oshaweetok "A" to distinguish him from the younger artist Osuitok Ipeelee, known as Oshaweetok "B" (even so, their names are sometimes confused). Peesee's *Mother and Child* possesses a charming naïveté, but the sculpture is beautifully formed and expertly finished. We love how the two heads of mother and infant are placed side by side on the figure's flat-topped shoulders! Our attribution is based on George Swinton's re-attribution of a strikingly similar (and perhaps slightly later) work from Osuitok to Peesee; see Swinton's *Sculpture of the Inuit* (1992 edition), fig. 509.



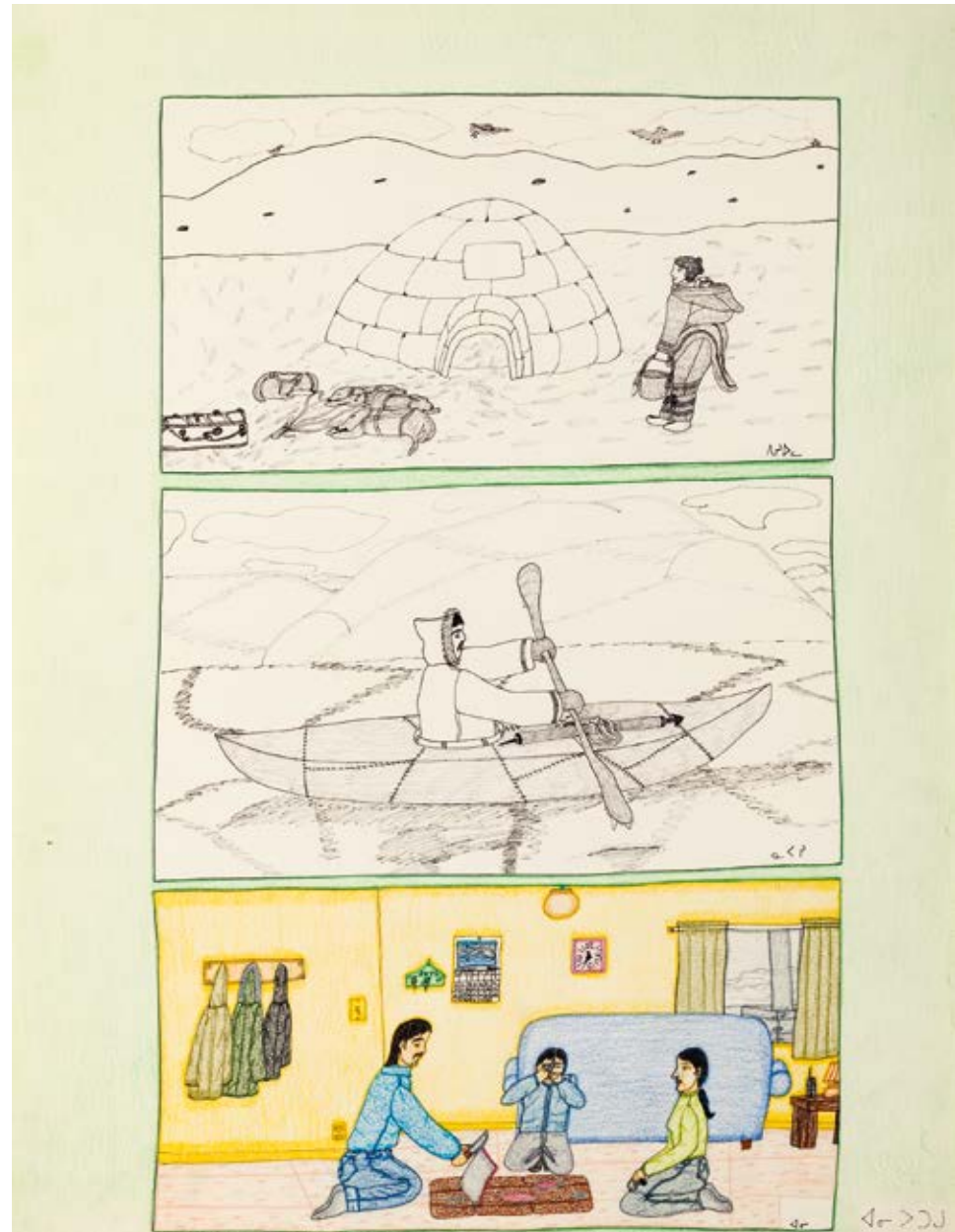
46 QAUNAQ (HAUNAK) MIKKIGAK (1932- 2020) f., KINNGAIT (CAPE DORSET), *Man with Pack* c. 1970s, stone, 8.25 x 3.75 x 4.25 in (21 x 9.5 x 10.8 cm), signed: "b▷a".
ESTIMATE: \$1,200 / \$1,800

Provenance: Collection of John & Joyce Price, Seattle.

Qaunaq remembered trying her hand at carving ivory when she was a very young girl and began carving stone already in the 1950s. Best known as a sculptor, she also produced drawings and jewellery. In addition, Qaunaq was a respected storyteller and throat singer and even co-authored several children's books. Qaunaq is featured in the landmark CMC exhibition and book "Inuit Women Artists: Voices from Cape Dorset" in 1994. This striking figure of an Inuk struggling against the weight of his pack is an example of the artist at the height of her powers.

ANNIE POOTOOGOOK

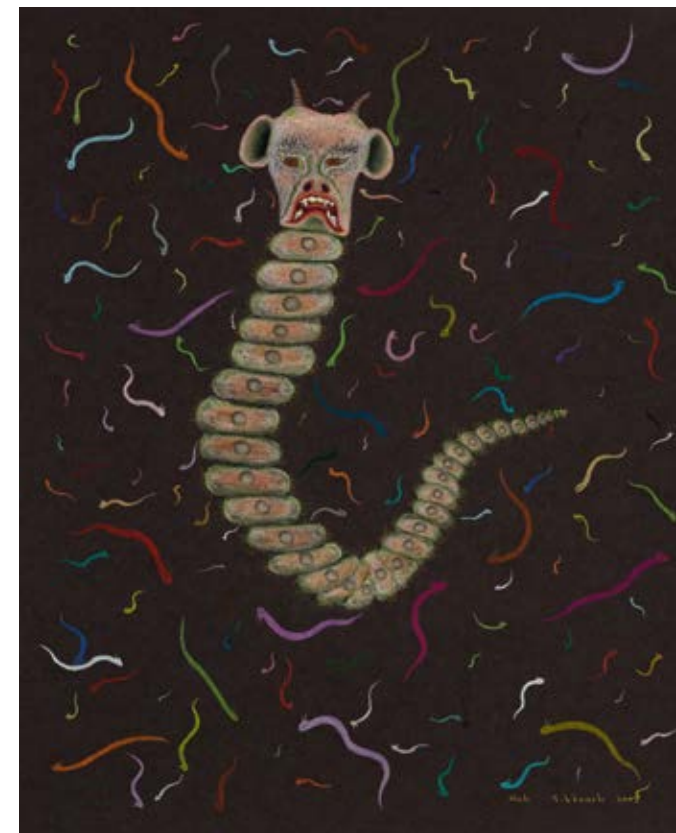
Annie Pootoogook often depicted herself together with her mother, Napachie Ashoona, and her grandmother, Pitseolak Ashoona. This drawing, however, is unique in her oeuvre. Instead of portraits, Annie chose to celebrate the continuity of artistic tradition in three generations of women in her family. Three stacked images are drawn in the distinct styles of her grandmother, her mother, and herself. The activities shown in the drawings are appropriate for each generation; at the top, Pitseolak's image shows traditional life on the land; next, Napachie's image of a kayaker is drawn in her late-career style. These "historical" black-and-white drawings contrast with the drawing at the bottom, a brightly coloured image of figures depicted in a typical Annie Pootoogook contemporary Interior. In case the viewer does not comprehend the artist's intent, each small drawing bears the "signature" of the artist whose style is so cleverly portrayed. Lovely.



47 ANNIE POOTOOGOOK (1969-2016), KINNGAIT (CAPE DORSET), *Three Generations of Women Artists*, 2003, ink and coloured pencil drawing, 26 x 20 in (66 x 51.1 cm), inscribed and signed: "ᐱᐅᐅᐅ / ᐱᐅᐅᐅ / ᐱᐅᐅᐅ". ESTIMATE: \$7,000 / \$10,000
Provenance: Feheley Fine Arts, Toronto; Acquired from the above by John & Joyce Price, Seattle.
Exhibited and Published: Jean Blodgett, *In the Shadow of the Midnight Sun: Sami and Inuit Art 2000-2005* (Hamilton: Art Gallery of Hamilton, 2007), cat. reproduced p. 53.



48 JUTAI TOONOO (1959-2015) m., KINNGAIT (CAPE DORSET), *Worried*, 2011, pastel on paper, 30 x 44.25 in (76.2 x 112.4 cm), titled, dated, and signed: "Worried / 2011 / ᐅᐅᐅᐅ". ESTIMATE: \$3,500 / \$5,000
Provenance: Feheley Fine Arts, Toronto; Acquired from the above by John & Joyce Price, Seattle.
Self-portraits abound in the work of Kinngait-based artist, Jutai Toonoo. He was acutely aware of his own emotions and often sought to capture them in his drawings. Here Jutai depicts himself as a worried man, with seemingly unfocused eyes gazing upwards. He has used dark tones for the portrait and sets it against a somber background on which criss-crossed light lines set the figure in relief. These lines become denser and more frenetic above his head where his eyes seem to be looking, perhaps echoing the intensity of his thoughts. It is a powerful and compelling image.



49 NICK SIKKUARK (1943-2013), KUGAARUK (PELLY BAY), *Untitled (Worm Spirit)*, 2003, coloured pencil drawing, 13.5 x 11 in (34.3 x 27.9 cm), signed and dated: "Nick Sikkuark 2003". ESTIMATE: \$1,500 / \$2,500
Provenance: Marion Scott Gallery, Vancouver; Acquired from the above by John & Joyce Price, Seattle.
Exhibited and Published: Jean Blodgett, *In the Shadow of the Midnight Sun: Sami and Inuit Art 2000-2005* (Hamilton: Art Gallery of Hamilton, 2007), cat. p. 59.
As with so many of Sikkuark's best sculptures and drawings, this work inspires in its viewers a mixture of horror and humour. [1] The worm's segmented body is composed of hairy, pill-shaped "stones" stacked almost like a zany inukshuk. The caricature-like face, with its disproportionately large ears, teeters on the edge of absurdity. The sharp teeth and extreme facial expression – somewhere between a scream, a snarl, and a grimace – suggest a creature trying too hard to be fearsome, making its failure to convince us quite humorous. The surrounding swirl of smaller horned ice worms adds to the whimsical horror; their forms float around the central figure like slithering grotesque confetti.
1. Hence the aptly named title of the National Gallery exhibition and catalogue, *Nick Sikkuark: Humour and Horror*, by Christine Lalonde et al (Ottawa: National Gallery of Canada, 2023). The catalogue illustrates two thematically related drawings, cats. 87 and 91.

MATHEW AQIGAAQ

50 MATHEW AQIGAAQ (1940-2010), QAMANI'TUAG (BAKER LAKE), *Two Men Fighting*, c. 1970, stone, 13 x 12 x 8.75 in (33 x 30.5 x 22.2 cm), signed: "ᐱᑭᐱᐱᑭ".

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

Provenance: Marion Scott Gallery, Vancouver; Collection of John & Joyce Price, Seattle.

Exhibited and Published: *Inspiration: Four Decades of Sculpture by Canadian Inuit*, Marion Scott Gallery, Vancouver, Nov. 18, 1995 - January 6, 1996, cat. 40, p. 66.

Mathew Aqigaaq was recognized as an important sculptor while still in his twenties; three of his works from the mid-1960s were included in the famous *Sculpture/Inuit* international touring exhibition of 1971-73 (and none by Arnasungaaq and Sevoga). Interestingly, Aqigaaq was somewhat of a traditionalist, despite his young age. Proud of his style and confident of his working methods, he did not make the switch to power tools when they became popular.

Two Men Fighting is absolutely one of Aqigaaq's masterpieces. A very large and impressive work from c. 1970, it proves that the artist was already at the height of his powers just as the visual arts were beginning to blossom in the community, cementing his place as a leader of the "Baker Lake School" of sculpture. Its massive bulk is accentuated by its compact, robust form and the bulging, convex shapes of the two figures. The scene does not feel particularly violent; were it not for the club being wielded by one of the men, it might be mistaken for an image of a father and son playing. Awesome.



MARK TUNGILIK

51 MARK TUNGILIK (1913-1986), NAUJAAT (REPULSE BAY), *Muskox*, c. 1978, stone and antler, 8 x 11.5 x 5.5 in (20.3 x 29.2 x 14 cm), signed: "L. ᐅᑦᐱᑦ"; inscribed: "ᐱᑭᐱᐱᑭ [Naujaat]"

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

Provenance: Arctic Circle Gallery, Los Angeles; Collection of John & Joyce Price, Seattle.

Tungilik was already a well-established carver before Houston's arrival in Kugaaruk (then Pelly Bay) in 1950. Tungilik moved to Repulse Bay (now Naujaat) where he continued to be best known for his miniature ivory carvings, but he also enjoyed working in stone and even whale bone. In his ivory works Tungilik often depicted groups of hunters engaged in a muskox hunt, with the small figures pegged atop a stone or antler landscape base. His miniature muskoxen, often as small as a half inch (one cm) in length, are simply spectacular. When working in stone, Tungilik managed to supersize his miniature muskoxen brilliantly. But these stone muskoxen are not simply scaled-up miniatures, they have a powerfully stocky and rugged quality that more accurately portrays the animal's bulk. This *Muskox* from c. 1978 is a particularly impressive (and charming!) example.



KENOJUAK ASHEVAK

52 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., KINNGAIT (CAPE DORSET), *Bear and Owl Spirit*, c. 1965, stone, 12.5 x 17 x 10.5 in (31.8 x 43.2 x 26.7 cm), signed: "P ㄣ ㄣ ㄣ ㄣ".

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

Provenance: Waddington's Auctions, Apr. 30, 1979, Lot 24; Klamer Family Collection, Toronto; Feheley Fine Arts, Toronto; Acquired from the above by John & Joyce Price, Seattle.

Exhibited and Published: Feheley Fine Arts, Toronto, *Old Friends: Selections from the Klamer Family Collection of Inuit Art*, October 26 - November 23, 1996 (unpaginated catalogue).

In this sculpture, Kenojuak Ashevak has created an image in which personality abounds. The bear-seal transformation figure appears to be smiling as he cuddles up to an owl spirit whose open beak suggests laughter or conversation. The two happily commune in their own world, separate from everything around them, sharing their private communication. In some ways, this large work reminds us of the much smaller carving, *Bust of a Polar Bear* (Lot 1 in this auction), in which a happy bear appears to be swaying or even dancing. Both sculptures hail from the first half of the 1960s, early in Kenojuak's career. We also recall her *Double-Owl Figure* from slightly later in the decade, with its charming big-eared owl spirit (see First Arts, 4 December 2023, Lot 30). It is always a treat to encounter the artistic license, joyfulness, and whimsy that crop up in Kenojuak's work of the period.



LATCHOLASSIE AKESUK

53 LATCHOLASSIE AKESUK (1919-2000) m., KINNGAIT (CAPE DORSET) m., *Seated Owl Spirit*, early 1970s, stone, 15.5 x 11.75 x 6.25 in (39.4 x 29.8 x 15.9 cm), unsigned.

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

Provenance: Inuit Gallery of Vancouver; Acquired from the above by John & Joyce Price, Seattle.

Exhibited and Published: Inuit Gallery of Vancouver, *Horizons* [Inuit Gallery 20th Anniversary exhibition], October 1999; catalogue no. 2 and front cover.

Latcholassie began carving in the early 1950s, influenced by his father Tudlik (1890-1966) who was a renowned carver of small birds (see Lot 2). He was also the brother of the Clyde River sculptor Solomonie Tigullaraq (see Lot 4). Latcholassie's aesthetic leaned towards the abstract rather than the naturalistic, putting him somewhat outside the Cape Dorset mainstream. He is now admired as one of the community's greatest sculptors, partly for his distinctive style but also because he created owls and other birds and bird-people with distinct personalities. Many Latcholassie sculptures are comically anthropomorphic and endearing, while others – such as this impressive example – are more solemn.

Seated Owl Spirit has a wonderfully contemplative air, as if pondering some thorny philosophical or spiritual question. Its posture is human-like, while its feet and ears appear almost ursine. Its personality reminds us of one of our favourite works by Latcholassie, his *Owl-Bear Transformation* from c. 1970 (see Walker's Auctions, 16 May 2018, Lot 66). To our eyes, Latcholassie made better use of marble than any of his Cape Dorset peers except perhaps Pauta Saila.



54 ELIZABETH ANGRNAQUAQ (1916-2003), QAMANI'TUAQ (BAKER LAKE), *Animals and People*, 2000, duffle, felt, embroidery floss, and cotton thread, 36.5 x 27.25 in (92.7 x 69.2 cm), signed: "ΔC-ΛΛ"

ESTIMATE: \$4,000 / \$6,000
Provenance: Collection of John & Joyce Price, Seattle.

Exhibited and Published: *Works on Cloth, Imagery by Artists of Baker Lake, Nunavut*, Marion Scott Gallery, Vancouver, 2002, ill. p. 14.

Exhibited and Published: Jean Blodgett, *In the Shadow of the Midnight Sun: Sami and Inuit Art 2000-2005* (Art Gallery of Hamilton, 2007), p. 32.

As part of the first generation of Qamani'tuaq's master textile artists, Elizabeth Angrnaquaq was one of a collective of women who translated the traditional skill of sewing skin clothing to the art of producing works of art on cloth. With wool as a canvas, Angrnaquaq absolutely fills this stunning example with felt appliqué human and animal figures, and spectacular stitchery. Carefully laid feather stitches delineate fur, feathers, and the tundra, in some places acting as a subtle change in hue to the background felt, and in others a high contrast and visual texture. Jean Blodgett summed up this artist's greatest works rather well, stating that "the richness of colour and embroidery stitching makes each of these wall hangings a unique visual delight."

[1] Angrnaquaq's daughter Annie Taipanak followed in her footsteps to produce masterpieces of her own. [2]

1. Jean Blodgett, *In the Shadow of the Midnight Sun: Sami and Inuit Art 2000-2005*, (Art Gallery of Hamilton, 2007), p. 14.

2. See First Arts, 12 June 2023, Lot 48.



55 JESSIE OONARK, O.C., R.C.A (1906-1985), **PRINTMAKER: FRANCIS KALURAQ** (1931-1990), QAMANI'TUAQ (BAKER LAKE), *Big Woman*, 1976 (1977 #27), stencil print, 21/46, 35 x 26 in (88.9 x 66 cm).

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

Provenance: Collection of John & Joyce Price, Seattle.

Jessie Oonark was never one to shy away from bold colours or distinct forms; *Big Woman* is as much a classic Oonark print as it is a fresh departure thematically. The vibrant colours, broad shoulders, and long amautiq tail stand out as the subject walks along, pail in hand. In a 1983 interview, Jessie Oonark revealed a surprising and profound backstory to *Big Woman*: "This is a woman, just my interpretation of a woman who is turning into a stone, in Chantrey Inlet. The stone itself is really colourful because this woman had a fancy parka... [She turned into a stone] because she never wanted to get married to anyone. The woman is supposed to be in a kneeling position, but I just drew it in the standing position anyway." [1] This powerful image evokes Oonark's famous early print, *Woman* (1970), showcasing her remarkable ability to intertwine personal stories with striking visual expression.

1. Marion E. Jackson, *Transcripts of Interviews with Jessie Oonark and her Children* (Unpublished, Spring 1983), p. 38.

CEREMONIAL AMAUTIQ

56 INUIT ARTIST, KIVALLIQ (KEEWATIN) REGION, *Ceremonial Beaded Woman's Amautiq*, c. late 1990s, polyester fabric, sherpa fabric, stroud, felt, cotton fabric, plastic beads, cotton and polyester trims, fringe, hide, yarn, and cotton thread, 45 x 28.5 x 18 in (114.3 x 72.4 x 45.7 cm), dimensions variable.

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

Provenance: Collection of John & Joyce Price, Seattle.

Soon after the introduction of colourful trade beads to Canada's Arctic by Hudson's Bay Company traders in the 18th century, Inuit women in the Kivalliq (Keewatin) area began incorporating them into traditional amautiq designs. Lavishly decorated ceremonial amautiit became high fashion in the Kivalliq; the tradition continues and is a source of great pride to makers across the region. [1]

The great majority of amautiit created in recent decades are sewn from fabrics such as wool duffle and cotton/polyester blends rather than caribou skin. [2] Apart from those involving the preparation of skins, the steps are the same; these include cutting and sewing material in the proper proportions, and beading and affixing the various decorative panels and fringes. Even the best seamstresses from Rankin Inlet, Arviat, and Baker Lake have created only a handful of these amautiit. These artists generally follow traditional patterns but have also developed trademark floral and geometric beaded designs. To date, we have not identified the maker of this superb example.

1. To learn more about the design and making of Inuit clothing see Judy Hall, Jill Oakes, and Sally Qimmiu'naaq Webster, *Sanatujut: Pride in Women's Work* (Hull: Canadian Museum of Civilization, 1994 (which illustrates numerous Caribou Inuit examples); and Betty Kobayashi Issenman, *Sinews of Survival: The Living Legacy of Inuit Clothing* (Vancouver: UBC Press, 1997).

2. For a spectacular *Beaded Caribou Skin Amautiq* from the region see First Arts, 4 December 2023, Lot 20.

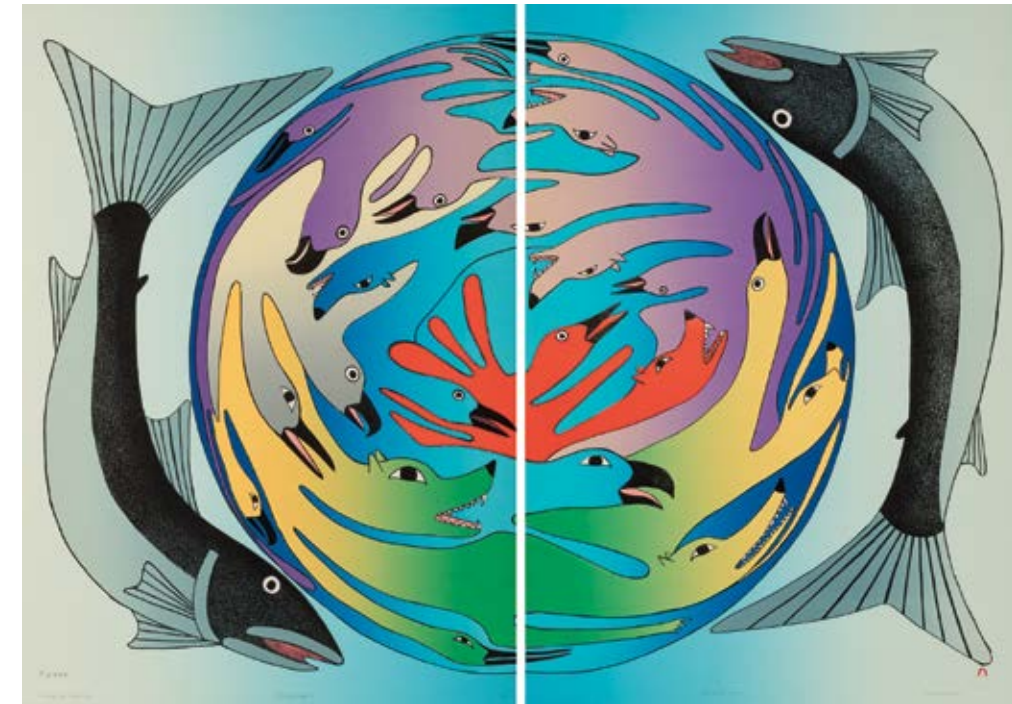




ARNAQU ASHEVAK

57 ARNAQU ASHEVAK (1956-2009) m., KINNGAIT (CAPE DORSET), **PRINTMAKER: STUDIO PM**, MONTREAL, *Tattooed Women*, Spring 2008 #7, etching and aquatint print, 3/30, 37 x 28.75 in (94 x 73 cm). ESTIMATE: \$3,000 / \$5,000

Provenance: Collection of John & Joyce Price, Seattle. *Tattooed Women* is a poetic celebration of the Inuit tradition of soot tattooing, a practice nearly erased with the arrival of Christianity in the Canadian Arctic. Unlike other traditions that were undertaken in secrecy, this one endured mostly as cultural memory, preserved largely through art, as seen, for example, in *The Woman Who Lives in the Sun*, the famous print by the artist's mother, Kenojuak Ashevak. In *Tattooed Women*, Arnauq both celebrates the traditional and imagines a modern body tattoo, with a depiction of two women who, though facing away, radiate freedom and strength – and defy the images of coy nudes in Western art. The lovely printmaking by Studio PM utilizes rich, warm inks that boldly contrast against a neutral background. The resurgence of Inuit tattooing today, championed by figures like Aaju Peter and Alethea Arnauq-Baril, may be partly inspired by the beauty of powerful prints such as this one.



59 KENOJUAK ASHEVAK, C.C., R.C.A. (1927-2013) f., **PRINTMAKER: PITSEOLAK NIVIAQSI, R.C.A.** (1947-2015) m., KINNGAIT (CAPE DORSET), *Song of Spring (Diptych)*, Spring 2006 #1, lithograph diptych print, 1/50, overall: 33.25 x 46 in (84.5 x 116.8 cm), each sheet: 33.25 x 23 in (84.5 x 58.4 cm). ESTIMATE: \$4,000 / \$6,000

Provenance: Collection of John & Joyce Price, Seattle.

This ambitious work calls to mind two important lithograph diptychs by Kenojuak: *Nunavut (Our Land)* from 1992 and *Silavut, Nunavut (Our Environment, Our Land)* from 1999. All three were masterfully executed by printmaker Pitseolak Niviaqsi and feature circular imagery symbolizing the earth, seasons, and the universal themes of regeneration and life cycles. However, *Song of Spring* diverges by focusing on the animals themselves, and remarkably, by transforming circular motifs into a spherical one. Birds and wolves morph across the surface of an orb, flowing into one another to create a mesmerizing, almost hallucinatory effect that sets this work apart from its predecessors.



58 ARNAQU ASHEVAK (1956-2009) m., KINNGAIT (CAPE DORSET), *Blooming Tulips*, early 2000s, stone and antler, 9 x 8 x 4 in (22.9 x 20.3 x 10.2 cm), unsigned.

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

Provenance: Collection of John & Joyce Price, Seattle.

This artwork masterfully transforms hard, solid materials – caribou antler and stone – into delicate, graceful botanical forms. Two tall, slender flower stems, crafted from antler, are each topped with a subtly veined, soft grey marble flower, evoking a sense of natural beauty. The leaves, rendered in smoothly finished slivers of serpentine, feature flowing curves that further enhance the organic feel of the work. The contrast between the weight and permanence of the materials and the lightness of the subject matter illustrates Arnauq's ability to evoke movement and fragility from otherwise unyielding elements. This interplay between strength and delicacy creates a captivating tension, as if the flowers, though carved from solid substances, might sway in a soft breeze.

60 JAMASIE PITSEOLAK (1968-), KINNGAIT (CAPE DORSET), *Tricycle*, 2004, stone, antler, and metal, 3.5 x 4.25 x 3.5 in (8.9 x 10.8 x 8.9 cm), signed: "Jamasie Pitseolak". ESTIMATE: \$800 / \$1,200

Provenance: Marion Scott Gallery, Vancouver; Acquired from the above by John & Joyce Price, Seattle, May 2005.

Following in the trailblazing footsteps of his grandfather, Peter Pitseolak – Baffin Island's first Inuk photographer – Jamasie works to expand and redefine what Inuit art can be. Jamasie skillfully uses traditional materials and techniques to create modern, everyday imagery that reflect contemporary life in the North. Interestingly, although depicting individual objects rather than interior house scenes, Jamasie's works parallel the drawings of Annie Pootoogook. Here, the artist replicates a tricycle with striking precision. Its functional wheels and pedals are a hallmark of Jamasie's practice, transforming the rigid medium of stone into a playful object associated with childhood and motion.



61 JESSIE OONARK, O.C., R.C.A (1906-1985), **PRINTMAKER: MARTHA NOAH** (1943-), QAMANI'TUAQ (BAKER LAKE), *Flight of the Shaman*, 1970 (1971 #13), stonecut and stencil print, 5/50, 20.5 x 26.25 in (52.1 x 66.7 cm).
ESTIMATE: \$3,000 / \$5,000
Provenance: Collection of John & Joyce Price, Seattle.

Jessie Oonark's conversion to Christianity in 1927 did little to stop her depictions of shamanism and the spirit world in her art. In fact, *Flight of the Shaman*, one of Oonark's earliest prints, is one of the artist's most overtly supernatural images. Here a shaman soars through the sky, accompanied by various animal helping spirits. These are arranged in interesting ways, most as if sewn like badges onto his parka while others are seemingly along for a ride. All illustrate the intimate relationship between the host and his helpers: birds line up along one arm and, significantly, one is perched on the shaman's head (literally guiding him on his heavenly voyage), while wolves and caribou perhaps provide him with extra strength and courage. Subtle punches of red add pops of colour to a print that delivers a powerful graphic punch. For a different take on a shaman's spirit flight by Oonark's colleague the sculptor Luke Iksiktaaryuk, see Lot 17.



63 JESSIE OONARK, O.C., R.C.A (1906-1985), **PRINTMAKER: THOMAS SIVURAQ** (1941-2006), QAMANI'TUAQ (BAKER LAKE), *Figure in Striped Clothing*, 1971 (1972 #4), stonecut and stencil print, artist's proof, 24.5 x 19.5 in (62.2 x 49.5 cm), inscribed: "T / A/P" (aside from the edition of 48).
ESTIMATE: \$4,000 / \$6,000

Provenance: Collection of John & Joyce Price, Seattle.
Figure in Striped Clothing is one of two known (and a few suspected) prints by Jessie Oonark inspired by works on cloth, a rarity in Baker Lake where prints were typically translated from drawings. While the print and wall hanging share a nearly identical composition, the print stands out with its clean, graphic lines and a more restrained palette of tan and deep blue (almost black). This simplicity emphasizes the strong contrasts and stylized, almost abstract, forms, making the central figure's presence particularly striking. [1]
1. As discussed by Bernadette Driscoll in *Baker Lake Prints & Print-Drawings 1970-76* (Winnipeg Art Gallery, 1983), p. 10. The print is illustrated with the original work on p. 74. The textile is illustrated in colour in Jean Blodgett and Marie Bouchard, *Jessie Oonark: A Retrospective* (WAG, 1986), cat. 49, p. 83.



JESSIE OONARK

64 JESSIE OONARK, O.C., R.C.A (1906-1985), **PRINTMAKER: MAGDALENE UKPATIKU** (1931-1999), QAMANI'TUAQ (BAKER LAKE), *Kiviuk and the Grizzly*, 1981 #9, linocut and stencil print, 40/50, 25.25 x 37.25 in (64.1 x 94.6 cm).
ESTIMATE: \$2,000 / \$3,000

Provenance: Collection of John & Joyce Price, Seattle.
This famous print faithfully captures a compelling episode from the Qiviuk (Kiviuk) legend, as depicted by Jessie Oonark in her original early 1970s drawing (offered in First Arts, 10 June 2024, Lot 20). The composition blends varied spatial and chronological perspectives, beginning with Qiviuk observing a pool of birds. The scene then shifts indoors to a bear's den, where Qiviuk lunges toward the bear, whose aerial depiction highlights its role in the chase and impending threat. The story moves to a bulging stream, expanding at Qiviuk's command, before gracefully returning to the calm of the birds. Set against a vibrant orange-pink sunset, Oonark broadens the narrative's temporal scope by intertwining day and night with a radiant sun, crescent moon, and scattered stars.



62 LUKE ANGUHADLUQ (1895-1982), **PRINTMAKER: MICHAEL AMAROOK** (1941-1998), QAMANI'TUAQ (BAKER LAKE), *Boy*, 1969 (1970 #40), stonecut print, 23/44, 24.75 x 19.5 in (62.9 x 49.5 cm), framed.
ESTIMATE: \$1,200 / \$1,800

Provenance: Collection of John & Joyce Price, Seattle.
Based on one of Luke Anguhadluq's earliest drawings, this print was erroneously titled *Boy*. Although the figure certainly seems child-like in its pose and charming demeanour, Anguhadluq stated in a 1970 interview with Jack Butler that it actually depicts a giant, an "almost human." [1] This makes the work no less endearing, however. Arguably, re-imagining the figure as a friendly, lumbering giant rather than an unsteady toddler makes it extra surprising and delightful!

1. See Cynthia Waye Cook, *From the Centre: The Drawings of Luke Anguhadluq* (Toronto: Art Gallery of Ontario, 1993), p. 17. The original drawing is illustrated on p. 18.

OSUITOK IPEELEE

65 OSUITOK IPEELEE, R.C.A. (1922-2005) m., KINNGAIT (CAPE DORSET), *Caribou Head Emerging from Water*, c. early 1980s, stone and antler, 22.5 x 29 x 9.5 in (57.1 x 73.7 x 24.1 cm), signed and inscribed: "ᐅᓯᓯᓯᓯ / ᐃᐱᓕ / ᐱᓂᐃ (Kinngait)".

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

Provenance: Collection of John & Joyce Price, Seattle.

While we have been most fortunate in being able to present several spectacular walking, rearing, or resting caribou by Osuitok over the past several years, we take great pleasure in offering this spectacular swimming iteration of the artist's most famous subject. While we are perhaps more familiar with the animal presented in an upright pose as if seen from a distance, quite often the more compelling view for the Inuit hunter is an up-close encounter with a swimming caribou. Hunting scenes depicting swimming caribou pursued by hunters in kayaks are quite common in Inuit graphic art, particularly from Qamani'tuaq (Baker Lake). [1] And notably, not every sculptural portrait of a caribou head depicts a swimming animal. This lovely example truly gives the sense of the animal moving through water.

Instead of presenting us with a small and delicate head in scale with his "typical" portraits of the animal, Osuitok has opted to create a work at essentially life-size, matching the scale of the animal's head to a full pair of antlers. And instead of stylizing the forms as he normally does, Osuitok has carved realistic proportions and details that are beautifully rendered, bestowing upon the sculpture a remarkably lifelike appearance. Furthermore, Osuitok has given the portrait a sense of fear and urgency, as it strains to reach the shore safely. Sensational!

1. For an example of a caribou hunting scene see Luke Anguhadluq's *Kayaks and Caribou* (First Arts, 12 June 2023, Lot 126).



PITSEOLAK NIVIAQSI

66 PITSEOLAK NIVIAQSI, R.C.A. (1947-2015) m., KINNGAIT (CAPE DORSET), *Sedna and Children*, c. 1998-2000, stone, 11.5 x 20.5 x 6 in (29.2 x 52.1 x 15.2 cm), signed: "ᐱᓯᓯᓯᓯ / ᓂᐃᐱᓂᐃ".

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

Provenance: Collection of John & Joyce Price, Seattle.

Despite Pitseolak Niviaqsi's skills as a master lithographer keeping him busy at the Kinngait print studios, his relatively small sculptural output is impressive, highlighting his keen eye for form and detail as well as a knack for creating beautiful movement out of static stone. Carefully carved, this large, gorgeous work is a delightful family portrait with a casual and fun air to the figures' poses. Tails are curled up and over, hair is held aloft, and caring arms are draped behind heads and over shoulders. A close look illustrates Niviaqsi's superb balance of positive and negative space, all portrayed in a gentle upward-sweeping composition. Given Niviaqsi's penchant for having his wife Sita and their children be the subject matter of his artworks, *Sedna and Children* may well be a portrait of them in aquatic form! Lovingly grouped together for a "snapshot" in stone as they are, who are we to disagree?



SHEOUAK PETAULASSIE



67 SHEOUAK PETAULASSIE (1918-1961) f., **PRINTMAKER: IYOLA KINGWATSIK** (1933-2000) m., KINNGAIT (CAPE DORSET), *Bird in Blue*, 1960 #58, sealskin stencil print, 45/50, 12.25 x 24 in (31.1 x 61 cm), framed.

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

Provenance: Collection of John & Joyce Price, Seattle.

Bird in Blue captivates with its striking simplicity. Sheouak's clean, deliberate lines emphasize the bird's form, while Iyola's choice of an intense, icy blue – using negative space only for the body and eyes – locks us in its piercing gaze. The wings, almost symmetrical but deliberately imperfect, unfurl regally across the breadth of the white sheet, while the crown-like plumage at the top of the head exudes an understated majesty, not to mention charm!

68 SHEOUAK PETAULASSIE (1918-1961) f., KINNGAIT (CAPE DORSET), *Fantastic Creatures*, c. 1960, graphite drawing, 16.5 x 21 in (41.9 x 53.3 cm), unsigned.

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

Provenance: Collection of John & Joyce Price, Seattle.

Three hybrid marine creatures drift in a loose formation, suspended in an undefined ocean realm. Their fluid forms – marked by flowing tails, flippers and other limbs, horns, and hook-like appendages – evoke a sense of movement and freedom, but also mystery. The interplay of positive and negative space, a hallmark of Sheouak's distinctive drawing style, is especially evident in the two "segmented" figures at the left. Fellow artist Iyola Kingwatsiak noted, "She was very creative in drawing animals that are broken up. They look better than if the lines were totally surrounding the figure." [1] We wholeheartedly agree.

1. In Jean Blodgett, *Strange Scenes: Early Cape Dorset Drawings* (Kleinburg: McMichael, 1993), p. 106.



69 KIAKSHUK (1886-1966) m., **PRINTMAKER: EEGYVUDLUK POOTOOGOOK** (1931-1999) m., KINNGAIT (CAPE DORSET), *Nine Arctic Birds*, 1960 #27, stencil print, 38/50, 15.25 x 25 in (38.7 x 63.5 cm).

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

Provenance: Collection of John & Joyce Price, Seattle.

In his original graphite drawing, as shown in Dorothy LaBarge's 1986 Glenbow Museum catalogue *From Drawing to Print* (p. 16), Kiakshuk includes a third tier of figures in his composition – four monstrous creatures brimming with nervous energy. By simplifying the composition, the print shifts focus, celebrating the everyday inhabitants of Kinngait's skies rather than merging the natural world with frightful fantasy – almost; the two creatures at the top left look hybrid, but seem playfully benign. The nine birds are brought to life through the printmaker Eegyvudluk's expert use of stencil, blending black, blue, and a striking touch of an almost maroon red to create vibrant, dynamic forms.



70 KIAKSHUK (1886-1966) m., KINNGAIT (CAPE DORSET), *Composition (Inuit and Animals)*, c. 1960-62, graphite drawing, 18 x 22.25 in (45.7 x 56.5 cm), unsigned.

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

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

Exhibited and Published: Feheley Fine Arts, Toronto, *Cross-Currents: Cape Dorset in the 1960s*, June 2001, cat. 54.

An early participant in the arts programs of Kinngait, Kiakshuk was a versatile artist and a chronicler of Inuit life and history. As with many of his drawings, this work features a fantastic level of detail when depicting clothes, while the animals are rendered in a quirkier style with individual characters and expressions. The almost "laid out" presentation of the figures gives the sense of a demonstrative paper, perhaps a guide to local people and animals for the viewer to review and enjoy. Utterly charming.



71 SHEOJUK ETIDLOOIE (1932-1999) f., KINNGAIT (CAPE DORSET), *Untitled (Three Owls)*, 1997-98, coloured pencil and graphite drawing, 20 x 26 in (50.8 x 66 cm), signed: "P D".

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

Provenance: Collection of John & Joyce Price, Seattle.

Sheojuk began drawing late in life, decades after most other Cape Dorset artists of her generation, but hit the ground running when her first prints were published in the 1994 collection. Sheojuk's drawings and prints seem naïve, almost childlike in their simplicity, but with a directness and clarity that make them seem simultaneously ancient and very modern. Although the artist created numerous striking single figures, Sheojuk is also well-known for her serial imagery, in which one image is drawn two or several times on the paper with only minor differences in details or colour variations. *Three Owls* is a marvelous example of this aspect of her art.



72 MIRIAM NANURLUQ QIYUK (1933-2016), QAMANI'TUAG (BAKER LAKE), *Sleeping Figures*, 1984, stone, 1.75 x 8.5 x 6 in (4.4 x 21.6 x 15.2 cm), signed: "M QIYUK".

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

Provenance: Norman Zepp and Judith Varga Collection, Saskatoon; Marion Scott Gallery, Vancouver; Acquired from the above by John & Joyce Price, Seattle.

Exhibited and Published: *Vision and Form: The Norman Zepp - Judith Varga Collection of Inuit Art*, Marion Scott Gallery, Vancouver, 2003, catalogue by Robert Kardosh, cat. 97, p. 125.

Miriam Qiyuk is famous for her charming depictions of families in various configurations: mothers and children; families in boats; long rows of figures posed as if for a family photo; and nude sleeping couples. The latter are among this artist's favourite and most endearing subjects. They express affection and the simple pleasure of togetherness rather than eroticism. This subject matter is beautifully suited to Qiyuk's preference for carving horizontal rather than vertical compositions. Robert Kardosh gives a lengthy appreciation of this work in the *Vision and Form* catalogue (see above), and rightfully so. The sculpture is an unusual example, depicting either three sleeping couples or one couple in three positions. Sensitive carved in rustic yet gorgeous high relief, *Sleeping Figures* is one of our favourite Miriam Qiyuk sculptures of all time.



73 INUIT ARTIST, QAMANI'TUAG (BAKER LAKE), *Mother and Child*, early 1960s, stone, 10 x 7 x 2.75 in (25.4 x 17.8 x 7 cm), unsigned.

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

Provenance: Collection of John & Joyce Price, Seattle.

It pains us to leave a magnificent sculpture unattributed, although a couple of important names come to mind. The shape of the faces and their quite distinctive features suggest Francis Kaluraq (1931-1990), although his figures tend to be much blockier in form. Another possibility is David Iqutaaq (1929-1984), whose striking early 1960s sculptures have always impressed us. This figure of a *Mother and Child* is both substantial and delicate, powerful and serene. We love how the woman's formidable shoulders contrast with her slender limbs, as she moves forward at a gentle walking pace. Superb.



74 POSSIBLY SARAH MEEKO NASTAPOKA (1925-d) or **ISA AQIATTUSUK SMILER** (1921-1986), INUKJUAK (PORT HARRISON), *Standing Mother and Child*, c. early 1950s, stone, soap, and ivory, 9 x 4.5 x 3 in (22.9 x 11.4 x 7.6 cm), unsigned.

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

Provenance: Collection of John & Joyce Price, Seattle.

James Houston's first exposure to Inuit art came in 1948 when he hitched a ride on a medical flight to Inukjuak (then Port Harrison). The rest, as they say, is history. It should come as no surprise, then, that some of the most spectacular works from the early 1950s hail from Inukjuak, a community that was already working at full steam when other settlements were just getting started. Attributions of early 1950s Inukjuak sculptures are too often optimistic and occasionally even spurious. This stunning *Standing Mother and Child* shows strong stylistic similarities to certain early works by Isa Smiler (see First Arts, 4 December 2023, Lot 25) but might possibly be amongst the earliest sculptural efforts of the immensely talented Sarah Nastapoka (see Darlene Wight, *Early Masters*, p. 78). We wonder if this mightn't be by the hand of the latter. The sculpture is a wonderful celebration of the female form, featuring a charming hairdo and design details on her amautiq including soap inlay and a delicate ivory toggle. Stunning!



75 ANDY MAMGARK (1930-1997), *Child Seeking its Mother's Attention*, c. early 1970s, stone, 6.25 x 6.5 x 6 in (15.9 x 16.5 x 15.2 cm), unsigned.

ESTIMATE: \$800 / \$1,200

Provenance: Collection of John & Joyce Price, Seattle.

The naturalistic works of Arviat sculptor Andy Mamgark made him something of an outlier in a community best known for its semi-abstract and even minimalist style. A 1967 sculpture by him was included in the famous *Sculpture/Inuit* travelling exhibition of 1971-73. He is best known for his sleekly realistic portrayals of polar bears that he carved for a dozen years before his life was tragically cut short in a carving accident, but he occasionally revisited the theme of mother and child throughout the years. This charming and tender *Child Seeking its Mother's Attention*, created near the beginning of Mamgark's career, presents a polished and very refined and sensitive depiction of the subject.





76 NUU-CHAH-NULTH ARTIST, *Painted Rain Hat*, c. 1920s or 1930s, wove spruce root, cedar bark, and pigments, 5.25 x 15.5 x 15.5 in (13.3 x 39.4 x 39.4 cm).

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

Provenance: Collection of John & Joyce Price, Seattle.

The Nuu-chah-nulth, formerly known as the Nootka, are the Indigenous peoples of the West Coast of Vancouver Island. Woven hats and baskets are central to Nuu-chah-nulth culture and have long been sought by collectors of Northwest Coast art. This rain hat is a fine example of Nuu-chah-nulth basketry and features a painted formline design of an animal – perhaps a seal or bear – in yellow, red, green, black, and blue pigments and a more abstracted design in black, blue, and red on the verso. The animal motif is representational and alludes to Northern Northwest Coast formal conventions while the opposing design is highly abstracted and draws more from Nuu-chah-nulth elements, such as the pill-shaped ovoids with black tertiary filler around the eyes and the repeating u-forms around the rim. The inside of this hat features several methods of weaving including plaiting, twining, and imbrication, making the hat as beautiful inside as it is outside.

Christopher W. Smith



78 UNANGAX (ALEUT) ARTIST, *Telescopic Carrying Case*, late 19th or early 20th century, beach grass and silk thread, dimensions variable, the first sleeve: 5 x 2 x 2 in (12.7 x 5.1 x 5.1 cm) / the second sleeve: 4.75 x 1.75 x 1.75 in (12.1 x 4.4 x 4.4 cm).

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

Provenance: Collection of John & Joyce Price, Seattle.

Unangax (or Aleut) weaving is among the most refined and delicate in the world. It's not uncommon for Aleut woven objects to have hundreds of stitches per square inch, giving the work the look and feel of fine linen more than grass basketry. This weaving is a two-piece telescoping carrying case, perhaps made for spectacles or cigars. The two parts are adorned with vibrantly coloured silk threads in yellow, blue, red, green, and orange. This unusual weaving is similar in concept to the more common wallets and cigar case covers made by Aleut weavers in the late 19th and early 20th centuries, but unique in its tubular shape. A fine and unique example of Aleut weaving.

Christopher W. Smith



77 QUINAULT (COAST SALISH) ARTIST, *Lidded Basket*, c. 1920s or 1930s, sweet grass, bear grass, cedar bark, and dyes, 2.5 x 4.75 x 3.5 in (6.3 x 12.1 x 8.9 cm).

ESTIMATE: \$350 / \$500

Provenance: The Legacy Gallery, Seattle; Acquired from the above by John & Joyce Price, Seattle, in 1989.

The Quinault are a Southwestern Coast Salish tribe made up of the descendants of Coast Salish, Chimakum, and Chinookan peoples on the Olympic Peninsula in Washington State. This twined lidded basket is an unusual oblong shape and features dyed purple designs against a field of natural grass. While very similar in appearance to Nuu-chah-nulth or Makah baskets, Quinault baskets differ in their weaving techniques and how grass is utilized as the base of the basket. The expansive, non-figural design used here is also more indicative of Quinault work than their neighbours to the north. The lid fits nicely, and the purple dye has somewhat mellowed, giving this basket a pleasing, warm appearance.

Christopher W. Smith

79 TLINGIT ARTIST, *Basket*, c. 1920s, spruce root and dyed grass, 3.75 x 4.25 x 5 in (9.5 x 10.8 x 12.7 cm).

ESTIMATE: \$400 / \$600

Provenance: Collection of John & Joyce Price, Seattle.

Tlingit spruce root baskets are celebrated for their tight weaving and vibrant patterns, rendered in false imbrication – visible on the outside but not inside. It takes an incredible amount of knowledge, time, and labour to gather and prepare the roots even before the weaving begins, skills that are passed down by master weavers to their apprentices. The process begins with gathering and preparing roots, a time-consuming skill passed down from master weavers to apprentices. Weaving itself is meticulous and requires years to master. Tlingit baskets often feature patterns with specific names and meanings, reflecting crests or stories known to the weaver and observer. This basket displays two designs: the "Shaman's hat pattern" in orange and black on the top and bottom, and the diamond-shaped "Half a salmonberry head" design in gold and brown around the middle. [1]

1. See Frances Lackey Paul, edited by Willard W. Beatty, *Spruce Root Basketry of the Alaska Tlingit* (Kansas: Haskell Institute, 1889 / 1944).

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