# DODG TO POLL DEPLOYED

D%c-LU<sup>6</sup>5<sup>6</sup> 1 αΔ5DC 2

Inuit Artists' Newsletter

DP(165 1991

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᠆ᡷ᠘ᠸᡥᠳᡗᢪᢖ᠅ᡬᢗᡒ᠘ᠵ᠙ᢗ᠙᠘᠘ᡧᡒᢛ᠘ᠵ ᠆ᡐ᠘ᢥᠳ᠘ᡰᡐᠾᢝᢢ᠘ᡮ᠘ᡓ᠘ᡧ᠘ᠵ᠘᠘

ᢧᠲᠲᠬᠲᡄᡐᡃᡏᡴ᠋ᠫᡥᡄ᠅ᡃĊᠮᢀ᠂ᡏᢗ᠋ᠼᡃᢐ᠆ ᡣᢣ᠐ᢞᡥᢐᡥᢉᢗ᠕ᠳᢥᢣᢐᢥ᠂ᠳᡥ᠘ᡏᠲᡃᢗᠬᢩᢌᠦ ᡟᠯᠵᠬᡴᢣ᠐ᠫ᠘ᡱᡄᡗᡟᠮ᠊ᡳᡮ᠖ᡶ᠘᠂ᡏᡄᡏᡆ᠘ᠨ᠆ ᢣ᠐ᡥᡥᡥᢐᠮᡶ᠘ᠧᢅᠴᠦ.᠂ᡧᡄᡸᡱᡩᠮ᠘ᡣᠺᡟ



ኣል<sup>ሚ</sup>ህላናበናርኦ<sup>ቴ</sup> ኦ' ታትራ ኮ ኒ'ት የተ ላ'ት c ኦን<sup>2</sup> ል የ/በርኦ ይ የፐቲና አል <sup>ሚ</sup>ህላቴዎ የ ለል የተ ላግ ሀርኦ ይ የጋና ኮ ኦና የሰ' ነው ነር አል የበር ናልኦ-የኮጋ ነና ር ዕታሁር የሀት ት ተ ላ ር (Lee Valley Tools), ል የ ፲ ምቴ የበ የ ሀ ተ ላል ና ት ኦ የ አን የ ተ c ኦንን የ አልናት ተ እና ተ አን የ የ ነው የ አል የ ነው የ ላ ነር ነር የ አልናት ተ አል የ ነው የ ነው የ አል የ ነር ነው የ ላ ነር ነር የ አልናት ተ አልናት ነር የ ነው የ አል የ ነር ነው የ አልናት ነር ነው የ አል የ ነር ነው የ አልናት ነር ነው የ

CLTb d'Amuda, didob Dbbil modalca, d'AcDadhor con d'Drus (Larry Ostrom) Doblar d'Arbanach Labanach Lab

#### Codar DobcLlos

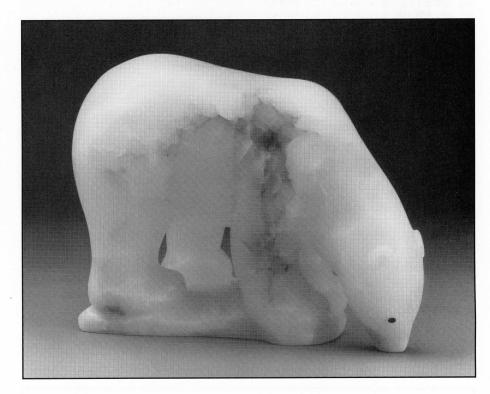
\Δ<▷°ጔበ⁵ (7) \ฉ<sup>™</sup>Jdናበና Δ∠▷<ና \ฉ<sup>™</sup>Jdレ⁵\<\α∩°ጔቦና ₫ጋぐΓ 1

#### ነΔ<ρሩስ ነፈግብናበና Δ<ρፈና ነፈግብበነት \<

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> Inuit Art Quarterly 2081 Merivale Road Nepean, Ontario K2G 1G9



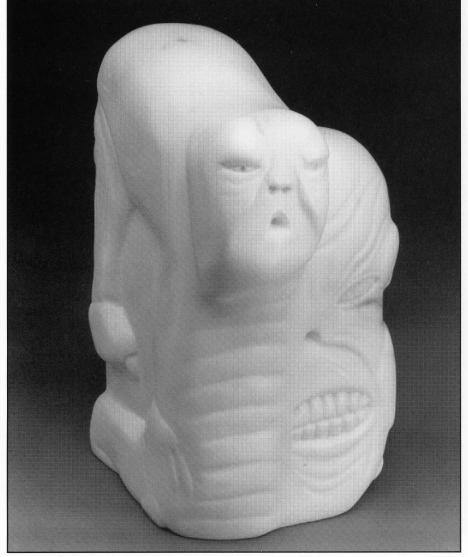


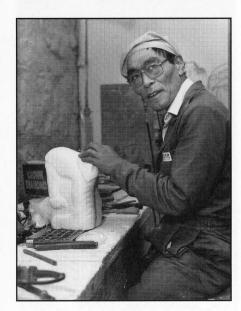
#### ∖Δ<ρጐበ⁰ ነቈጐሀላ'በና Δϲρ⊀ና ነቈጐሀላሁነሩሒበጐቦና ∢ጋぐΓ



ብ<sup>™</sup>ሁ'd'→ ρεብ≺<sup>™</sup>→, Δ→Δ<sup><)</sup>→σ ρρ<sup><</sup>ጋ<sup>™</sup>J-ብ<sup>™</sup>→በ<sup>™</sup> አቈ<sup>™</sup>Jብ<sub>™</sub>ρερ<sup><</sup>//>//Lታ<sup>™</sup>U άጋ<<sup>¢</sup>Γ'/-<sup>™</sup>ίγο ቴክρ<sup></</sup>







#### ነልረው ነው ነ<sub>ሚያ</sub>ገፈ፣በና ልፍው የና ነ<sub>ሚያ</sub>ገፈቦ ነገሩ ሲጋረት





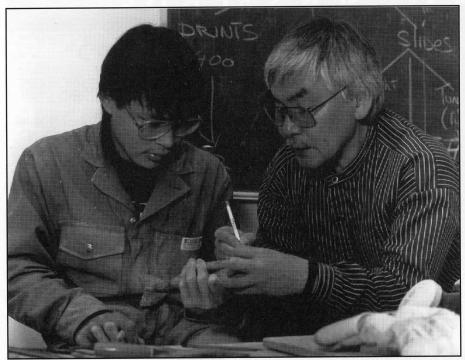
>95aD6- 161176 5a 2JUL JINGC6-Corc OLL DILL'E BNCD' TAMBCC 2006 Bod- UcDILL Lic dia C Dorsol  $\Lambda$ ዖኘነበባ $\alpha$ ረነበጎ $_{2}J$   $C^{\epsilon}$  $_{c}L$  $_{b}$  የ $_{2}$ የ $_{3}$ የ $_{5}$ የ $_{5$ DBILLTS- ALA-DS-So, "Viale ha "J-OCNOSOPO DILLOS COSYLYSO. DOB SOGC-B'C- FUL- A"BDLB'C'CI Vaal Ab-MMAGCPYLLDYLDY NJAYBOTD. NJAFY Dit 45-49-190 DA a S/-B'CCD'DIO ALLICADISONO DOLIGO DOLIGO 15 105CD>~166CFO~CFO~CV°D. ALDEGE DE GOOD DONNINGSCOB CDD-6." >9525 42 "JOST"- 1505 - 1505 100000 DDa 1000 909900176, 4a/L'-20 18D4 4D0 90, Pr, DOS 151 JL a HOO SaocDILLY DOCTIVE-عه کرد.

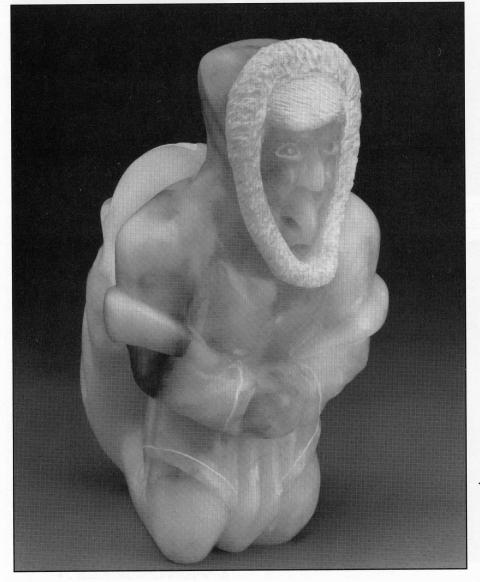




 P5Δ5'
 >P6a F
 P6aP5)\*
 ΔLΔ-P5σ, "CdċPL5bc
 5a JqClarb
 6n Lon
 4Lon
 4Lon

#### <u> </u> አልረው ነው የሚያለት የሚያለው የሚያለ







#### ᠘᠆᠐᠙᠙᠘᠘ ᠘ᠼ᠘ᡏ᠘ᠫ᠆᠊ᠵ᠊᠐ᡕ᠐ᢛ᠍ᠾ᠊ᠦᡄᡗ ᠙ᢕ

- Δ~~»
   ΠΛΓΡΥΊΕΡ ~ «ΥΟΙΝΕΙΑΝΤΑΝΟΝ
   ΠΛΓΡΥΊΕΡ ~ «ΥΟΙΝΕΙΑΝΟΝ
   ΜΕΙΕΝΑΝΟΝ
   ΜΕΙΕΝΑΝ

### 

#### ᡃᢑ᠐ᡔᡪᡗ᠅᠙᠘ᢣᡕ᠋᠅ᢃ᠕᠄ᢆᢣᡆᠳᡅᡆᢣ᠄ᢗᡥᡗᠳ ᠐ᠳ᠘ᡰᡪ᠋᠃᠘ᢝ᠘ᡏᢠᢈᢗᠫᠣ

ΔΡΥ<sup>¬</sup>

ΔΡΥ<sup>¬</sup>

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ΔΕ<sup>-</sup>

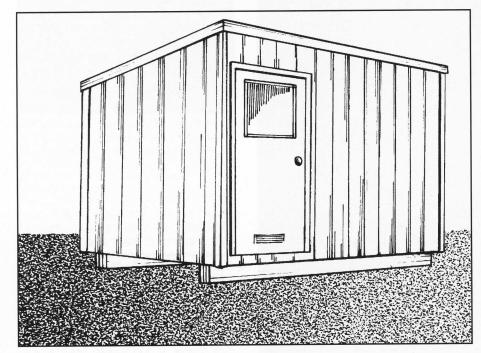
ΔΕ<sup></sup>

 $\Gamma_{\sigma}$   $\Delta_{c}\Gamma^{\circ}_{\sigma}$   $\Delta_{c}\Gamma^{\circ}_{\sigma}$   $\Delta_{c}\Gamma^{\circ}_{\sigma}$   $\Delta_{c}\Gamma^{\circ}_{\sigma}$   $\Delta_{c}\Gamma^{\circ}_{\sigma}$  $^{6}$  ᡃᠲᡒ᠕ᡧᢗᡲᠦ᠍᠈᠘᠘ᡩᠫ᠘ᠳᡒᡙ᠒ᡶ᠘᠘᠙᠘ᡒ ᠳ᠈᠋ᡆ᠂᠘ᠳᡎᡳᢆᡎᠻᡀᡕ᠐ᡧᠺᠣᠲ᠈ᢩᠵᡒᡗᢋᡳ᠂ᢦ᠋ᢆᠯ᠘ᡕ  $^{\circ}$   $^{\circ}$  ᢧᡆᡄᡲᠣ᠂ᡏ᠐ᡩᢕ᠙ᢑ᠑ᠳ᠈᠂᠘᠘᠘᠂ᡏ᠙ᡖᡥᡥᡳᠫᠮᡈ ት<sup>8</sup> የጌ<sup>6</sup> እቴሬ የልቦ ጋ የ (403) 930-8081 \a%J0\nc D\bc/Lc&Dc ab/D\AC6---در مرگ ۱۸ مرا ۱۸ مرد کام د.

#### ᠳᡨ᠂ᢗᡃᠬ᠘ᢣ᠐ᢣ᠐᠈᠋ᠫ ᠘ᠴ᠘ᡕ ᠘᠆ᢛᡰᠲᡳ᠋ᠫ᠄ᡌᢐᠲ᠈ᡎᠲ

566-97 do hablean of Parcer, LΔ 1991-Γ.

#### ᡃᡏ᠋Pᠬᡪ᠋᠋ᠺ᠅᠘ᡥᠡ᠘ᡏᡥᠾ᠙᠂ᢣᢐᡥ᠘ᡏᡲᠰᡩ᠑ᢅ



115076 4a "JOSA 45 4a +DC 50) 1915 105

#### ᡏᢖᢛᡌ᠈᠂᠘ᡥ᠙ᠫᠣ ᢗ᠂ᢅ᠋ᡊᢣ᠐ᢣᠿᠾ᠂ᢣᢛ᠙ᢗᢛ

#### ċ<Ͻላ<sub>~</sub>ΓρĊ<sup>ϵ</sup> ኣፌ<sup>Ⴠ</sup>Ϳላ<sup>ና</sup>ሰ<sup>ϵ</sup> Δ~ኣ<sub>~</sub>ታዖ<sub>σ</sub>ና<sup>ϵ</sup>ĊʔበĊ<sup>ϵ</sup>በCዖ <sup>%</sup>

CdケいやJinCかのとくこ His >50-Ji (Herb Brown) ずいでしたいつ、せっ 14, 1991-プリトンJ. とくつれていい ちゅつ Jaich ぐいつか ししとして 230-か さっいかいでうかしか いったりかいり 165-プリイ Cdケいや Jinco トラン かるいものないとしまった。

 $C^{5}$ ሌ ታው ነው ነገር ተላማ የተላማ ነገር ነው ነገር ነገር ነው ነገር

## ᡓᢗᠫᡧ᠋᠋ᠺᢑ᠅ᢆᢣᢛᠰᠾ

 $L\Delta^*J\Pi^* - J$   $\dot{c}$   $\dot{c}$ 

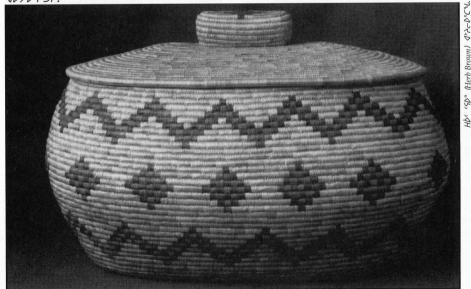
ב ב ב לאיר ב ב לאיר לא ב לאיר ב לא



 $\Gamma$ ው>ና  $H\dot{\Delta}$  (Gilbert Hay) ነል ግህባናሮህ  $\Delta$ ው ግህባቱ/ራናላበግህባቱ ነሬ ካያስበት ራ ኃራው ሬረጋላሊΓውና ርፊታ ካሄክናብ ፈላባናነው ነር



 $\Delta$  ልናበሩ, ታ በኮሲላ ል $\Delta$ ታΓና,  $\dot{c}$   $\Delta$ ታΓς,  $\dot{c}$   $\Delta$ ታΓς  $\dot{c}$   $\Delta$ σΓς,  $\dot{c}$   $\Delta$ σΓς,  $\dot{c}$   $\Delta$ σΓς,  $\dot{c}$   $\Delta$ σΓς  $\dot{c}$   $\Delta$ σΓ



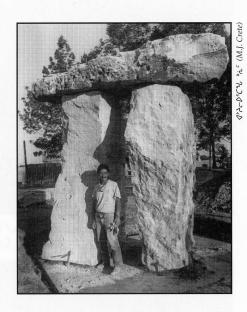
ႱჼΓϥʹ ሒና ΗάΛ ʹʹϲϝϦϹʹͽ Δል∿ϝͽ Ϟͼ៸Ͱϥϝͽ ʹͺͼϧϒͿϥϲϦͼϽͼ, ʹϧ·϶ͼͶϽϚ ϹΔϧϦϥϝͽ Juror's Choice Award, ʹͺϲϧϒͿϥϝͽ ͺϔͼϦϧͼʹͼϧϹϦʹ·϶ͼͺͺͺͺͺͺͺͺͺͺ ͰϽʹϧͼϧϽϝͽͺʹϧͺ

#### ᢧᡥ᠍ᡰᡲᡏᢧ᠅ᢆᢣᡆᢪᠨ᠍᠕ᡃᡭᡐᠾ ᠘᠐᠘ᡃᢗ᠐ᢟᡥ᠂ᢅᠺᢝᢖᢗ



Legalc, δες βεγρηνικός στι Ερασις, غر کاز ۱۵۲۵۲۵ ، ۵۵ می کوشاما<sup>۲</sup>۵ خو حسم عاد ۱۹۲۵ فراح المالي والمحالف المالي والمحالف المالي والمالي والما ۵،۸۰۲، م،۲۵۰ م ۵۵ د ۵۲ م σdδσ<sup>™</sup> 1987-¾Π<sup>™</sup>J. \αγραρ<sup>™</sup> i P-ماکحه ۵۶۲٬۵۵۰ مررام م لاد<sup>ی</sup>۱°۵۰، امه ۱۳۵۸ کار کام ۱۹۵۸ کار ۱۹۸ کار ۱۹۸ کار ۱۹۸ کار ۱۹۸ کار ۱۹۸ -4Δ۲<sub>9</sub>4.β ζενηφερ ζενησερ φεργης 5 (1989- 5) 1989- 1989- 1989-᠋ᠳ᠘᠘ᢏ, ᠐ᢛᠲᡶ᠘᠐᠂᠒ᠴ᠒ᡕ᠂ᢞᠲ᠘ᡀᡀ᠘ PaDyscincologs \$352,000.00-ፊ የወት- $DU_{\rho} = U_{\rho} = U_{$ L°L°1°-0° Da56'6'50800 5 42° a505'1°  $\Lambda 4^{\circ}$   $\Delta D \Pi^{\circ} \Gamma^{\circ} \sigma^{b}$ .

#### C9262Pe Zwlcp4c V%p4QpUCDCDc2be2c V%p4QpUCDCDc2c CDc2Ce Zwlcase CPc2Ce Zwl



₫ኈያ<sup>6</sup> ጋየረኇኄ<sup>6</sup> ላቈ*<sup>™</sup>ህላናርልኇላ CΔልበ ት*ለ<sup>®</sup> ለ<sup>®</sup>ኃ<sup>6</sup>*b*<sup>6</sup> ዾ<sub></sub>*a* Γ<sup>™</sup>ὑ<sup>5</sup>ጋ<sup>6</sup> *Cd*ታ<sup>6</sup>ጜቴ*የል DO*<sup>6</sup> <sup>2</sup>J, ጋና<sup>®</sup> <sup>2</sup>Γ

ለጐሀ/ውና Δውጐውና ላቂጐሀሳናበው ላቂታውወሀ-ልቀና Сሀታኑላጐሀቴርውንታው/Lcውናጋና ርΔታሀር-ጐΓ ርውናጋሁጐ ለጐቦዏቴኔጐናጕ ጋናጐጋΓ ላው-ታውኒናጋጐ, ላቂጐሀሳናርውወሀልቀና ላናሩውና, ላና-ሬጐሀላውና, Δውጐውጐ ላሁ ታላታለውጐ ኔቂር-Γው፫ኒጐህላውና ለልጐላላጐሀበርውውንናታበጐ ውል፫-ጐሆንና ለልጐላላጐሀበርውበጐጋቦና ርሀታኑላው ጋናጐ-ጋΓ ላረ $\Delta$  5, 6 ላይ T-T.

ΔΔΔ~ς Λ°υλ'ς Νουδια Αυτουρία Αυτουρία

`\_\_\_ Cdナʰ\「₺「ልʰ୮ʰ. \a\_∿Jdレ「ጚdˤc \^ʰP-NCDccDʻɔ¹ʰ ⊃ڰჂ′ /ʰታ∿lo रoo 20, 1991-∿JN°\_J.

997-4442.

#### ዾጜሀላ‹ ቦሬፑቶታሪ ዾያየድርታ ቀ<sub>ረ</sub>ጋረ ኮሚሀላ‹ ወናሀላር ያብጓዮራ

#### $\Delta_{\mathcal{D}}\Delta^{c}$ $\Delta_{\mathcal{C}}^{c}$ $\Delta_{\mathcal{C}}^{c}$ $\Delta_{\mathcal{C}}^{c}$ $\Delta_{\mathcal{C}}^{c}$ $\Delta_{\mathcal{C}}^{c}$ $\Delta_{\mathcal{C}}^{c}$ ᡆ᠈᠘ᢗ᠒ᢆᡀ᠘᠘᠘᠙



ᡌ᠋ᡥᢉ᠊ᡠᡒᠮᡗᡠ᠘ᢗ᠈ᡃᢣᡃᠬᡎᠬ᠅ᡤᡄᡥ᠂ᢉᢉᢥ, ᡏᡒᢗ᠘ᠺᠴᡏᡟ, ᠮᡏᡠ᠂ᠪᡟᢞᠴ᠂ᡏ᠘᠅ᡶᠷᢥ᠘ᠳᡠ ᡃᢧᡥᢉᡏᢉᢗᢧᠬ᠆ᠴᡥ᠂ᡒᡃᢣᢧᠺᠡᠫᢠᡃᠫᡄᠽᠬ᠆ᠴᡥ᠘ᠪᢥᠮ.

 $4 \times 10^{10} \text{ GeV}$ 1991-كا٦٥-عا. ٥٥٠/١٥٠ ذخ ٩٠٦٩, ٥٥٥ ٥٨٥، ٦٥٠ كاد كَنْ له.  $b^{\alpha}$ '>  $b^{\alpha}$ '>  $b^{\alpha}$ '  $b^{\alpha}$ '

 $\Delta$ ے D ታ  $\Delta$  D ነበር D ነ ነ ነል ላቦ ታ D  $\Delta$  ላ ነ ተ ነ ር  $\Delta$  L  $\Delta$   $\Delta$  C  $\Delta$  L  $\Delta$  C  $\Delta$  C  $\Delta$  L  $\Delta$  C  $\Delta$  L  $\Delta$  C  $\Delta$  L  $\Delta$  C  $\Delta$  C  $\Delta$  L  $\Delta$  C  $\Delta$  C

#### 14121C /مُثَرًا الحدد ٥٩>٥

1412 15 40 2010 COUNTY OF THE STATE OF THE S  $^{\circ}$ C'd\_dOn't" $^{\circ}$ U"\"\"\"\"\"\"\"\"\"\" ۵٬۱۲۲۹ مراکه اور کاروری کارور Ďᡪᢖ ᡪᡆ<sup>┉</sup>ᠨᡏᠬᢑ᠘᠇᠘᠂ᢧ᠙᠙ᠳ᠘ᠵ **でじいいしてりいしずい** 

/°>- (`\D+\O') \Γ 1992- "\J-'\\- ΔΔ-Δς ۲ς،44،۲ρς βολλειού βολίος βολίος Δφ-49.P.U.U-LP<C V=DU.U4F4. 17,5-L-Dob, Odpacordob, Stardebobs Of all cbГD0b. ■

#### $\frac{1}{2}$ VP42720 Dogo

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הרקים הריים של : Inuit Art Section Indian and Northern Affairs Canada Ottawa, Ontario K1A 0H4 ك ئەرىك كەڭ ئەڭ ئۇڭ : (819) 997-8308

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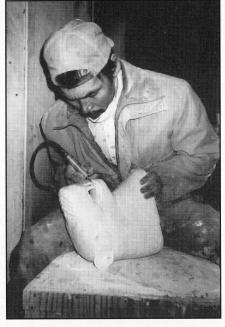
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# Inuit Artists' Newsletter

VOLUME 1 ISSUE 2

Δ<sub>Δ</sub>Δ<sup>c</sup> \α<sup>ε</sup>Jປ<sup>ε</sup>Π<sup>ε</sup>ΓC ጋ2\Π<sup>ε</sup>Γ<sup>c</sup>

FAIT 1991

#### SEVEN ARTISTS IN OTTAWA

Seven Inuit artists spent three weeks this past spring at the Ottawa School of Art trying out some new materials and techniques at a workshop organized by the Inuit Art Foundation (IAF). The seven included: Charlie Kogvik (Baker Lake), Mattiusi Iyaituk (Ivujivik), Eli Merkuratsuk (Nain, Labrador), Uriash Puqiqnak (Gjoa Haven), Toonoo Sharky (Cape Dorset), Nick Sikkuark (Pelly Bay) and Joseph Suqslak (Gjoa Haven). They were chosen from a list of 25 applicants by a selection committee.

The focus of the three weeks was on carving and artists were assisted by three sculptors: John Sadler (Ottawa School of Art), Abraham Anghik (now living on Saltspring Island, B.C.), and Ron Senungetuk, an Alaskan Inupiaq, who used to teach at the University of Alaska in Fairbanks.

For the workshop, the Inuit Art Foundation supplied 800 lbs. of Brazilian soapstone, hand picked by Anghik and shipped to Ottawa from B.C., about 250 lbs. of Italian crystalline alabaster, 80 lbs. of strawberry alabaster, 100 lbs. of white marble, 80 lbs. of blue marble and one ton of limestone. Artists also brought some of their own materials to

carve, including soapstone, whale bone, antler and ivory.

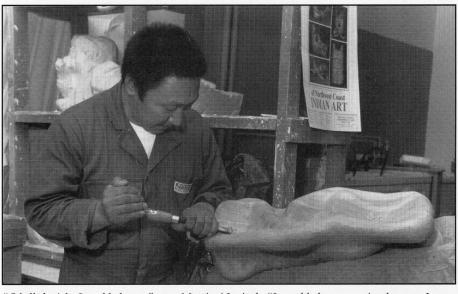
The idea of the workshop was to give instruction in new carving materials and techniques and also to expose artists to the support system for art. The artists toured the National Gallery of Canada, the Canadian Museum of Civilization and the Canada Council's Art Bank. They participated in discussions on Inuit art history, contracts and copyrights, and how to apply for Canada Council grants.

In addition, they also had a talk with a doctor about the hazards of soapstone carving, which was both appreciated and depressing. Mattiusi Iyaituk was so concerned he is going to try to persuade the co-op federation to build properly ventilated studios in the North, but, failing that, says he will build his own.

Artists also took part in a two-day workshop on how to photograph carvings. A highlight of the session was a visit to Lee Valley Tools, where owner Leonard Lee talked about metal technology and gave a demonstration on tool-sharpening.

The Inuit Art Foundation is planning more workshops to be held in different places during the upcoming months. ■

All photographs are by Larry Ostrom, courtesy of DIAND



"Of all the jobs I could choose," says Mattiusi Iyaituk, "I would choose carving because I can set my own hours and sell my own work. I'm satisfied." The opportunity to work with new materials-marble, alabster, wood-was the highlight of the session for Iyaituk. He picked Abraham Anghik's brain for tips on techniques and tools to use, and, since returning to Ivujivik, he has experimented with carving some granite rocks he found near the village. Iyaituk (above) works on his first wood carving, Stranger in the Wood, made from cherrywood and blue marble. (See finished work on page 2)

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*Inuit Artists' Newsletter* Volume 1, Number 2. Fall 1991

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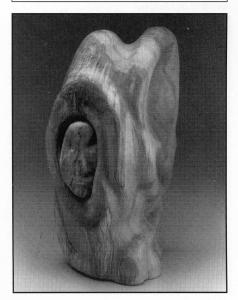
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Donations to the Inuit Art Foundation are welcome, and we will issue a tax receipt. Our charitable registration number is 0792556-22.

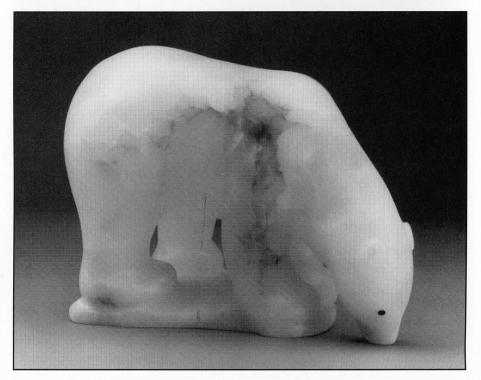
#### Free Subscription to Inuit Artists' Newsletter

If you are an Inuk artist you should be receiving free copies of the Inuit Artists' Newsletter. Honorary Membership (nonvoting) in the Inuit Art Foundation is available to those who request it. Write to us at the following address or phone (613) 224-8189 or fax (613) 224-2907 and we will see that you receive the newsletter and an application form to become an honorary member of the Foundation.

Inuit Art Quarterly 2081 Merivale Road Nepean, Ontario K2G 1G9







"I don't find it hard to think of ideas when I am working with a small piece of rock," says Eli Merkuratsuk (above) from Nain in Labrador. Sometimes, before he tackles a rock, he will draw the picture of a carving and study it to see what shapes are possible. But he admits, "It's a lot harder, though, when it's a big rock. This is the first time I've made a big carving, and it took me a while in the beginning to find the shape. I had to have some help from the boys." He is working on Nanook (finished above), one of the larger carvings he made from alabaster.

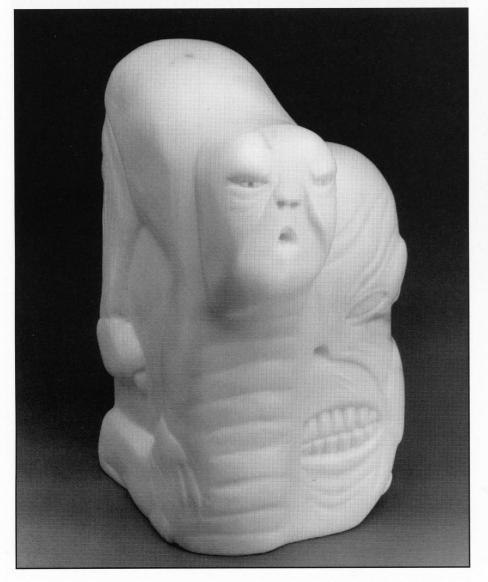
■ Stranger in the Wood, *Mattiusi Iyaituk*, made from cherrywood and blue marble.

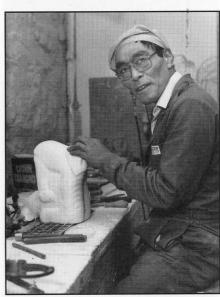
#### SEVEN ARTISTS IN OTTAWA



Charlie Kogvik (below) says, "Whenever I am having a hard time figuring out the stone, I draw the shape of the stone and then the figure inside it. I always like to use the whole piece of stone." He likes to work with legends, "trying to put them out so that I won't forget and so that other people won't forget." He makes a point, he says, of trying to include traditional tools, like spears, even in his non-legend pieces, and "always trying to include something realistic, becaue this is Inuit history. "Angatuk vs Nuliayuk, left, completed in Ottawa, was the first piece Kogvik made with multiple figures."







Nick Sikkuark (above) works mostly in bone, ivory and caribou antler. Apart from the difficulties in obtaining tools and stone in Gjoa Haven, he says the hard part of his work is thinking of new ideas. He draws on stories for some, and others come "just from imagination." He also tries to show "how Inuit life was a long time ago." He is shown working on a piece of Italian white marble which he decided to leave untitled when he finished it (left).

# ▼ In Ottawa, Joseph Suqslak (below)learned that his art is important. He says, "Before, I thought about it basically as a way to earn my living. I didn't care where my carvings went as long as I got my money. Now I realize the importance of keeping a record of my works and also of not selling to just anyone. Saqslak works on Transformed

Dancer made from serpentine and whale





Puqiqnak puts his feelings into carvings and is inspired by his thoughts of what his mother's life must have been like raising five children. "My mom carved so nice," he says. "She took her time. And I tried to follow her style. When I carve I remember that my mom had really strong feelings about her adopted parents. Even when they died, she had it in her mind that what they told her to do was right. So, sometimes I put a little spirit image in my carvings". Puqiqnak often works in whale bone such as in this piece, Fertility Spirit, (above) made from whale bone, ivory, leather, caribou skin and antler which he completed while in Ottawa.

#### **SEVEN ARTISTS IN OTTAWA**

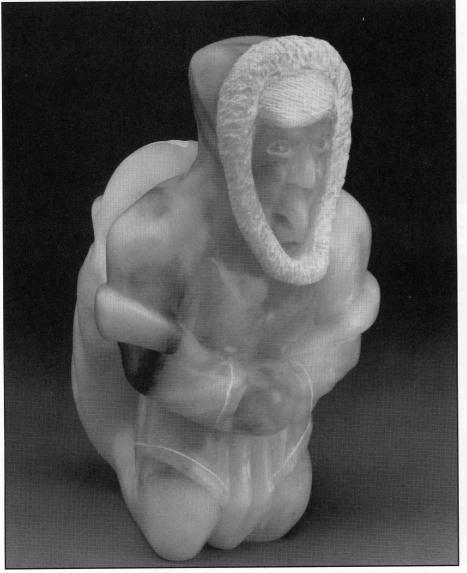




Uriash Puqiqnak (above) says, "I would like to see my work all together somewhere. I would like even to have photographs of it. I wish I knew how many carvings I have made." He was planning to talk to people about the importance of not letting their art disappear under the table. "We should know where it goes," he said, "and have at least a picture of it." He adds: "I have learned a lot in Ottawa about how art is treated and about things like the Canada Council which has money available for all people in Canada, but part of Canada doesn't know about it." Puqiqnak works on Starvation, a carving made from Italian crystalline alabaster (finished above).

#### SEVEN ARTISTS IN OTTAWA







Toonoo Sharky, (far left) who recently turned 21, likes to experiment with his work. "I use my mind at making carvings," he says. Sharky and Ron Senungetuk, an artist from Alaska who helped the artists in Ottawa, work out a detail on Sharky's Talleelayuk, (finished above) a piece in serpentine and strawberry alabaster.

## Are you interested in our workshops?

- Over the coming year, the Inuit Artists' College will be offering a number of carving workshops like the artists'session held in Ottawa this spring.
- Some workshops will be held in the South; some will be in the North.
- If you think you would benefit from this kind of experience, please write, call, or fax the Inuit Art Foundation for an application form.

We can take only a limited number of students and the final selection is made by a committee. We try to match the ability and interest of the carver with the type of instruction being offered.

Our address is: 2081 Merivale Road, Nepean, Ontario, K2G 1G9, (613) 224-8189 or FAX (613) 224-2907.

■ Sharky enjoyed working in alabaster during the artists' session because, as he says," it is really fun to be able to make more detail". He completed Man Spirit from Italian crystalline alabaster.

### ART NOTES

#### Scientist studies hazards of carving soapstone

Dr. Francis Green at the University of Calgary is studying samples of soapstone from the Northwest Territories, Northern Quebec, the United States, Brazil and British Columbia. Of the 33 samples tested so far, 6 contained asbestos fibres. More testing is being done.

Asbestos fibres have been shown to cause cancer. The risk is 50 times higher if you smoke cigarettes. It is also very bad for your family to breathe the dust from soapstone carving. For more information on these hazards, please see the *Artists' Supplement*, *Sanaugartinut Tusugaksat*, spring 1990.

Carvers can make it safer for themselves and their families. *Always* work in a well-ventilated area away from your family. *Always* wear masks when you carve, not just when you are roughing out a piece of stone. Canister masks such as the 3M #9925 are the best. However, until you get one, please use a disposable mask. Disposable masks are available free of charge from the GNWT Safety and Public Services by calling (403) 930-8081 or (403) 873-7468. Only a few carvers have called and asked for masks to be sent to them. Why not call today?

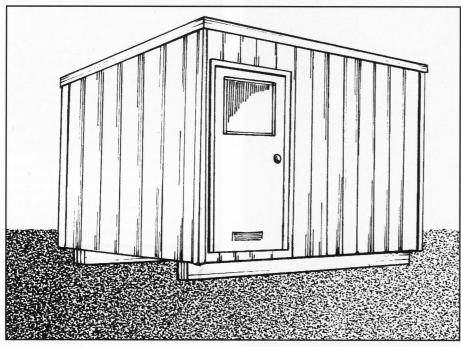
#### Kitikmeot carvers get places to work

By this fall, eight Kitikmeot carvers will have a properly vented shed to work in over the winter. The Government of the Northwest Territories is helping build pre-fabricated 10 by 12 square foot sheds in which people can carve.

Each shed will have a good exhaust system and dust collector to collect soapstone dust, a workbench, storage racks and a window that can be dropped out in warmer weather. A heating system is not included, but can be added. Power can be brought in from the carver's house. "The shed is simple, but is a decent size and will do the job,"

says Jack McCarthy, GNWT Arts and Crafts Officer for the Kitikmeot.

Carvers who will receive the sheds are chosen by their communities. Three sheds are being built in Gjoa Haven by students in a carpentry course. One shed is going to be built in Coppermine. It will be shared by three carvers who will build the basic shed and add an extension to it. Two other sheds will be built for Spence Bay. The GNWT supplies all materials and the plans for the shed and, in some cases, pays for the construction.



A sketch of the carving shed being built in the Kitikmeot.

## Kunuk records Inuit history in new video

Zacharias Kunuk's new video, *Nunaqpa* ("Traveling Inland") was released May, 1991. His previous video, *Qaggiq* ("Gathering Place"), was set in the winter. *Nunaqpa* follows the daily lives of two families in the summer. It shows how people made camps and used to fish and hunt caribou inland, how the caribou were killed and how the skins were treated for different uses.



Zak Kunuk at an art conference in Kingston, Ontario in May 1991.

## Aglukark music video released

A young singer from the Keewatin, Susan Aglukark, now living in Ottawa, has made a music video called *Searching*. It was released in Ottawa in May. Northern Affairs Minister Tom Siddon attended the reception along with David Webster, head of the culture and linguistics section of DIAND, who helped Aglukark with her project. The song was composed by Aglukark in memory of a young friend who committed suicide while they attended high school in Yellowknife.

## Labrador artists win awards

Two Labrador artists, Gilbert Hay and John Terriak, both from Nain, won awards of \$100 each at *Visions Labrador*, an exhibition of arts and crafts. Gilbert received the carving award for stone and John got the award for bone and ivory. Garmel Rich from Happy Valley won the grasswork award, the Juror's Choice Award, and the Grand Prize of \$500 for her covered basket. Of the 29 categories for awards, eight Inuit received awards or honourable mentions.

The exhibition, coordinated by Herb Brown, opened in Goose Bay June 14, 1991. The Labrador Craft Producers Association (LCPA), who sponsored the exhibition, received 230 entries from which the selection committee chose 165 pieces for display and sale.

A video, *Visions of Labrador*, documenting the historical role of the LCPA in the development of arts and crafts in Labrador, was shown at the exhibition on June 27.

After closing August 5, the exhibition was scheduled to travel to Churchill Falls and the prize winning works will be travelling throughout Labrador and Newfoundland for the next two years.

## Labrador artists getting organized

Last May, Labrador Inuit artists gathered in Nain to form the Sananguatet Katikatigenit Labradorimi (SKL) (roughly translated as Labrador creators' association). As of July, 32 artists from Inuit communities in Labrador had applied for membership. SKL will be incorporated as a non-profit association affiliated with the Torngâsuk Cultural Centre, which works to preserve the Labrador Inuktitut dialect and sponsors Inuit educational and cultural activities.

The Inuit Art Foundation is assisting this venture through the provision of advice, carving tools and instruction. Dinah Andersen, a Labrador Inuk who is a student at the University of Ottawa, has been hired for the summer as a coordinator and resource person, following Bill Ritchie, a printmaker who spent April and May in Nain providing assistance to artists.

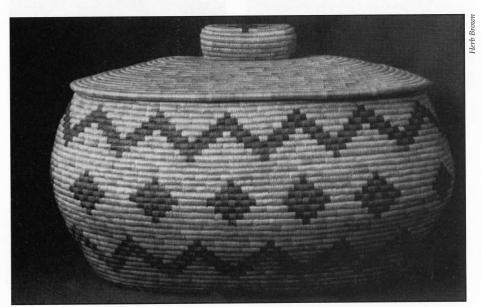
The biggest hardships for Labrador Inuit are the lack of a market and adequate carving tools. SKL hopes to be able to help artists in marketing their work. The Inuit Art Foundation is planning a workshop for Labrador artists to be held in Nain in the fall. •



Gilbert Hay's stone carving Spirit Man/Spirit Animal was awarded a first prize for soapstone carving at the Vision Labrador exhibition.



Man and Seal, by John Terriak from Nain in Labrador, took first prize for traditional bone carving at the Visions Labrador exhibition in Goose Bay this past summer.



Garmel Rich from Happy Valley won the grasswork award, the Juror's Choice Award, and the Grand Prize of \$500 for her covered basket at the Visions Labrador exhibition.

## Uqqurmiut Centre for Arts and Crafts opens in Pangnirtung



Weavers in the new Uqqurmiut Centre for Arts and Crafts in Pangnirtung.

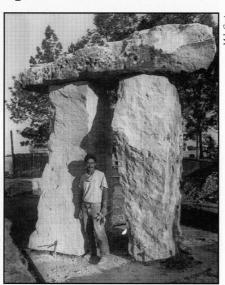
The Uqqurmiut Centre for Arts and Crafts in Pangnirtung officially opened May 31, 1991. The centre consists of three buildings: the Pangnirtung Tapestry Studio, a retail shop and meeting rooms and offices, and the Pangnirtung Print Shop. Two of the buildings are new and resemble traditional Inuit summer tents. They were constructed during the past winter at a cost of \$1 million. The new buildings are linked to the former Pangnirtung weave shop building, which was renovated this spring and is now being used for printmaking.

The centre, managed by Ed McKenna from Nova Scotia and governed by a board of directors chaired by Rosie Okpik, is owned and operated by the Uggurmiut Inuit Artists Association which was established in 1987. The money for building the two new buildings was provided by both the Government of the Northwest Territories (GNWT) and the federal government. In addition to assistance with planning and design expenses, the GNWT, through the Northwest Territories Development Corporation, has invested \$1.247 million in the centre's construction and future operation costs. In 1989, the Uqqurmiut Inuit Artists Association received \$352,000 toward building expenses from the federal Native Economic Development Program.

Geetee Maniapik, a trained weaver, is the studio manager of the new tapestry studio, as well as an instructor. She has received some help from visiting weavers from the South. The tapestry studio is large, and more women have been hired to train as weavers. This year the shop is preparing for eight shows in Canada and the United States. Olassie Akulukjuk, one of the most skilful weavers and a member of the Pangnirtung weave shop since its beginning in 1970, is one of a group of weavers which is creating a large tapestry on the studio's new high warp loom. This tapestry, entitled *Our Ancestors' Land Is Our Land Now*, has been commissioned for permanent display in Unikkaarvik, the regional visitor information centre in Iqaluit.

The last annual print collection from Pangnirtung was in 1988. Uqqurmiut has asked Arctic College to provide an eight-month training program for printmakers during 1990–91. The program will include, in addition to printmaking, instruction in drawing and design, as well as other subjects such as reading, writing, storytelling and business. All of these things help artists to succeed in their work.

#### Visions of Power a highlight of The Earth Spirit Festival



The Gateway to Understanding created by David Ruben Piqtoukun for the Earth Spirit Festival, Toronto.

Work from three Inuit artists was included in an exhibition called *Visions of Power* held in Toronto this summer. The exhibition of contemporary art by Indians, Métis, Inuit and Japanese Canadians was a highlight of The Earth Spirit Festival held in Toronto July 5, 6, and 7.

The three Inuit included in the exhibition were: David Ruben Piqtoukun (Toronto), Lucy Tasseor (Arviat) and

Nick Sikkuark (Pelly Bay). David Ruben Piqtoukun also was commisioned to create a large outdoor work, called *Gateway to Understanding*, to commemorate the festival. That sculpture was officially unveiled at Harbourfront, Toronto on June 20, 1991.

The three-day festival was a celebration of the cultures of Canadian Indians, Inuit, Métis and Japanese Canadians. The festival events, most of which were held at Toronto's Harbourfront, were varied and included readings, workshops, theatre productions, a food fair, booths displaying and selling authentic crafts and a concert.

The festival also featured a panel discussion of the impact of the dominant power structure on art from Japanese Canadians and the First Nations (Inuit and Indians).

A 64-page catalogue, *Visions of Power*, which has three very interesting essays detailing the politics of artmaking by First Peoples and Japanese Canadians, has been produced to accompany the exhibition. It is available for \$22.50 (which includes postage and handling) from The Earth Spirit Festival, 2 Carlton Street, Suite 1522, Toronto, Ontario, M5B 1J3, (416) 997-4442.

## GNWT stops buying imported soapstone

The Government of the Northwest Territories has decided to stop buying soapstone from the South. Last year the government brought Brazilian soapstone that was purchased in British Columbia and soapstone from Montana. Carvers in the South, like Abraham Anghik Ruben (British Columbia) and David Ruben Piqtoukun (Ontario), often use Brazilian soapstone. However, many northern carvers complained about the Brazilian soapstone because it was too soft and because the co-op would only buy a few pieces made from it and would not pay as much as it would for carvings made from local stone.

Instead, the GNWT will spend money on a number of quarry projects. Last year, quarry operations were carried out in Baker Lake and Repulse Bay. Plans are not final, but include quarry projects in Arviat, Coral Harbour, and Baker Lake. The GNWT will help distribute stone collected from the quarry sites to communities in the region in which the quarry is located.

#### Inuit artists big hit at Winnipeg Folk Festival



Rankin Inlet throat singers, Darlene Gibbons, Anita Ibalauk, Meg Kuksuk and Doreen Manik performed at the Winnipeg Folk Festival in July.

George Arlook (Rankin Inlet), Billy Kuksuk (Arviat) and Leo Napayuk (Rankin Inlet) presented a carving demonstration at the Winnipeg Folk Festival July 4, 5, 6 and 7, 1991. Throat singers Darlene Gibbons, Anita Ibalauk, Meg Kuksuk and Doreen Manik, all from Rankin Inlet, also performed. Ibalauk and Kuksuk are also community elders.

Weekend attendance at the festival was around 30,000. This is the first time that Inuit participated, and they were so well received that they will be included in next year's program.

#### Great Northern Arts Festival

The Great Northern Arts Festival, an annual event, was held at the Inuvialuit Corporate Centre, Inuvik, NWT, July 19–28, 1991. It included an exhibition and sale of prints, drawings and carvings, as well as daily workshops and demonstrations by artists. There were also discussion groups and a music festival. The Government of the Northwest Territories helped 13 Keewatin artists to travel to Inuvik to take part in the festival.

In 1992, when the Inuit Circumpolar Conference meets in Inuvik, organizers of the Great Northern Arts Festival plan to invite artists from Iceland, Greenland, Russia, and the United States to participate. This will be the first Circumpolar Arts Festival. ■

#### UN supports elders

An Elders Writing Workshop, to be organized by the Community Education Council of Coral Harbour, NWT, has been recognized as an official project by the United Nations. The workshop is intended to preserve the knowledge of the elders and to promote the use of Inuktitut.

## Inuit artists receive funding from GNWT Arts Council

The Northwest Territories Arts Council has recently approved funding for five Inuit arts projects:

- Martha Noah (Baker Lake) \$7,700 for living expenses and supplies to design and produce eight wallhangings from stroud and felt.
- Susan Aglukark (Arviat/Ottawa) \$6,500 to help produce a demo cassette of the artist's music.
- Isuma Video Centre (Igloolik) \$5,100 to conduct a series of video workshops for women.
- Aklavik Community Corporation and the Tuktoyaktuk Community Corporation-\$3,420 each towards costs to conduct at least nine drumming workshops using elders as instructors.

For information about applications and deadlines for NWT Arts Council grants, contact Peter Cullen, Arts Liaison Coordinator, GNWT Culture and Communications, Government of the Northwest Territories, Box 1320, Yellowknife, NWT, X1A 2L9 (403) 920-3103.

## Baker Lake arts and crafts facility under construction

Construction of a new Baker Lake Arts and Crafts Centre will be completed in 1992. The 5500 square foot facility will contain offices, a display area, a sewing room, a print shop, and a fully-equipped carving studio. The carving studio will consist of three rooms for different stages of finishing a carving.

The arts and crafts centre will be owned by the Northwest Territories Development Corporation and it is not yet known how it will be managed or what things will be made there.

#### Broughton Island sewing group make clothes for wax museum

The Broughton Island Minnguq Sewing Group produced traditional Inuit clothing for a new display at the Royal London Wax Museum in Victoria, British Columbia. The display opened to the public on Canada Day, July 1, 1991, and includes sealskin and caribou skin *kamiks*, leggings, pants, *amautis*, and mitts, and whitecoat pants made from sealskin instead of the traditional polar bear.



When receiving an Honourary degree this spring from Queen's University in Kingston, Ontario, Kenojuak Ashevak told the audience (in Inuktitut): "When I first started drawing I didn't think of becoming famous, now I am and I thank you very much. When I first started becoming famous I was scared, but now I'm not. I thank you."



## THE MARKET FOR NATIVE ART HAS NEVER BEEN STRONGER

For 3 days, you can be part of Canada's largest indoor art exposition, and by exhibiting your art and related products at the Toronto International Art Exhibition, it will be a most profitable and productive event for you.

The first day of the show has been primarily set aside for the trade only, allowing time to make important business contacts within the Canadian Art industry.

The Saturday and Sunday of the Show will be open to the public and heavily advertised

Exhibitors may include: individual artists, photographers, galleries, art publishers, as well as art associations, organizations and equipment suppliers to the art industry. All types of original visual art, including sculpture and carving, as well as reproductions such as lithographs are welcome.

## METRO TORONTO CONVENTION CENTRE NOV. 29-DEC. 1, 1991

For more information on exhibiting: Tel: (416) 893-1689 • Fax: (416) 893-2392 or write
TIAE, P.O. Box 294, 10435 Islington Avenue, Kleinburg, Ontario, Canada LOJ 1C0

#### We would like to hear from you!

We at the Inuit Art Section at Indian and Northern Affairs Canada collect information on Inuit art. We have over 3,500 files on Inuit artists. We receive phone calls and requests for information on Inuit art from all over the world. In order to do our job well, we need your help!

Any information is helpful. People buying Inuit art want to know about the artists who make it.

If you are curious to know if we have a file on you, please write or phone and we will be happy to send you whatever information we have

Please write to:
Inuit Art Section
Indian and Northern Affairs Canada
Ottawa, Ontario
K1A 0H4

Or phone: (819) 997-8308

#### Information we need:

- your birth date and birthplace
- where you live
- to whom you are married
- · who your parents are
- what kind of art do you do
- photos of yourself
- photos of your work
- dates of exhibitions of your work
- trips you have taken to the south to attend exhibits, etc.

## OPPORTUNITIES FOR ARTISTS

#### Deadline for applying to have work considered by Art Bank

Artists who make video or films, or works on paper, such as photographs, drawings, or prints, can send work to the Art Bank in Ottawa to have it considered for purchase. For more information about the Art Bank, see the summer issue of the *Inuit Artists' Newsletter*. The next deadline for works on paper is November 1, 1991. The deadline for film and video is December 1, 1991. In both cases a special Purchase Program Submission form is required, which can be obtained by calling: (collect, station-tostation) Marianne Heggtveit, Purchase Programs Officer, (613) 598-4359.

#### Inuit art in Sweden

An exhibition of art from the world's northern regions is being organized by Norman Sandén, a Swedish artist. He plans to include work such as prints and poetry or singing from Sweden, Lapland and Iceland as well as from Inuit artists in Canada and Siberia. The exhibition will travel throughout Sweden. If you are interested please contact Norman Sandén at: Idrottsgatan 13, 5–52200 Tidaholm, Sweden.

## Arctic College expands its art program

Arctic College in Iqaluit has expanded its arts and crafts program. One program called a mentoring program involves having carvers, singers, dancers and others artists work with professional artists across the country for six-weeks or more.

For example, Dolphus Cadieux, a Métis from Hay River, worked with Joan Esar, a sculptor at the University of Québec in Montreal. He also visited museums and galleries while he was staying in Montreal. Adami Paneak, an Inuk from Clyde River, worked with John McKinnon at his studio in Nelson, B.C.

Since September 1991, students at Arctic College have been able to work towards a new diploma called an Associate in Fine Arts and Crafts diploma. The diploma consists of seven-months of various art courses and another six months of specializing in one art form. The first specialty course, in jewellery and metalwork, started this fall. For more information on these programs, call or FAX: Mark Webber, Coordinator, Department of Fine Arts and Crafts, Arctic College, Nunatta Campus, P.O. Box 600, Iqaluit, NWT, (819) 979-4051, FAX (819) 979-4579.

## GNWT helps artists purchase tools

The Government of the Northwest Territories has \$400,000 for this year to help artists such as carvers, weavers, and printmakers purchase small tools and equipment. The amount of money a person can receive will depend upon the number of people applying in a region.

Not every one who applies will receive money. The maximum grant any one person can receive is \$5,000. Last year, 88 producers shared \$133,000 for tools. Artists in the Keewatin shared \$56,000 of that amount.

The pamphlets which describe how to apply for the grant are available from your local arts and crafts officers or economic development officers.

#### Arctic Awareness Program cancelled

The Canada Council has had its Arctic Awareness Program, which provided financial assistance to artists to work in the Arctic, cancelled. It is very unfortunate because many northern artists were just beginning to show interest in the program. •

## Copyright discussed at artists' sessions

One of the most informative discussions at the Inuit Art Foundation's artists' sessions in Ottawa this spring was a talk given by Greg Graham, the director of an organization for Canadian artists (CARFAC). He talked about copyright which is a very complicated subject. Graham really helped the artists understand how important it is to retain their rights over their work even after it is sold.

As he explained, even after a work is sold, carvers have rights over how it is used, such as where it is exhibited. Artists in Canada are entitled to a fee if their work is put on display (as long as it is not for sale).

He also talked about the artists' rights to decide whether or not to allow copies to be made of their work.

Sometimes it is very difficult to decide how much to ask or how to collect the fees. CARFAC has set up a copyright collective to help artists. For more information, call or write to the Inuit Art Foundation or CARFAC, 189 Laurier Ave. East, Ottawa, Ontario, K1N 6P1, (613) 235-6277 or FAX (613) 235-7425. ■

#### Deadlines for applying for a Canada Council Explorations Grant

If you are a new artist and have an interesting project in mind, you might be able to apply for a grant from the Canada Council Explorations Program. The next deadline for applying for a grant from the Exploration Program is January 15, 1992.

If you have never applied to the Canada Council you must first write for a "Request for Forms" which is a preapplication form to see if you are eligible to apply for the grant you are interested in. To obtain the "Request for Forms", please write to: Marie Perrault, Visual Arts Officer, Arts Awards Services, The Canada Council, 99 Metcalfe St., Ottawa, Ontario, K1P 5V8 or call collect (station-to-station) (613) 598-4304.

For help in filling out applications for grants, look in the *Artists' Supplement*, *Sanaugartinut Tusugaksat*, fall 1990. There was an article explaining what the different kinds of grants the Canada Council has and what kind of artist can apply. All applications take approximately 10 to 12 weeks to process.

There are also many other grants in theatre, dance, music, writing, photography, painting, carving, architecture, curating, film and video. If you would like information on any of these you can call Megan Williams, officer for the North, Explorations Program at (613) 598-4339 (collect station-to-station calls are accepted).

# EXPLORATIONS IN THE ARTS



**Explorations Program, the Canada Council.** Offers project grants to support innovative approaches to artistic creation and new developments in the arts. The grants are for the creation of new work in any arts discipline, drawn from any cultural tradition. They may be used for any stage of a project: research, development, creation, production and/or presentation.

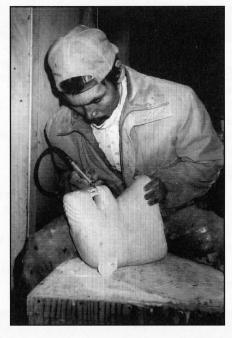
Who May Apply. Emerging artists, art groups, arts organizations, and established artists who are changing disciplines.

**For Information About Eligibility and Application Forms.** At least one month before competition closing dates, please submit a brief project description and a résumé of the individual responsible for the project. Organizations should also include a summary of past activities. Application forms will be sent to potential candidates.

Competition Closing Dates. 15 September, 15 January and 1 May.

**Assessment.** Regional multidisciplinary juries of professional artists. Results are announced about four months after closing dates.

*Inquiries.* Call station-to-station collect at (613) 598-4339. Or, write to: Explorations Program, the Canada Council, P.O. Box 1047, Ottawa, Ontario K1P 5V8. Telecopier: (613) 598-4390.



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