

INUIT ART FOUNDATION PRESENTS:

**KENOJUAK ASHEVAK MEMORIAL AWARD
2023 LONGLIST**

Manasie Akpaliapik

Deantha Edmunds

Billy Gauthier

Glenn Gear

Maureen Gruben

**Gayle Uyagaqi
Kabloona**

Kablusiak

**Gloria Inugaq
Putumiraqtuq**

Ningiukulu Teevee

Couzyn van Heuvelen



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KENOJUAK ASHEVAK MEMORIAL AWARD

2023 LONGLIST

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ON THE COVER
Kenojuak Ashevak
—
Rabbit Eating Seaweed
1958
Printmaker Iyola Kingwatsiak
Sealskin stencil
22.9 x 61 cm
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wag **qau**majjuq

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FOREWARD

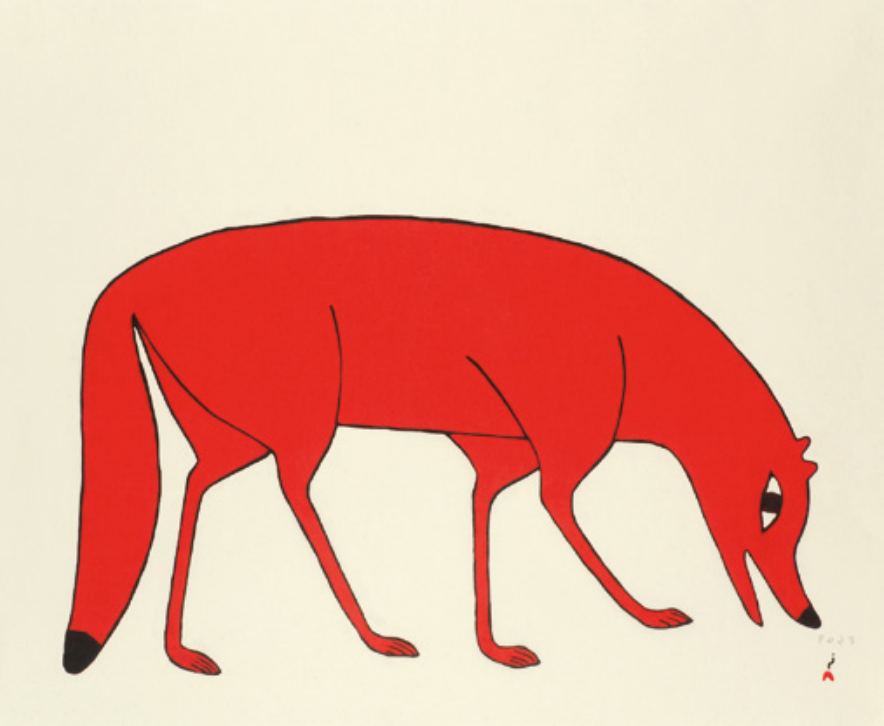
When the Inuit Art Foundation announced the launch of the Kenojuak Ashevak Memorial Award (KAMA) in 2014, no one imagined that it would grow to become such a transformational prize that supports so many talented artists. Every year, the award has recognized exceptional artists and positively impacted their careers. This year, the unprecedented expansion of the award has cemented its place on the world stage as a way to connect Inuit artists across Inuit Nunaat to global audiences and opportunities.

I am thrilled to see such diverse talent recognized in this year's longlist, featuring artists across so many disciplines, chosen by an all-Inuit jury. This longlist clearly demonstrates the vitality of contemporary Inuit artistic practice and I would like to congratulate each of the artists on this well-deserved recognition.

I would also like to thank everyone whose generous support made this award possible. KAMA celebrates the continued excellence of Inuit artists across disciplines, who continue to open new doors and push the boundaries of their disciplines forward, and it would not be possible without the many caring members of the community who supported it. Thank you also to RBC Emerging Artists for their exceptional investment this year and to the Winnipeg Art Gallery (WAG)-Qaumajuq for their partnership in creating such meaningful opportunities for Inuit artists. Nakummek to all involved and congratulations to all the past, current and future artists. This is a momentous year for Inuit art and I'm thrilled to celebrate it with you.

HEATHER IGLOLIORTE
PRESIDENT, INUIT ART FOUNDATION BOARD OF DIRECTORS

OPPOSITE
Kenojuak Ashevak
—
Red Fox
2012
Printmaker Cee Pootoogook
Stonecut
53.3 × 68.6 cm
REPRODUCED WITH PERMISSION
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© THE ARTIST



“RBC is delighted to help grow the profile and reach of Kenojuak Ashevak Memorial Award recipients with support from RBC Emerging Artists. Through creative expression, each artist takes us on a unique journey into Inuit life and culture through bold, creative and vibrant forms. We are honoured to join in creating more spaces for Inuit voices and artistry throughout the world.”

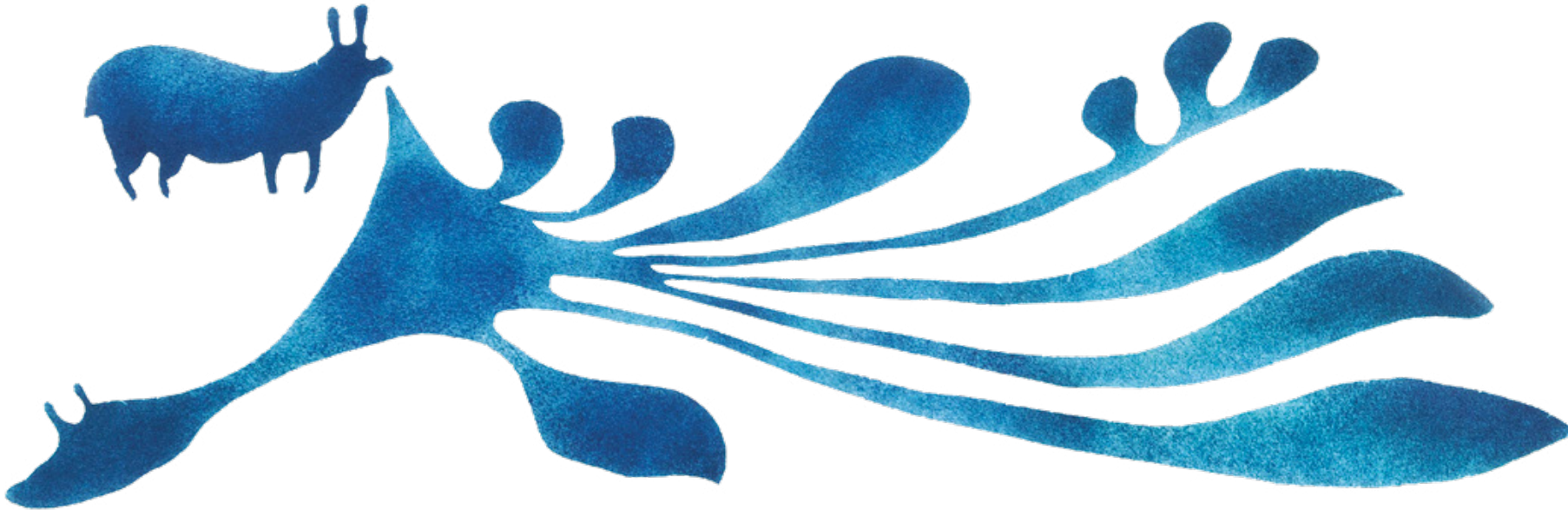
KIM ULMER
REGIONAL PRESIDENT, RBC

“WAG-Qaumajuq is thrilled to formally partner with the Inuit Art Foundation and RBC on the Kenojuak Ashevak Memorial Award. This partnership confirms ongoing collaboration that will support Inuit artists working across all media. Congratulations to the longlisted nominees, your work reflects the incredible talent of contemporary artists working today.”

STEPHEN BORYS
DIRECTOR & CEO, WINNIPEG ART GALLERY-QAUMAJUQ

The Kenojuak Ashevak Memorial Award is a biennial prize that supports Inuit artists by facilitating opportunities for artistic development and career growth.

BELOW
Kenojuak Ashevak
—
Rabbit Eating Seaweed
1958
Printmaker Iyola Kingwatsiak
Sealskin stencil
22.9 x 61 cm
REPRODUCED WITH PERMISSION
DORSET FINE ARTS
© THE ARTIST



Established in 2014 by generous members of the Inuit art community, this award honours the life and work of the late Kenojuak Ashevak, CC, ONu, RCA (1927–2013) and her unparalleled contributions to the cultural life and arts of Inuit Nunangat and beyond. Ashevak was an exceptional artist, pioneer, role model and leader who spoke about the importance of encouraging future generations of Inuit artists. “I want to point out to the younger generation that they should continue working hard, with good concentration and meeting challenges,” the artist explained in a 2008 interview. “I see a lot of young people [making] art, which is a good sign.” To honour her commitment, the Kenojuak Ashevak Memorial Award (KAMA) provides funding so that artists can expand their careers and reach new audiences.

Thanks to the care and generosity of the Inuit art community, KAMA has grown every year to provide more platforms for contemporary Inuit artists. RBC Emerging Artists’ exceptional investment in the award this year has made it possible to honour a longlist of ten artists for the first time, who will each receive \$2,500. The incredible artists included in this year’s longlist represent a wide variety of artistic disciplines, showcasing the breadth and vitality of contemporary Inuit artistic practice.

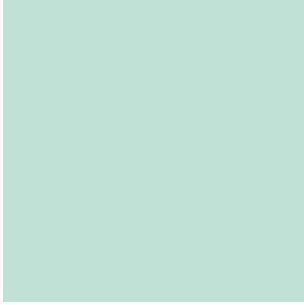
This year’s shortlist of five artists will be announced in May. These artists will be included in a special group exhibition at the Winnipeg Art Gallery (WAG)-Qaumajuq and each will receive \$5,000.

The 2023 winner will be announced at a special ceremony in September at WAG-Qaumajuq and will receive \$20,000, a solo exhibition at the gallery in 2025, as well as a dedicated residency, catalogue and acquisition to WAG-Qaumajuq’s permanent collection.

Thank you to everyone who is a part of KAMA—those who were nominated, those who nominated artists, the many donors and partners that make this award possible and to the many artists who have paved the way for those working today, including and especially Kenojuak Ashevak.



Kenojuak Ashevak Memorial Award 2023 Longlist



Manasie Akpaliapik • Deantha Edmunds
Billy Gauthier • Glenn Gear
Maureen Gruben • Gayle Uyagaqi Kabloona
Kablusiak • Gloria Inugaq Putumiraqtuq
Ningiukulu Teevee • Couzyn van Heuvelen

**Manasie
Akpaliapik**



“

When I’m carving, if I look at the whole piece I am trying to make, it can be overwhelming. So I break it down into sections and then eventually the whole thing is complete. It’s the same thing with life. When life is difficult, if you break it down, then it becomes easier.”



COURTESY THE ARTIST

Renowned for his highly detailed and evocative sculptures made of organic materials such as whale bone, Manasie Akpaliapik forges connections between the real and the imaginary. A lifelong learner, Akpaliapik began honing his skills on leftover materials around the age of ten by carefully observing the techniques of his adoptive grandparents while growing up near Ikpiarjuk (Arctic Bay), NU. Today Akpaliapik is recognized for his stylistic explorations of Inuit legends as well as contemporary social issues that threaten Inuit communities. Paramount to his work is an emphasis on the balance required between all living things.

Akpaliapik has been featured in documentaries including Jeff Bear’s *Petroglyphs to Pixels* (2020) and Shelby Lisk’s *Manasie Akpaliapik: An Inuit Carver Story* (2019), which won first place in TVO’s 2019 Short Doc Award. From 2021 to early 2023, the Musée national des beaux-arts du Québec held the solo exhibition *Manasie Akpaliapik. Inuit Universe. The Raymond Brousseau Collection*, displaying 40 sculptures Akpaliapik created between 1997 and 2003. “To be an artist, it gives you a chance to have a voice,” says Akpaliapik. “Even when you think you are nobody, you can convey something through your art. It feels good to be an artist.”



PREVIOUS
Manasie Akpaliapik

—
Suicide Story
1992
Whale bone, horn,
teeth, baleen and
rifle cartridge
37.4 × 87.4 × 32.2 cm

COURTESY ART GALLERY OF ONTARIO,
GIFT OF SAMUEL AND ESTHER SARICK
ALL © THE ARTIST

ABOVE
*Head of a Woman
with Tattoos*
1994
Whale bone, antler
and stone
16.5 × 17.8 × 8.9 cm
COURTESY FIRST ARTS
PHOTO DIETER HESSEL



**Deantha
Edmunds**



PREVIOUS
Deantha Edmunds
—
Messiah/Complex (still)
2020
Video
118 min
COURTESY AGAINST THE GRAIN
THEATRE
PHOTO JUSTIN OAKLEY
ALL © THE ARTIST

ABOVE
Connections
2022
34 min 47 sec
PHOTO JENNIE WILLIAMS

“

As a writer, singer and educator, I try to use my voice to uplift those in my life. For me, it’s of utmost importance that we uplift each other because it’s all about connecting with our own light and the light that we shine on each other. It’s about using our gifts to illuminate those around us and basking in that light when it’s reflected on us. It’s all about love.”



COURTESY THE ARTIST

Best known as “Canada’s first Inuk classical singer,” Deantha Edmunds is an in-demand soloist and recording artist, performing on stages around the world. Born in St. John’s and raised in Corner Brook, NL, into a musical family, Edmunds was immediately drawn to classical music. “Singing to me always felt like I was being my best self. I really felt like I could say more through singing than I could in any other way,” she says.

Early in her career as a teacher and performer, Edmunds learned about the unique legacy of European music in coastal Labrador Inuit communities, a discovery that changed the trajectory of her career. While paying homage, Edmunds is dedicated to finding ways to decolonize classical music, whether it be through performing opera in Inuttitut or through her own compositions. In 2022 she released her third solo album, *Connections*, her first of all-original songs. Edmunds has been lauded numerous times for her solo work and collaborations. Most recently, she received two awards from Music Newfoundland and Labrador when she was named both the 2022 Indigenous Artist and Classical Artist of the Year.



**Billy
Gauthier**

“

I’m always curious about what’s around the corner. Whenever I go hunting and fishing that’s how I am too—I never want to leave. And that’s the way I also look at my artwork. I’m constantly trying to see what else I can create. How far can I push the materials? I think what really keeps me going is curiosity more than anything.”

Growing up in Happy Valley-Goose Bay, NL, Billy Gauthier knew he wanted to be an artist. While he was happy drawing, he switched to carving in 1996 at the age of 16 under the very brief tutelage of his cousin, the influential sculptor John Terriak. After much trial and error, his first carved work was a gift for his mother, and the second, which he sold, convinced Gauthier he was on the right path. In 2010 he had his first solo show at Spirit Wrestler Gallery in Vancouver, BC, which sold out within an hour. Nine years later, Gauthier’s artistic achievements were recognized with the 2019 mid-career retrospective, *Saunituinnaulungitotluni | Beyond Bone*, at The Rooms in St. John’s, NL.

Now based in North West River, NL, the celebrated sculptor and environmental activist creates intricate mixed-media sculptures thematically focused on Inuit cosmologies, contemporary social issues and his intimate relationship with the land. He coaxes forms out of materials such as stone, bone, antler, ivory, sinew and baleen, a process that requires patience and care. “I owe them as much energy, work and time as I possibly can to make them more beautiful so that they’re more appreciated,” Gauthier says. “I absolutely love my materials—they’re incredibly important to me.”



PHOTO MEGAN STEWART
COURTESY THE NEW HUMANITARIAN



PREVIOUS
Billy Gauthier

—
Mosquito on Hand
2011

Anhydrite and moose antler
7.6 × 17.8 × 14.6 cm

COURTESY SPIRIT WRESTLER GALLERY
PHOTO KENJI NAGAI
ALL © THE ARTIST

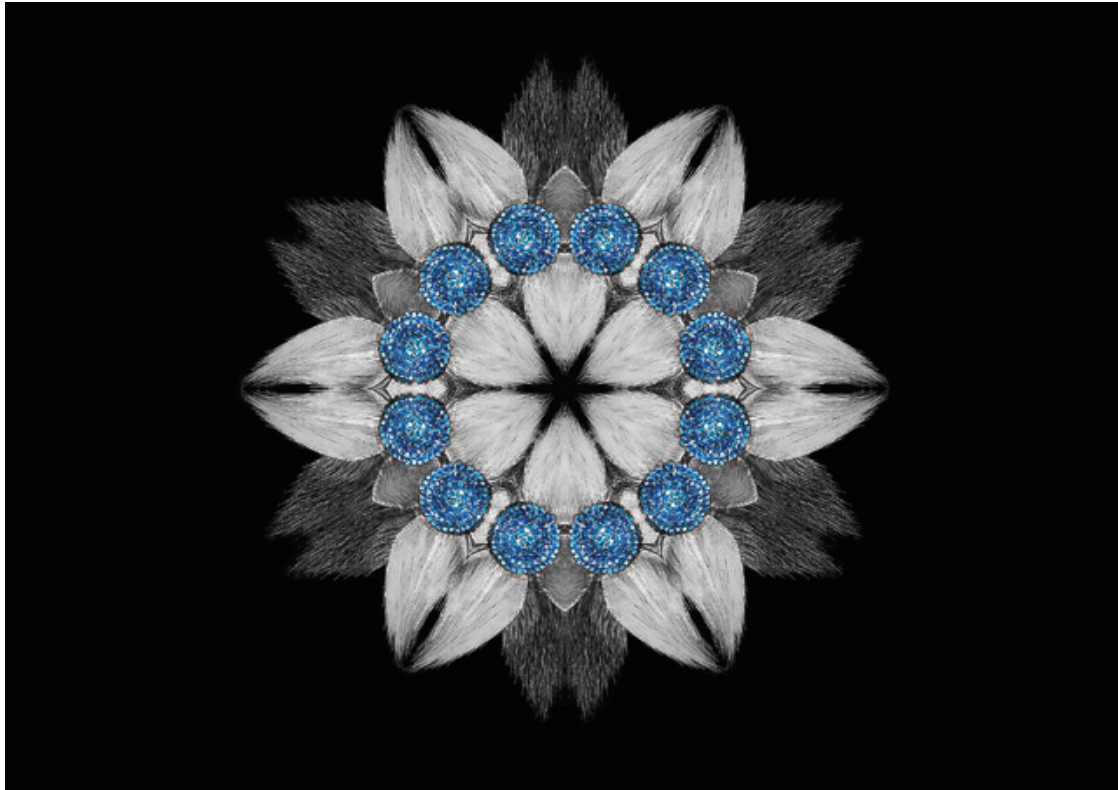
LEFT
*Swimming Loons —
My Tribute to
Kenojuak Ashevak*
2010

Muskox horn, moose antler,
serpentinite and labradorite
45.7 × 45.7 × 30.5 cm

COURTESY SPIRIT WRESTLER GALLERY
PHOTO KENJI NAGAI



Glenn Gear



PREVIOUS
Glenn Gear

—

Iluani/Silami
(It's Full of Stars)
2021

Shipping container, paint
on plywood, sound and
video projection
3.7 × 6 × 2.4 m

COURTESY WAG-QAUMAJUQ
PHOTO DAVID LIPNOWSKI
ALL © THE ARTIST

ABOVE

The Elements
2022

Digital photograph
COURTESY EASTERN EDGE GALLERY

“

My artistic practice is something fundamental to me as a person, like eating and staying warm and breathing. It's something that's very natural and I can't imagine myself being separated from that. There's always that drive, that impetus to create, to make things and put them out there in the world.”



PHOTO LISA GRAVES

Glenn Gear is an Indigiqueer animator, filmmaker and visual artist from Newfoundland now based in Montreal, QC, whose work is grounded in a research creation methodology shaped by Inuit and Indigenous ways of knowing. Animation, photo archives, painting, beading and traditional materials such as sealskin are common elements in his work. In 2021, Gear was included in the inaugural show, *INUA*, at the Winnipeg Art Gallery-Qaumajuq and that same year was longlisted for the Sobey Art Award. Other recent projects include his term as artist-in-residence for Inuit Futures in Arts Leadership: The Pilimmaksarniq / Pijariuqsarniq Project from 2020 to 2021 and in 2022, a residency at Eastern Edge Gallery in St. John's, NL, culminating in the group exhibition *Three Way Mirror* (2022–2023) at grunt gallery in Vancouver, BC.

Gear's filmmaking expertise has led to projects with the National Film Board of Canada, and his films have screened in festivals throughout Canada and around the world. He has been an animation mentor for 2SLGBTQQIA+ youth for the Toronto Queer Film Festival and run workshops for Indigiqueer youth. “I love working within Indigenous art spaces,” he says. “We're decolonizing those spaces and working more collectively so that individual artists are supported and connected to community. It's really wonderful.”



**Maureen
Gruben**



PREVIOUS

Maureen Gruben

—

Moving with joy across the ice while my face turns brown from the sun
2019

Dye-sublimation print
on aluminium
61 × 106.7 cm

ALL © THE ARTIST

ABOVE

Aidainnaqduanni, Morning
2020

Archival inkjet
81.3 × 121.9 cm

“

Artists bring spirit and wellness to the world. With art, the world is a much more beautiful place. Art creates space for those really critical conversations. Indigenous artists often come from a place of deep love and respect for the land and waters. I think we have so much to share with the world.”

Maureen Gruben is an Inuvialuk artist whose work sits at the intersection of installation, performance, textile and sculpture. Raised in Tuktuuyaqtuuq (Tuktoyaktuk), Inuvialuit Settlement Region, NT, Gruben traces her introduction to the arts to time spent sewing with her mother and trapping with her father. “Watching her and listening and learning. The one thing I remember is her breathing as she was sewing,” explains Gruben. “Beautiful breathing, like a soft, slow whistle.”

Gruben’s works display an intimate and familiar understanding of both organic as well as found and industrial elements. Materials such as polar-bear fur and sealskin merge with steel nails, resin and bubble wrap to create narrative works that illustrate critical links between communities, the land and pressing environmental and cultural concerns. She holds a BFA from the University of Victoria and has exhibited regularly across Canada and internationally. In 2019 Gruben was longlisted for the Aesthetica Art Prize and in 2021 for the Sobey Art Award. Her work is held in national and private collections and has been included in more than 50 exhibitions since 2015.



COURTESY THE ARTIST



Gayle Uyagaqi
Kabloona

“

I've had to figure out both sides of my identity. I grew up in the South but spent a lot of time with my dad in Qamani'tuaq. Art has been integral in helping find my place in the world as an Inuk and biracial person. When a finished art piece goes out in the world, it's nice to feel a deep connection to other people. It feels incredible to be able to be exactly who I am and not feel like I have to hide anything.”



COURTESY THE ARTIST

Gayle Uyagaqi Kabloona's career has rocketed in the past year, taking this multidisciplinary Ottawa, ON, artist from production knitting and ceramics work to major visual art commissions with galleries and corporations. Inspired by highly artistic family members like her grandmother Victoria Mamnguqsualuk (1930–2016) and great-grandmother Jessie Oonark, OC, RCA (1906–1985) as well as 1970s Inuit prints more generally, Kabloona's work incorporates everyday objects that have symbolic meanings for Inuit—like Red Rose tea—and traditional Inuit stories, which she retells in her work through a modern, feminist lens.

In 2022 Kabloona took part in an artist residency with the Art Gallery of Guelph in Ontario, worked with Google to create three Google Pixel wallpapers to celebrate World Indigenous Peoples' Day, designed the posters for *The Breathing Hole* at the National Arts Centre in Ottawa and a stamp for Canada Post to recognize the National Day for Truth and Reconciliation. “I am awestruck at how many things have opened up for me over the past year,” Kabloona says.



PREVIOUS
Gayle Uyagaqi Kabloona

—
Uvagut (All of us)
2022
Wool and embroidery floss
114.3 × 207 cm
COURTESY CANADA GOOSE
ALL © THE ARTIST

LEFT
Ningiuq
2020
Woodcut and collage
35.6 × 27.9 cm



Kablusiak

“

In the last year, I’ve thought a lot more about opening the boundaries of what Inuit art is—giving myself permission to make art without it necessarily being dictated by what I think it *should* look like. I’ve been thinking about Inuit art with a little ‘a’ and a big ‘A’. That’s how my brain has been delineating that for a while but it’s also fun to just get rid of the whole alphabet.”

As an outspoken Inuvialuk, urban-based artist, Kablusiak’s work pushes boundaries and celebrates individuality. Through explorations of hyper-intimate subjects such as sex toys and in mundane scenes like carrying groceries, their work examines Inuit art in a self-referential way. By focusing on themes and subjects typically excluded from conventional ideas of what Inuit art “should” be, Kablusiak rejects colonial legacies by creating art for themselves and for other Inuit.

Kablusiak, who was shortlisted for the 2019 Sobey Art Award and the 2021 Kenojuak Ashevak Memorial Award, had two solo exhibitions in 2022: *Party City (where you belong)* at Norberg Hall and *mitaaqtuaqtunga (no translation provided)* at The Bows, both located in Calgary, AB, where the artist lives, as well as a mural at OCAD University’s Onsite Gallery in Toronto, ON. Their work also received the Scotiabank CONTACT Photography Festival’s 2022 Gattuso Prize. Kablusiak’s curatorial practice has also grown in profile: In 2021, they co-curated *INUA*, the inaugural exhibition at Winnipeg Art Gallery-Qaumajuq. Deeply committed to collaboration as a generative artistic act, Kablusiak explains, “When you hang out with other artists, everyone’s brains are just like bacon sizzling in a pan. It’s fun and exciting and there’s always something that comes from those meetings.”



COURTESY THE ARTIST



PREVIOUS
Kablusiak

—
NorthMart
2018

Archival pigment print
121.9 × 81.3 cm
COURTESY NORBERG HALL
© THE ARTIST

LEFT
Garfield Ookpik
2022

Rabbit fur, fibre felt,
embroidery floss and leather
12 × 9 × 9 cm
COURTESY NORBERG HALL



Gloria Inugaq
Putumiraqtuq



PREVIOUS
Gloria Inugaq Putumiraqtuq
 —
Summer Camp
 2001
 Felt, embroidery floss and duffle
 94 × 138.4 cm
 COURTESY FEHELEY FINE ARTS
 ALL © THE ARTIST

ABOVE
Summer Camp Drying Fish (Dark Green)
 Felt, embroidery floss and duffle
 50.8 × 68.6 cm
 COURTESY FEHELEY FINE ARTS

“

I became interested in sewing around seven to eight years old. I remember it so well: my mom was sewing and when she left to go to her room for something I started stitching in her place. I did about six stitches altogether and then I heard her coming back and ran to the kitchen. When she came back, she noticed the stitches I had done. She just smiled.”



COURTESY THE ARTIST

A textile artist and translator originally from Qamani'tuaq (Baker Lake), NU, Gloria Inugaq Putumiraqtuq has spent decades honing her craft to reach the 2023 Kenojuak Ashevak Memorial Award longlist. She began creating at a young age under the guidance of her mother Winnie Tatja, a well-known wallhanging artist in her own right, who has served as a lifelong mentor to Putumiraqtuq.

Putumiraqtuq, who now lives in Ottawa, ON, describes her textiles as a visual history of Inuit land, traditions, resilience and cultural stories, featuring animals, hunters and other aspects of

traditional life on the land; she affixes naturalistic felt appliqué forms to wool duffle backs and picks out smaller details like feathers or clothing trim in colourful stitchwork techniques learned from her mother. She had her eponymous first solo show at Feheley Fine Arts in Toronto, ON, in 2001, and in 2003 two of her works were acquired by the Canada Council Art Bank. “I sew to keep my culture, tradition and way of life alive,” says Putumiraqtuq. “I’m keeping my mom’s memory and a generation’s worth of family knowledge strong for the future.”



Ningiukulu
Teevee

“

This award is important because it honours my anitsakuluk—that’s an endearment I called Kenojuak, because our namesakes were cousins—by keeping her memory alive in the community and the world.”



COURTESY THE ARTIST

Ningiukulu Teevee is a storyteller. A beloved graphic artist and author from Kinngait (Cape Dorset), NU, Teevee was encouraged to try printmaking and drawing after hearing a community announcement on the radio from Jimmy Manning, the studio manager at the time. “At first we needed money to supplement our income,” says Teevee about her start as an artist, “but it became about keeping our stories alive. Inuit myths and legends that are told by our Elders, like Mialia Jaw who is a major source of my inspiration.”

With work in more than 40 exhibitions spanning the globe and ten solo shows since 2006, Teevee is known for her bright, modern

reimagining of traditional stories featuring playful depictions of arctic animals and Inuit, rendered in vivid colours and striking patterns. In 2009 Teevee’s first children’s book, *Alego*, was shortlisted for the Governor General’s Literary Award for children’s illustration while her prints have been featured in every Cape Dorset Annual Print Collection since 2004, appearing as the catalogue cover art seven times. When asked about her large body of work and career aspirations, Teevee notes that winning the 2023 Kenojuak Ashevak Memorial Award would allow her to “take my time and give it my all, and have space to try other mediums, maybe painting.”



PREVIOUS
Ningiukulu Teevee
—

Ancestral Walrus
2021
Printmaker Studio PM
Etching and chine collé
60 × 87 cm

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COURTESY DAVIC GALLERY
ALL © THE ARTIST

ABOVE
Late Night Mystery
2022

Printmaker Niveaksie
Quvianaqtuliaq
Lithograph
57 × 72.5 cm

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DORSET FINE ARTS
COURTESY DAVIC GALLERY



Couzyn
van Heuvelen



PREVIOUS
Couzyn van Heuvelen
 —
Avataq
 2022
 Nylon fabric and helium
 Height variable,
 35' circumference
 COURTESY CITY OF TORONTO
 ALL © THE ARTIST

ABOVE
Arctic Char Steaks
 (detail)
 2021
 Steel
 27.9 × 45.7 × 15.2 cm
 COURTESY VISUAL ARTS CENTRE
 OF CLARINGTON
 PHOTO LAURA FINDLAY

“

My work is grounded in making Inuit presence visible in public spaces and across the landscape of contemporary Canadian art. When I create art for a public place, my approach involves responding to the site and community where the work is to be installed and bringing my own experiences, stories and culture into that space.”

Working primarily in sculpture and installation, Couzyn van Heuvelen's practice is centred on themes of Inuit culture, identity and technologies, as well as personal narratives on food sovereignty, hunting and fishing, kinship and lived experience. Based in Bowmanville, ON, van Heuvelen was born in Iqaluit, NU, and has community ties in Iqaluit and Kuujuaq, Nunavik, QC. Van Heuvelen's use of unconventional materials and fabrication processes, combined with culturally significant elements, mirrors his explorations of the influence of traditional practices on his everyday life.

Over the past five years, van Heuvelen's public art projects, and subsequently his public recognition, have steadily increased in scale. Most recently the artist installed a monumental 30-foot floating avataq in downtown Toronto, ON, as part of Nuit Blanche 2022. “I try to make artwork that is very visible, especially in public spaces,” explains van Heuvelen. “We have large Inuit populations in the South. Seeing Inuit art in such a public space—that felt really significant.” A graduate of the MFA program at NSCAD University, in 2018 he was longlisted for the Sobey Art Award and was shortlisted for the Kenojuak Ashevak Memorial Award in 2021.



COURTESY THE ARTIST



Foundations and Futures

Kenojuak Ashevak
Laakkuluk Williamson Bathory
Tarralik Duffy



Kenojuak Ashevak

CC, ONu, RCA
(1927–2013)

One of Inuit art's most acclaimed and beloved artists, Kenojuak Ashevak remains a hugely influential figure for her unparalleled contributions to Inuit art and culture.

Born in the outpost camp of Ikirasaq on the southern coast of Qikiqtaaluk (Baffin Island), NU, Ashevak began making art in her twenties alongside her husband Johnniebo Ashevak (1923–1972), with whom she shared her love of art. After settling in Kinngait (Cape Dorset) with her husband and family in the 1950s, Ashevak quickly became a fixture at the local co-operative studio where she immersed herself in the graphic arts. By the late 1960s Ashevak had quickly gained global recognition for her prints, making her a fixture in almost every Annual Cape Dorset Print Collection.

Ashevak portrayed the animals, humans and spirits of her surrounding environment in her work, focusing on birds in particular. One of her earliest and most well-known prints, *The Enchanted Owl* (1960), catapulted Ashevak onto the international stage. A striking image, the work is an early example of what Ashevak would become known for—images characterized by their confident and graphic qualities. Today, *The Enchanted Owl* is arguably Inuit art's most famous image as well as one of Canada's most iconic artworks. In 1970 it was reproduced on a Canada Post stamp and over the years has appeared in countless

PREVIOUS
Photo of **Kenojuak Ashevak**
taken in 1961 during the
production of the NFB's
1963 film about the artist
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books and other publications, ensuring her sweeping avian graphic travelled far and wide.

In her lifetime, Ashevak participated in exhibitions across North America, Europe and Asia, and her work is held in collections worldwide. Her numerous professional achievements include the Order of Canada in 1967, a Companion of the Order of Canada in 1982 and the Governor General's Award in Visual Arts in 2008. She received honorary degrees from the University of Toronto and Queen's University. In 2016 Ashevak was the subject of a Canadian Heritage Minute, which paid tribute to the huge impact she continues to have on Inuit artists and Canadian art.

As well as being a renowned artist, Ashevak was a cultural ambassador and role model, known as charming, gracious, intelligent and humorous. Throughout the years, drawing and creating remained deeply embedded in her everyday life. Late in life, she was often asked when she would stop drawing, to which she responded, "This is my job and my love. I cannot imagine life without art."

Ashevak's legacy lives on through her work, which continues to inspire new generations of artists, be included in exhibitions, studied by students of Inuit art history and treasured by Inuit art lovers the world over.



LEFT
Kenojuak Ashevak
—
The Enchanted Owl
1960
Printmakers
Iyola Kingwatsiak and
Eegyvudluk Pootoogook
Stonecut
55.8 × 65.7 cm
REPRODUCED WITH PERMISSION
DORSET FINE ARTS
© THE ARTIST

OPPOSITE
Kenojuak Ashevak
in the studio, 2008
PHOTO CANADA COUNCIL FOR
THE ARTS, MARTIN LIPMAN



Laakkuluk Williamson Bathory and Tarralik Duffy

The Kenojuak Ashevak Memorial Award has been awarded twice to date. Laakkuluk Williamson Bathory won the prize in 2018 and Tarralik Duffy in 2021.

Both artists continue to innovate, push boundaries and create amazing works. Here, they reflect on what winning has meant to them.

Laakkuluk Williamson Bathory, a celebrated multi-disciplinary artist based in Iqaluit, NU whose practice includes acting, curating, drum-dancing, music and writing, won the inaugural Kenojuak Ashevak Memorial Award in 2018. She described the moment she heard as a “mind blowing and a beautiful surprise”.

She used the award to support creating *ΔdLᑦᐱᑦᑦ (Ikumagialiit, those that need fire)* with Cris Derksen, Jamie Griffiths and Christine Tootoo. *ΔdLᑦᐱᑦᑦ*, a 90-minute performance that premiered at the National Gallery of Canada in 2019, brought together four women across disciplines and generations, to create a unique performance meditating on resilience and healing. The piece toured nationally and was featured on CBC’s *In The Making* that year.

Since her KAMA win, Williamson Bathory has received even more recognition. She was the inaugural winner of the Sinchi Indigenous Art Award in 2020 and won the prestigious Sobey Art



PHOTO CHICKWEED ARTS, JAMIE GRIFFITHS



LEFT
Laakkuluk Williamson Bathory

—
Nannuppugut! (still)
2021
Polar bear skin, wood frame, elasticized rope and projected video
2 min

PHOTO NATIONAL GALLERY OF CANADA
ALL © THE ARTIST

“

As Inuit artists we’re building paths for one another, just as Kenojuak has done for the generations that followed her. I’m also so proud to be a part of that path, opening doors for more expressions, more creativity and more communication with one another.”

LAAKKULUK WILLIAMSON BATHORY
2018 KENOJUAK ASHEVAK MEMORIAL AWARD WINNER

“

Some pieces of art are alive. Kenojuak’s work has a palpable lifeforce to them. Her work is wholly enchanted; it has an ancient magic that pulls you in. Her lines are so free flowing but also uniform, they are portals to the old world.”

TARRALIK DUFFY
2021 KENOJUAK ASHEVAK MEMORIAL AWARD WINNER



Award in 2021. Currently, she’s developing a new play, co-written with Vinnie Karetak, titled *Qaumma* and also working on an expanded version of her 360 virtual-reality film *Tartupaluk – Welcome to the Republic of Tartupaluk!* (2022), which was presented as part of an *ARCTIC XR* work at the Arctic Arts Summit, the 59th International Art Exhibition of La Biennale de Venezia in Venice and Nuit Blanche Toronto, all in 2022.

Originally from Salliq, NU, and currently living in Saskatoon, SK, **Tarralik Duffy**’s multidisciplinary practice is expansive, including jewellery, drawing and soft sculpture, and regularly incorporates found materials like beluga vertebrae, baleen, antler and sealskin. Her practice melds pop culture with Inuit lived experience, blending humour, language and iconic images to comment on contemporary Inuit experiences. Her jewelry and clothing, produced under her label Ugly Fish, is sought after across Canada and beyond.

“Winning the award gave me a little bit of space to breathe; I was able to step back and think about what I really wanted to create. Not because I had to but because I wanted to,” she said about how the award has already changed her career.

After winning the award, she took part in an artist residency at the Art Gallery of Guelph and her work was included in their exhibition *Δ.ό.ρ.ς | Inuusira My Life* in October 2021. Her work was also included in *ᑲᐅᑕᑲᑦ | Qautamaat* at the same gallery in 2022. Duffy had her first solo show, *Pop, Chip, Kukuk*, at SAW Gallery in Ottawa, ON in late 2022. This fall, she will be taking part in a dedicated residency at Winnipeg Art Gallery-Qaumajuq and opening a solo show of new work there.



COURTESY THE ARTIST

OPPOSITE
Tarralik Duffy’s first solo
show, *Pop, Chip, Kukuk*,
SAW Gallery, Ottawa, 2022
PHOTO INUIT ART FOUNDATION
© THE ARTIST

Thank you!

The Kenojuak Ashevak Memorial Award (KAMA) exists because of the caring and generosity of the Inuit art community. Everyone who has contributed to the award since its creation in 2014 has helped provide international platforms for artists to reach new audiences and expand their practices. Thank you to all who have given, expanded the benefits of the award and deepened its impact.

The IAF would like to extend special thanks to the supporters who have made transformational gifts and inspired others to join them in supporting KAMA. Thank you to John and Joyce Price for championing the fund since its inception in memory of your late friend, Kenojuak Ashevak. Thank you Erik Haites and the Wilmot Bruce Hunter Foundation for leading initiatives to rally the Inuit art community and encourage investment in the future of the award. Thank you to Judith DesBrisay, who made a long-lasting commitment to KAMA to inspire others to give back to artists who have enriched their lives. And thank you RBC Emerging Artists for making the longlist, and many other opportunities, possible this year as part of your longstanding commitment to support organizations that provide opportunities to advance artists' career trajectories.

Thank you so much for making it possible to recognize extraordinary contemporary Inuit artists.

Amy Adams
Carole Ahmad and family
Kristiina Alariaq,
Huit Huit Tours Ltd.
Eleanor Allgood
Beatriz Alvarez
Mary Anglim
Susan Anthony
Judy Archer, in memory
of Sarah Prince Archer
Sarah Ashton, in honour
of Sharon Allen
Blair Assaly
Bruce Bailey, in honour
of Pat Feheley
Elizabeth P. Ball, in honour
of Thomas G. Fowler
Heather Beecroft
Eunice Bélidor
Marc Bendick Jr. and
Mary Lou Egan
Katharine Boeking
Dianne Bohonis, in honour
of Peter Bohonis
Claus and Anne Borchardt
Stephen and Hazel Borys
Annette M. Boucher
Shary Boyle
Elise Brais
Christopher Bredt and
Jamie Cameron
Kaaren and Julian Brown
Shirley Brown, in honour
of Christa Ouimet
David Burns
Susan M. Carter
Janet Chamberlain

David S Cherepacha
Shelley Chochinov
Andrew Chodos
Wayne Clark
Patrizia In Villani Cocchi
Cosentino
Barbara Dalziel
J. De Vincenzo
Anne-Marie Delaunay-Danizio
Wilfrid Denis
Ginette Dumouchel, in honour
of Tommy Nivaxie
Sharon Dembo
Judith DesBrisay
Maegan Didden
Marian Dodds, in honour
of Dedie Dodds
John Domsy
DUCA, in honour of
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legacy, in tribute to his
passion for Inuit art
François Dumaine
Carol Ann Ellett
Lyyli Elliott
Leah Erickson, in honour
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Andy Fallas
Patricia Feheley
Kashtin Fitzsimons
Shelby Gahagan
John Geoghegan
Peter Gillespie, in memory
of Lyn Solomon-Gillespie,
on behalf of The Solomon
and Gillespie Fund

Dara Gordon, in honour
of Morgan and Richard Zigler
whose lives are forever
bound together by their love
for and connection to the
arts, education and the Arctic

Deborah D. Gordon
Goring Family Foundation
Le Grand Élan
Catherine Grant
Mark Gustafson
Erik Haites
Barbara Hale
Hugh Hall
Patt Hall
Delan Hamasoor
Sari Hannila, in honour
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Ian Harvey
Tatiana Harvey
Dianne Hayman
Molly K. Heines and
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K.E Heller-McRoberts
Rick Hiebert
Anna Holmes
Frederick Hooper
Friends of Carol Hordatt
Gentles, in honour
of Christa Hordatt

Jane Horner
Dale Horwitz
Warren Howard
Andrew Hubbertz

Noorlizan Ibrahim
Inuit Art Society
Jackman Foundation
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of Paula Jackson
Jeanette Jackson-Thompson
Anne-Remy Jones
Melinda Josie
Lou Jungheim and
Thalia Nicas, in honour
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Daniel Macdonald, in honour
of David and Liz Macdonald

David and Liz Macdonald
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of Thomas and
Winifred Madsen
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