

7

[illegible][illegible][illegible]

የኢኮኖሚክስና ልማት ሚኒስቴር ገብረብርሃ ገብረመስቀል ለብሔራዊ የጥራት ማረጋገጫ ምክር ቤት ማስታወሻ አድርገዋል፡፡

$\Delta \Gamma^{\text{SM}}: \Delta c^{\text{SM}}/\Gamma^c \Delta c^{\text{SM}}/\sigma_{\text{had}}^{\text{SM}} \Delta c^{\text{SM}}/\Gamma^c$   
 $\Delta \Gamma^{\text{SM}}: \Delta c^{\text{SM}}/\Gamma^c \Delta c^{\text{SM}}/\sigma_{\text{had}}^{\text{SM}} \Delta c^{\text{SM}}/\Gamma^c$   
 $\Delta \Gamma^{\text{SM}}: \Delta c^{\text{SM}}/\Gamma^c \Delta c^{\text{SM}}/\sigma_{\text{had}}^{\text{SM}} \Delta c^{\text{SM}}/\Gamma^c$

[illegible]

Q15:  $DPD^{fb}C^{fb} \rightarrow J^{fb}A^C$  മാർഗ്ഗമ?

[illegible][illegible][illegible][illegible][illegible]

1.  $\Delta L^a$ :  $CL^a$   $CL^a \Delta L^c$   $CL$   $\Delta L^c$   
 $\Delta L^a$   $\Delta L^c$   $\Delta L^c$   $\Delta L^c$   $\Delta L^c$   
 $\Delta L^a$   $\Delta L^c$   $\Delta L^c$   $\Delta L^c$   $\Delta L^c$

የሰላም፡ ካላጋለጠላቸው ጋራጠባቸውና ሁሉንም ጋለጠው  
 ሰላም፡ ሁሉንም ጋለጠውና ሁሉንም ጋለጠው ለሰላም  
 ሰላም፡ ሁሉንም ጋለጠውና ሁሉንም ጋለጠው ለሰላም  
 ሰላም፡ ሁሉንም ጋለጠውና ሁሉንም ጋለጠው ለሰላም

[illegible]

Q15: 1970s to 1990s, 2000s, 2010s, 2020s, 2030s, 2040s, 2050s, 2060s, 2070s, 2080s, 2090s, 2100s, 2110s, 2120s, 2130s, 2140s, 2150s, 2160s, 2170s, 2180s, 2190s, 2200s, 2210s, 2220s, 2230s, 2240s, 2250s, 2260s, 2270s, 2280s, 2290s, 2300s, 2310s, 2320s, 2330s, 2340s, 2350s, 2360s, 2370s, 2380s, 2390s, 2400s, 2410s, 2420s, 2430s, 2440s, 2450s, 2460s, 2470s, 2480s, 2490s, 2500s, 2510s, 2520s, 2530s, 2540s, 2550s, 2560s, 2570s, 2580s, 2590s, 2600s, 2610s, 2620s, 2630s, 2640s, 2650s, 2660s, 2670s, 2680s, 2690s, 2700s, 2710s, 2720s, 2730s, 2740s, 2750s, 2760s, 2770s, 2780s, 2790s, 2800s, 2810s, 2820s, 2830s, 2840s, 2850s, 2860s, 2870s, 2880s, 2890s, 2900s, 2910s, 2920s, 2930s, 2940s, 2950s, 2960s, 2970s, 2980s, 2990s, 3000s, 3010s, 3020s, 3030s, 3040s, 3050s, 3060s, 3070s, 3080s, 3090s, 3100s, 3110s, 3120s, 3130s, 3140s, 3150s, 3160s, 3170s, 3180s, 3190s, 3200s, 3210s, 3220s, 3230s, 3240s, 3250s, 3260s, 3270s, 3280s, 3290s, 3300s, 3310s, 3320s, 3330s, 3340s, 3350s, 3360s, 3370s, 3380s, 3390s, 3400s, 3410s, 3420s, 3430s, 3440s, 3450s, 3460s, 3470s, 3480s, 3490s, 3500s, 3510s, 3520s, 3530s, 3540s, 3550s, 3560s, 3570s, 3580s, 3590s, 3600s, 3610s, 3620s, 3630s, 3640s, 3650s, 3660s, 3670s, 3680s, 3690s, 3700s, 3710s, 3720s, 3730s, 3740s, 3750s, 3760s, 3770s, 3780s, 3790s, 3800s, 3810s, 3820s, 3830s, 3840s, 3850s, 3860s, 3870s, 3880s, 3890s, 3900s, 3910s, 3920s, 3930s, 3940s, 3950s, 3960s, 3970s, 3980s, 3990s, 4000s, 4010s, 4020s, 4030s, 4040s, 4050s, 4060s, 4070s, 4080s, 4090s, 4100s, 4110s, 4120s, 4130s, 4140s, 4150s, 4160s, 4170s, 4180s, 4190s, 4200s, 4210s, 4220s, 4230s, 4240s, 4250s, 4260s, 4270s, 4280s, 4290s, 4300s, 4310s, 4320s, 4330s, 4340s, 4350s, 4360s, 4370s, 4380s, 4390s, 4400s, 4410s, 4420s, 4430s, 4440s, 4450s, 4460s, 4470s, 4480s, 4490s, 4500s, 4510s, 4520s, 4530s, 4540s, 4550s, 4560s, 4570s, 4580s, 4590s, 4600s, 4610s, 4620s, 4630s, 4640s, 4650s, 4660s, 4670s, 4680s, 4690s, 4700s, 4710s, 4720s, 4730s, 4740s, 4750s, 4760s, 4770s, 4780s, 4790s, 4800s, 4810s, 4820s, 4830s, 4840s, 4850s, 4860s, 4870s, 4880s, 4890s, 4900s, 4910s, 4920s, 4930s, 4940s, 4950s, 4960s, 4970s, 4980s, 4990s, 5000s, 5010s, 5020s, 5030s, 5040s, 5050s, 5060s, 5070s, 5080s, 5090s, 5100s, 5110s, 5120s, 5130s, 5140s, 5150s, 5160s, 5170s, 5180s, 5190s, 5200s, 5210s, 5220s, 5230s, 5240s, 5250s, 5260s, 5270s, 5280s, 5290s, 5300s, 5310s, 5320s, 5330s, 5340s, 5350s, 5360s, 5370s, 5380s, 5390s, 5400s, 5410s, 5420s, 5430s, 5440s, 5450s, 5460s, 5470s, 5480s, 5490s, 5500s, 5510s, 5520s, 5530s, 5540s, 5550s, 5560s, 5570s, 5580s, 5590s, 5600s, 5610s, 5620s, 5630s, 5640s, 5650s, 5660s, 5670s, 5680s, 5690s, 5700s, 5710s, 5720s, 5730s, 5740s, 5750s, 5760s, 5770s, 5780s, 5790s, 5800s, 5810s, 5820s, 5830s, 5840s, 5850s, 5860s, 5870s, 5880s, 5890s, 5900s, 5910s, 5920s, 5930s, 5940s, 5950s, 5960s, 5970s, 5980s, 5990s, 6000s, 6010s, 6020s, 6030s, 6040s, 6050s, 6060s, 6070s, 6080s, 6090s, 6100s, 6110s, 6120s, 6130s, 6140s, 6150s, 6160s, 6170s, 6180s, 6190s, 6200s, 6210s, 6220s, 6230s, 6240s, 6250s, 6260s, 6270s, 6280s, 6290s, 6300s, 6310s, 6320s, 6330s, 6340s, 6350s, 6360s, 6370s, 6380s, 6390s, 6400s, 6410s, 6420s, 6430s, 6440s, 6450s, 6460s, 6470s, 6480s, 6490s, 6500s, 6510s, 6520s, 6530s, 6540s, 6550s, 6560s, 6570s, 6580s, 6590s, 6600s, 6610s, 6620s, 6630s, 6640s, 6650s, 6660s, 6670s, 6680s, 6690s, 6700s, 6710s, 6720s, 6730s, 6740s, 6750s, 6760s, 6770s, 6780s, 6790s, 6800s, 6810s, 6820s, 6830s, 6840s, 6850s, 6860s, 6870s, 6880s, 6890s, 6900s, 6910s, 6920s, 6930s, 6940s, 6950s, 6960s, 6970s, 6980s, 6990s, 7000s, 7010s, 7020s, 7030s, 7040s, 7050s, 7060s, 7070s, 7080s, 7090s, 7100s, 7110s, 7120s, 7130s, 7140s, 7150s, 7160s, 7170s, 7180s, 7190s, 7200s, 7210s, 7220s, 7230s, 7240s, 7250s, 7260s, 7270s, 7280s, 7290s, 7300s, 7310s, 7320s, 7330s, 7340s, 7350s, 7360s, 7370s, 7380s, 7390s, 7400s, 7410s, 7420s, 7430s, 7440s, 7450s, 7460s, 7470s, 7480s, 7490s, 7500s, 7510s, 7520s, 7530s, 7540s, 7550s, 7560s, 7570s, 7580s, 7590s, 7600s, 7610s, 7620s, 7630s, 7640s, 7650s, 7660s, 7670s, 7680s, 7690s, 7700s, 7710s, 7720s, 7730s, 7740s, 7750s, 7760s, 7770s, 7780s, 7790s, 7800s, 7810s, 7

[illegible][illegible][illegible]

1.  $\Delta C \approx \Delta L \approx \Delta C$  ከሚታወቅ  
 2.  $\Delta C \approx \Delta L \approx \Delta C$  ከሚታወቅ  
 3.  $\Delta C \approx \Delta L \approx \Delta C$  ከሚታወቅ

[illegible][illegible][illegible][illegible][illegible]

ᐃᓂᐃᑦ ካᓇᐱᐱᑦᐱᑦ ᐱᑦᑦᑦᑦᑦᑦᑦ

ᐅᓄᓕᒪᓂ 1, ᐱᓐᓂᓂᓂ 1, ᐱᐅᓂᓂ 1991

[illegible][illegible]

**ᐃᓂᖅᑎᑐᕐ ᑐᑭᕋᐅᓚᔨ :** ᐱᓚ ᑕᓴᓐ

**ᐃᓕᓱᓴᑲ:** ᖅᐅᐁᓂᓪᓗ ᓯᓚ ᓄᐳᐃᓂ. 2081  
Merivale Road, Nepean, Ontario,  
K2G1G9. ᐅᖅᑐᐁᓂᓴ (613) 224-8189. ᐱᖅᐅᓂᓴ  
(613) 224-2907. ᐁᐁᓂᐁᓂᓴ ᓇᓴᐅᐁᓂᓴ  
7137.

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

[illegible][illegible]

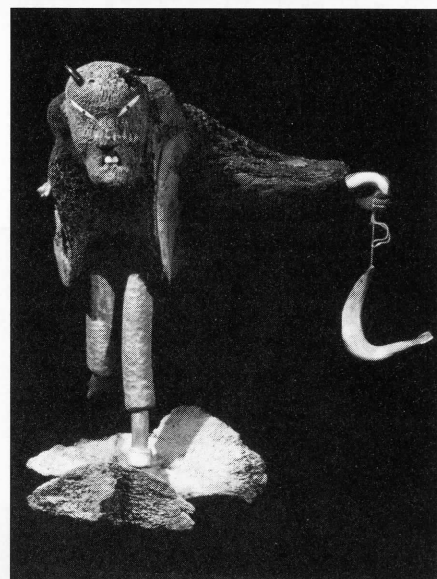
**Inuit Art Quarterly**  
2081 Merivale Road  
Nepean, Ontario  
K2G 1G9

**ბეცა ლელაძე**  
**მდაპლგ**  
**ზეზუკლეშ**

**ፌልር** ሲሮፓር ልዩፕላፓር ፌልርፕሮፕ ካሜሪሮፕሮፕ  
 ሙፕሮፕሮፕሮፕሮፕ ካሜሪሮፕሮፕሮፕ ላሮፕ ሮፕሮፕሮፕሮፕ-  
 ሮፕሮፕሮፕ ካሜሪሮፕሮፕ ስሮፕ/ሮፕሮፕ ልሮፕሮፕሮፕ ልሮፕ  
 ላሮፕሮፕ ላሮፕሮፕ ላሮፕ ነሮፕሮፕሮፕሮፕሮፕ ፌልር ሲሮፓር  
 ነሮፕሮፕሮፕ ልሮፕሮፕሮፕ ፌልር ስሮፕሮፕ ነሮፕሮፕ 1972-  
 ነሮፕሮፕሮፕ ሙፕሮፕ 1990-ፕ ሲሮፕሮፕሮፕ ላሮፕሮፕ-  
 ሮፕሮፕሮፕ 15,402 ካሜሪሮፕሮፕ ካሜሪሮፕሮፕሮፕ  
 ስሮፕሮፕሮፕ ልሮፕሮፕ ሮፕሮፕሮፕሮፕሮፕ ልሮፕሮፕ  
 ሮፕሮፕሮፕሮፕ ሮፕሮፕ ሲሮፕሮፕ ካሜሪሮፕሮፕ  
 ስሮፕ/ሮፕሮፕ ላሮፕ ሲሮፕሮፕ ስሮፕሮፕሮፕሮፕ ልሮፕ-  
 ሲሮፕሮፕሮፕ ላሮፕ ላሮፕ ሙፕሮፕሮፕ ልሮፕሮፕሮፕ  
 ሮፕሮፕ ካሜሪሮፕሮፕ ስሮፕሮፕሮፕሮፕሮፕ ፌልር  
 ሮፕሮፕሮፕሮፕ

[illegible][illegible]

ANALYSIS OF THE DATA

[illegible][illegible]

YVAN ROULIERE.  $\Lambda\mathcal{O}^{\mathbb{Z}/\sigma^4}$ .  $\mathbb{Z}_p \rtimes \mathbb{Z}/4$ .  $\mathbb{Z}_p \rtimes \mathbb{Z}/4$ .  $\mathbb{Z}_p \rtimes \mathbb{Z}/4$ .

Da ha a<sup>2</sup>JKL<sup>5</sup> sD<sup>6</sup>5<sup>7</sup>5<sup>8</sup> Δ<sup>1</sup>Δ<sup>2</sup>a<sup>3</sup>F<sup>4</sup> 3<sup>5</sup>5<sup>6</sup>JKL<sup>7</sup>  
(1990) ha a<sup>2</sup>JKL<sup>5</sup>C<sup>6</sup>L<sup>7</sup> s<sup>8</sup> r<sup>9</sup>JK<sup>10</sup> Δ<sup>11</sup>Δ<sup>12</sup>C<sup>13</sup>L<sup>14</sup>JKL<sup>15</sup>  
ha a<sup>2</sup>JKL<sup>5</sup>CΔ<sup>6</sup>s<sup>7</sup> sDΔ<sup>8</sup>5<sup>9</sup>CΔ<sup>10</sup>CΔ<sup>11</sup>5<sup>12</sup>5<sup>13</sup> ha a<sup>2</sup>JKL<sup>5</sup>s<sup>6</sup>  
b<sup>7</sup>r<sup>8</sup>r<sup>9</sup>Δ<sup>10</sup> sDΔ<sup>11</sup>CΔ<sup>12</sup>L<sup>13</sup> 1990-Γ

ከረጅም ጊዜ ጀምሮ በጥንቃቄ ለሚከተሉት ምክር ቤቶች ስራ ላይ ተሳታፊ ነኝ፡

[illegible]

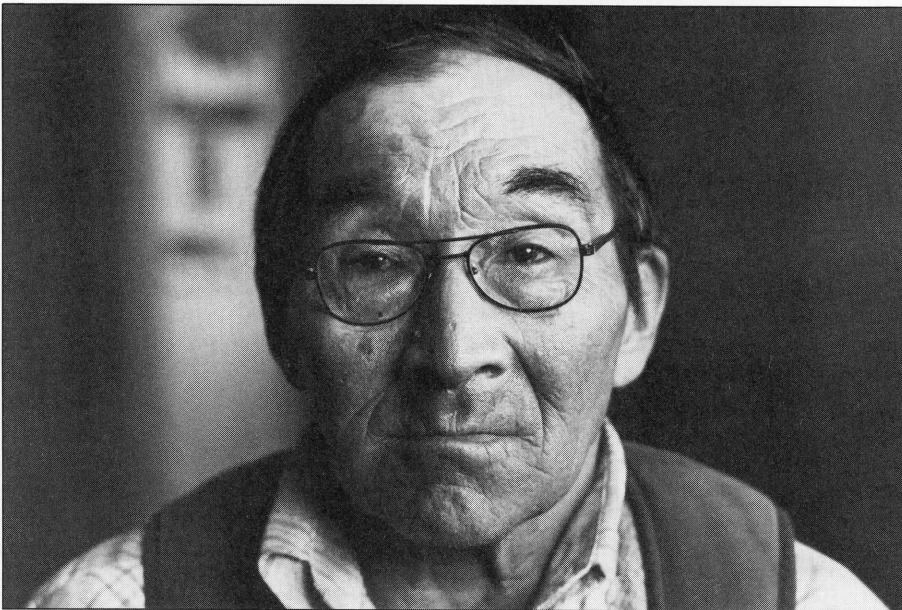
6474 LALIT 8

[illegible][illegible]









ጋሪፕ ምዕራባዊ ክልል

ጋሪፕ ምዕራባዊ ክልል ስራው ለ \$5,000-ው የሚገኝ ምዕራባዊ ክልል ወደ ምዕራባዊ ክልል dictionary-ጉኑ።

ወደ ወደፊት ካላጋሪ ምዕራባዊ ክልል

ጋሪፕ ምዕራባዊ ክልል ስራው ለ \$5,000-ው የሚገኝ ምዕራባዊ ክልል ወደ ምዕራባዊ ክልል dictionary-ጉኑ።

ጋሪፕ ምዕራባዊ ክልል ስራው ለ \$5,000-ው የሚገኝ ምዕራባዊ ክልል ወደ ምዕራባዊ ክልል dictionary-ጉኑ።

ወደ ወደፊት ካላጋሪ ምዕራባዊ ክልል \$100,000

ጋሪፕ ምዕራባዊ ክልል ስራው ለ \$5,000-ው የሚገኝ ምዕራባዊ ክልል ወደ ምዕራባዊ ክልል dictionary-ጉኑ።

ጋሪፕ ምዕራባዊ ክልል ስራው ለ \$5,000-ው የሚገኝ ምዕራባዊ ክልል ወደ ምዕራባዊ ክልል dictionary-ጉኑ።

ጋሪፕ ምዕራባዊ ክልል ስራው ለ \$5,000-ው የሚገኝ ምዕራባዊ ክልል ወደ ምዕራባዊ ክልል dictionary-ጉኑ።

ጋሪፕ ምዕራባዊ ክልል ስራው ለ \$5,000-ው የሚገኝ ምዕራባዊ ክልል ወደ ምዕራባዊ ክልል dictionary-ጉኑ።

ጋሪፕ ምዕራባዊ ክልል ስራው ለ \$5,000-ው የሚገኝ ምዕራባዊ ክልል ወደ ምዕራባዊ ክልል dictionary-ጉኑ።

ጋሪፕ ምዕራባዊ ክልል ስራው ለ \$5,000-ው የሚገኝ ምዕራባዊ ክልል ወደ ምዕራባዊ ክልል dictionary-ጉኑ።

ካላጋሪ ምዕራባዊ ክልል ወደ ምዕራባዊ ክልል

ጋሪፕ ምዕራባዊ ክልል ስራው ለ \$5,000-ው የሚገኝ ምዕራባዊ ክልል ወደ ምዕራባዊ ክልል dictionary-ጉኑ።

ጋሪፕ ምዕራባዊ ክልል ስራው ለ \$5,000-ው የሚገኝ ምዕራባዊ ክልል ወደ ምዕራባዊ ክልል dictionary-ጉኑ።

የዲግሪው ልዩነት በፖለቲካው ላይ ያለው ለውጥ... Collective-ፓርቲ የሚባሉት...

ጋዋጥ ለሚባሉት የኢንዱስትሪ ልማት... Inuit Art Foundation-ም... CARFAC, 189 Laurier Ave. East...

ኢንዱስትሪ ልማት ለሚባሉት የኢንዱስትሪ ልማት...

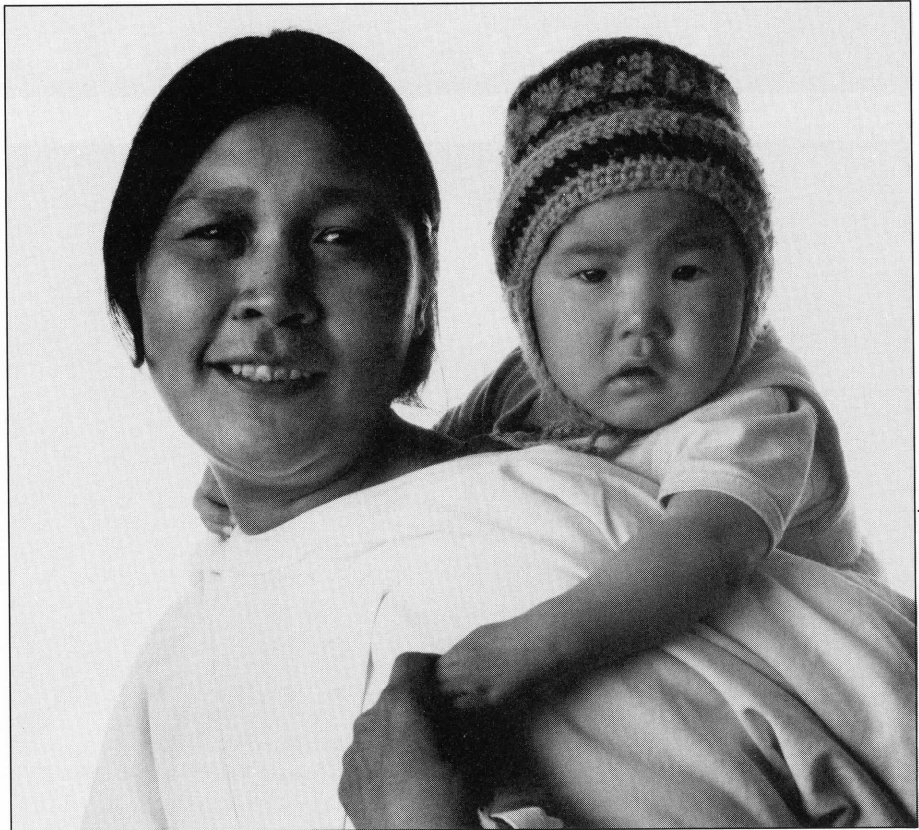
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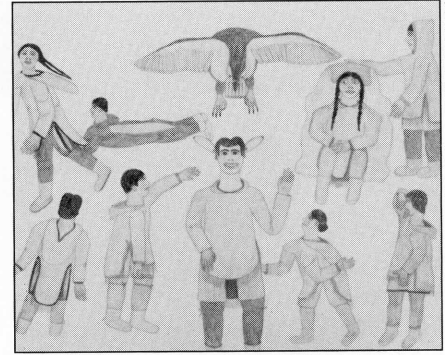




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**Inuit Art Foundation**  
2081 Merivale Road  
Nepean, Ontario  
K2G 1G9

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**Safety and Public Services**



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# Inuit Artists' Newsletter

VOLUME 1 ISSUE 1

**ፈጠራ ኤጄንሲብን ጋንብን**

SUMMER 1991

# ABRAHAM ANGHİK TALKS ABOUT “THE TIMES WE’RE IN”

**A**braham Apakark Anghik was born in 1951 near the community of Paulatuk in the Western Arctic. He was one of 15 children born to parents determined to raise their family in both the Christian and Inuit belief systems. Anghik describes the latter as "based on how man and nature interact with each other." Anghik's great-grandfather was a shaman from the Bering Sea area, noted for his ability to manipulate the weather and for his travels to the moon. His grandmother was also a shaman, and shamanism is a frequent theme in Anghik's work. Another important influence in Anghik's work has been Northwest Coast Indian art. An exhibition of work by Anghik and his brother David Ruben Piqtoukun was held in 1989 at the Winnipeg Art Gallery. The following information is taken mainly from the catalogue by Darlene Wight which accompanied that exhibition.

When he was eight years old, Anghik was sent to a residential school. But he was expelled at age 18 for what he says was called “provocative action” and “being a bad influence on other students.” Determined to finish his education, he worked as a drummer to finance the last two years of high school.

A “turning point” in his life, Anghik says, was a 1971 meeting with Ronald Senungetuk, a teacher in the Native Arts Centre at the University of Alaska in Fairbanks. Following this meeting, Anghik spent some years wandering — to Inuvik, Edmonton, Calgary and Vancouver — during which Anghik did, what he says were, “crude” carvings. It wasn’t until 1975 that he started to think of

himself as a full-time professional artist. In 1980, after some solo exhibitions at several galleries, Anghik moved to Saltspring Island in British Columbia where he recently completed construction of a house and studio.

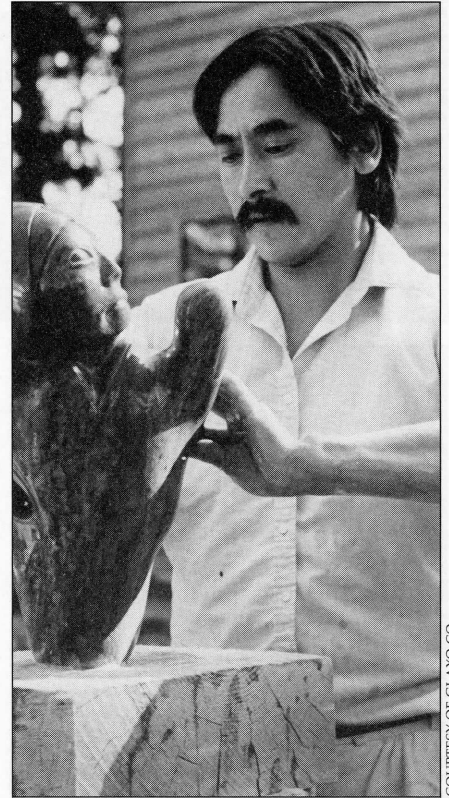
Anghik's major art interest now is large-scale sculpture and, in January of this year, he won the \$100,000 prize in the Glaxo Canada Inc. sculpture competition for a 16-foot work entitled *Northern Myth, Northern Legend*. Following is an abbreviated version of a January, 1991, interview with Abraham Anghik.

*Inuit Artists' Newsletter: How long were you at the University of Alaska?*

*Abraham Anghik:* In the first semester, I took basically an introductory course — this was in 1971 — and then went back to the NWT. I took what the course had to offer and started working on different techniques; working with stone, whalebone, and antler and trying to develop certain styles. I returned to Alaska in 1974 and stayed for a full year this time.

*IAN: Do you feel that this experience at the University of Alaska had an effect on your style?*

AA: I think it had quite a long-lasting effect. The introduction that I received into the art world was from a contemporary point of view, but also took into account a traditional background. It allowed me to bring a number of different elements together — carving and sculptural techniques and con-



*Abraham Anghik, winner of a \$100,000 prize, works on a carving at his Saltspring Island studio.*

temporary design — but it also allowed me to use traditional mythology and legends in my work.

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COURTESY OF GLAXO CO.

IAN: This is something that not many Inuit artists have the chance to do. Do you think that it would be useful for more people to have that kind of exposure?

AA: I think that in the times we're in, it's more important than ever, especially for young Inuit sculptors, carvers and graphic artists. In order to have a competitive edge in the broader market, in order for them to compete, they'll have to have training of some sort that will enable them to produce works using a broader range of materials, styles and techniques than their parents did. When Inuit art was introduced to the market, its novelty enabled it to carry itself. Now that the art has had so much exposure, the new Inuit artists could benefit from learning different techniques and using different materials. They need to learn to combine

traditional and contemporary materials, enabling them to compete on a broader market. I don't think that they can rely any longer on the fact that because a work of art is made by an Inuk it will compete on a national or an international market.

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*In order to have a competitive edge in the broader market, in order for them to compete, younger Inuit will have to have training of some sort that will enable them to produce works using a broader range of materials, styles and techniques than their parents did.*

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AA: Going back as far as my earliest attempts at doing art, I feel that I've always had, right from the beginning, a certain responsibility to carry on that artistic tradition. I feel that, in my own way, I play the role of the story-teller, using visual imagery to tell the story, to portray mythology and the elements of the animal and the spirit world. I think this is as important as keeping the linguistic traditions alive.

IAN: So you very deliberately and self-consciously do apply Inuit imagery in your work?

AA: A lot of the work has to do with mythology, legends, family. I use a lot of mother and child imagery. In the more complex work, I try to combine all of the different elements. In doing totemic sculpture, I combine the mythological elements of the sea-goddess and shaman and their spirit helpers and animals along with elements of the Inuit family, drum dancers, etc.

IAN: Do you like working in large scale?

AA: I enjoy working in a monumental scale. Part of the purpose of working in a monumental scale is, in a way, taking Inuit art from an ethnographic context, out of the museum setting and into a contemporary setting, where the work is still alive and living. It becomes an active part of contemporary society, not something relegated to museums.

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*I think an artist who is serious about his business has to do solo exhibitions. If the artist can do an exhibition and allow his work to stand on its own, I think he will be taken a lot more seriously.*

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IAN: How do you market your work? Do you have a contract with a dealer?

AA: I started selling to galleries in 1977, but I've made a point of not tying myself down to any contract. I've had more of a loose association with dealers. Primarily, I represent myself. In the case of larger commissions, I do have a couple of people working as my agents, on a commission basis.

IAN: Some people think it's hard for an artist to be his own agent. What do you think about that?

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#### **Inuit Artists' Newsletter**

Volume 1, Number 1. Summer 1991

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Second class registration number 7137. Postmaster, send address change to Inuit Art Quarterly, 2081 Merivale Road, Nepean, Ontario, K2G 1G9.

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**

If you are an Inuk artist you should be receiving free copies of the **Artists' Newsletter**. Honorary Membership (non-voting) 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

IAN: Did you find the cross-cultural experience at the University of Alaska helpful? Were you able to pick up ideas from the way that other people were working?

AA: Yes, I think it was quite helpful. We had a mix [at the Native Arts Centre] of Tsimshian Indians and Tlengit, a couple of Alaskan Inuit from the Saint Lawrence Islands, and Inuit from around Anchorage and Point Barrow. There was quite a different mix of styles, techniques and materials, so there was a lot of borrowing of styles and cross-cultural mixing going on.

IAN: Do you go up north much now, back to your own community, for instance?

AA: I've made two trips this past year, one in the springtime last April for my parents 50<sup>th</sup> anniversary. And I visited the Paulatuk area again last August when a couple of brothers and I put up a hunting and trapping camp for my parents.

IAN: Do you feel any need to go there to get inspiration, or do you feel that it's part of you now?

AA: It's part of me. I still feel very much connected to the land and the people up there and I feel that over the course of the next few years, I'll be making more frequent trips north with my family.

IAN: There is a move to think that we shouldn't talk about "Inuit art" generically, we should just be talking about artists. Is that anything that is of concern to you? Do you feel that you are an individual working on your own, or do you feel that you are carrying your culture on your back when you produce art?



# THE CANADIAN GOVERNMENT WANTS TO BUY ART

The Canadian government helps Canadian artists by buying their work and helping to display it. The Art Bank, located in a large building in Ottawa, was created by the Canadian government as part of the Canada Council in 1972. As of November 1990, the Art Bank owned 15,402 works of art, some of which are on display while others are in storage. Most of the works owned by the Art Bank are rented to government offices and other organizations across Canada.

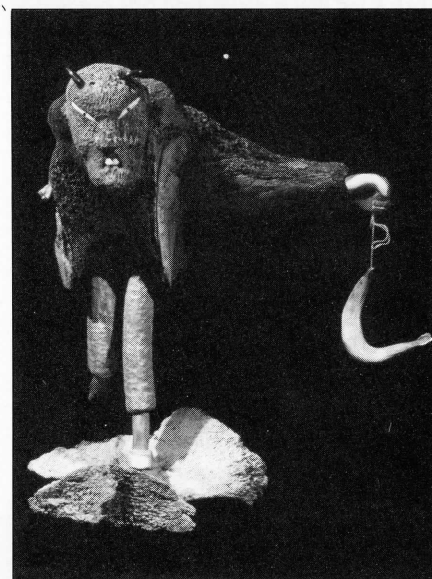
The Art Bank owns works by many Inuit artists. Last year, it purchased works by 272 artists, including 15 Inuit artists. They were Simonie Michael, Tasugat Nakasluk, Sammy Nassak, Francoise Oklaga, M. Oosuaq, Ulayu Pingwartok, Eegyvdruk Pootoogook, Osoochiak Pudlat, Pudlo Pudlat, Nancy Pukingrnak, Nick Sikkuark, Mary Siugaaqti, Eva Talukee, Winnie Taty, and Charlie Ugyuk.

Having your work purchased by the Art Bank helps your reputation as an artist. The Art Bank can rent out your work for other people to see or it can loan your work to a public gallery or museum for an exhibition. In this way, you get to be known as an artist.

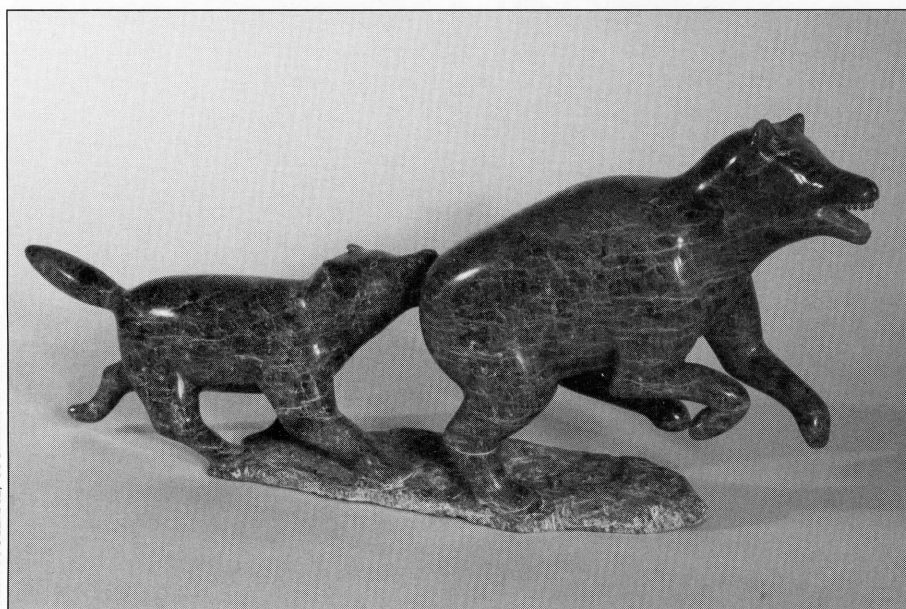


Hundreds of pieces of art are stored on the main floor of the Art Bank in Ottawa.

All types of work, including prints, drawings, wall-hangings and carvings, are purchased, but the quality must be very high. A jury decides whether or not to purchase a particular work. Only people knowledgeable about art are chosen to be on a jury. Juries are always changing and different people from different parts of Canada are chosen each time. The jury must actually see the work of art to decide whether or not to buy it. They are not allowed to decide from a photograph, sketch or slide of the work.



This carving, *One Legged Demon* (1990), by Nick Sikkuark of Pelly Bay was purchased by the Art Bank in 1990.



*Bear and Dog* (1977), a carving by Ovilu Tunnillie of Cape Dorset, was purchased by the Art Bank in 1977. It is on display at the Prime Minister's summer home.

## The Art Bank wants to buy more Inuit art

The Art Bank would like to buy *more* art from Inuit. In addition to carvings, the Art Bank is interested in purchasing prints, photographs and, especially, drawings. Some drawings, prints and photographs can be sent directly to the Art Bank, but juries must go to see other kinds of work, like carvings. Because the jury must be able to see the work first, purchases from Inuit are hard to arrange.

The Art Bank has special travelling juries that visit artists' studios all across Canada.

*Continued on Page 8*

*Continued from Page 2*

AA: I think it can work. I'm working to put together a catalogue and a video presentation of smaller sculpture and large-scale commission work. There's a lot of risk involved in trying to market your own work, but, at the same time, it leaves me a lot more options. I can pursue doing private exhibitions with private galleries or corporate commission work.

IAN: *Do you feel it's important for an artist like yourself to have solo exhibitions?*

AA: I have had a few solo exhibitions in Toronto, but none since the Winnipeg show. I think an artist who is serious about his business has to do solo exhibitions. If the artist can do an exhibition and allow his work to stand on its own, I think he will be taken a lot more seriously.

IAN: *Are you working very much on your own, or do you have much interaction with other artists?*

AA: No, I don't have a lot of contact with other artists in British Columbia. I've been kept pretty busy doing my own work. I've also spent the last three years helping build a house and a studio, as well as producing work at the same time. I haven't had a lot of opportunity to interact with other sculptors and painters.

IAN: *Do you feel the need sometimes to talk to other people doing the same sorts of things?*

AA: Yes I do. To take care of that need I travel to Vancouver or Victoria, where I have a couple of sculptor friends. I occasionally make trips up north in British Columbia to visit with a couple of people who have a bronze-casting foundry.

IAN: *Have you ever done any bronze casting?*

AA: I've been involved with bronze casting since 1980. I've done a couple — actually, three — large-scale bronze castings to date. I did one in Toronto through the Images Art Gallery. I produced a nine-foot tall by three-foot bronze casting. I also did two large bronze castings in Vancouver. And I've laid some groundwork for producing a series of limited-edition bronze castings depicting Inuit mythology and legends, life, survival, and nature.

IAN: *There's some effort in the North to make a broader range of materials available to Inuit. Do you think it would serve much purpose now in the communities to make great efforts to free the art, or do you feel that people like yourself will eventually find their own way in the modern world?*

AA: I think that it's something that's been long overdue. When the co-ops were started up, it was okay to keep a rein on the production end of things. Works were produced for the market, and there was not too much outside influence from contemporary artists, painters, sculptors, etc. The art that was coming out had a definite "Inuitness" about it, without too many diverse elements thrown

in. The co-ops bought everything produced. A lot of work was produced, but the lion's share of the work wasn't what I would call top quality. There was too much of the same thing being made — the same material, the same designs — and because people were being encouraged to produce as much as they wanted, it developed into assembly-line production. People weren't challenged to produce works combining diverse materials like soapstone, whalebone, alabaster or marble in new shapes and forms.

IAN: *There are many people in the North whom the co-op system is serving very well. They can make their carvings and sell them. It's a way to make a living. But there are also people like you who want to do things in a different way. What is the best way to serve these people? Will they have to find their own way, as you did in Alaska?*

AA: My dream is to get my studio set up so that I can have artists come down on invitation to work with me. We can exchange different ideas and techniques, and I can show them how to work on harder stone, like marble and alabaster, and what can be done with bronze. I would like to have my studio opened up for people to come down, to work for periods of two weeks to a month. The workshops would be work-intensive, eight- to ten-hour days. Another idea would be to set up an artists' network. There could be an exchange of artists between the Eastern and Western Arctic, or artists could travel to southern workshops, and tour galleries and private collections.



*Abraham Anghik built himself a studio on Saltspring Island, British Columbia.*



# ART NOTES

## Copyright update

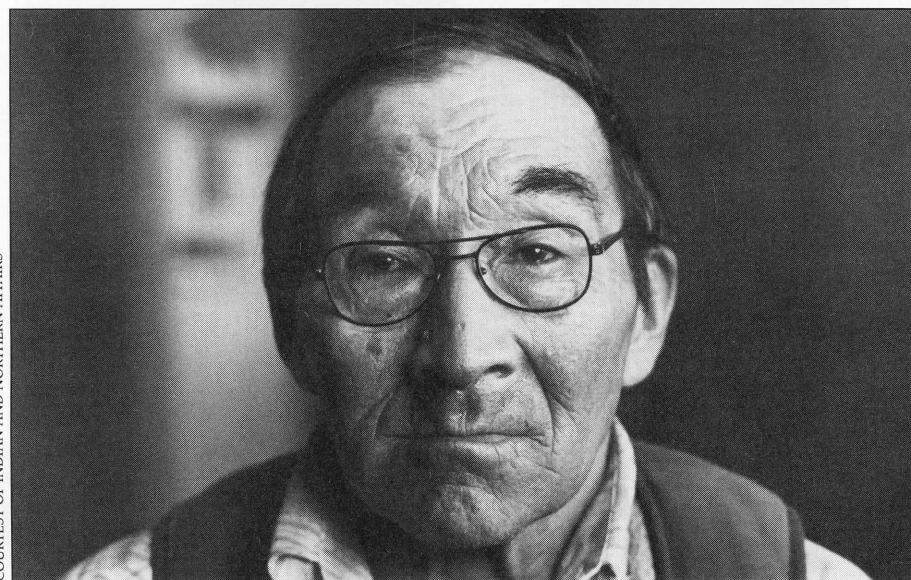
Last spring, we told artists about copyright laws, the legal means to protect their art from being reproduced or somehow used without their permission. Whenever your work is put in an exhibition for the public to see it (but not to buy it) or any time your work is reproduced, such as in an illustration for a catalogue or brochure, the user must ask your permission and you are entitled to a fee called a royalty. Canadian copyright laws protect artists for these kinds of uses of their work. However, it is often difficult to know how to use the copyright laws.

It is up to the artist whether or not a fee is charged and how much it will be. Artists can negotiate directly with the user of their work or they can consult a lawyer. They can also join the Canadian Artists Representation Copyright Collective, which will negotiate on their behalf. Canadian Artists Representation/Front des Artistes Canadiens (CARFAC) is a national organization run by artists which works to protect the interests of all Canadian artists.

In February of this year, Nalenik Temela of Lake Harbour signed a contract with the CARFAC Copyright Collective. Temela had a number of pieces of his work in the *Masters of the Arctic* exhibition that was on display at the United Nations in New York City and at the Canadian Museum of Civilization in Ottawa. One of his carvings, *Dancing to My Spirit*, was used on the front cover of the exhibition catalogue and on a pin that was used for promotion of the exhibition. He is entitled to a fee for the use of his work in this manner.

The Copyright Collective works for artists to ensure artists' permission is sought and payment is made when their art is exhibited in public (for purposes other than sale or hire), or reproduced such as on the cover of an exhibition catalogue, or on posters and pins, or photocopied. There is no cost at this time to join the collective. All costs for the first two years an artist belongs to the collective will be absorbed by the user of the work, such as a gallery or business. The user will be charged a percentage of the amount the artist is paid to help cover the costs of the Copyright Collective. You can join the collective by signing a contract, which is available in English or Inuktitut (a shorter version).

For more information, contact the Inuit Art Foundation or CARFAC, 189 Laurier Ave. East, Ottawa, Ontario, K1N 6P1, (613) 235-6277 or FAX (613) 235-7425.



COURTESY OF INDIAN AND NORTHERN AFFAIRS

Taamusi Qumaq of Inukjuak won \$5,000 for writing the most complete Inuktitut dictionary.

## Inuit elder wins award

On January 21 of this year, Taamusi Qumaq of Inukjuak received the 1990 Northern Science Award from Indian Affairs Minister Tom Siddon at a special ceremony at the Canadian Museum of Civilization in Ottawa. The award included the Centenary Medal marking the 100th anniversary of International Polar Year and a prize of \$5000.

Qumaq, an Inuit elder, won the award for writing a dictionary, *Inuit uqausillaringit*

(true Inuit words), and an encyclopedia called *Sivulitta piusituqangit* (ancient customs of our ancestors). The dictionary took six years to complete. The encyclopedia took two years to write.

Qumaq is the first Inuk to write an encyclopedia in Inuktitut about Inuit culture. Concerned about the numbers of young Inuit who are losing their culture, he says that these books will always be there to tell Inuit about their old ways.

## Inuit artist wins \$100,000

In January this year, Inuit artist Abraham Anghik won a prize of \$100,000 in a sculpture competition organized by a Toronto company, Glaxo Canada Inc. The sculpture which won Anghik the prize is called *Northern Myth, Northern Legend* and will be 16 feet high. It will consist of three blocks of Indiana limestone inlaid with bone, stone and semi-precious stones. It will sit on a marble slab base.

The sculpture, which Anghik has agreed to have completed by November, will be erected in the entrance to Glaxo's new building just outside Toronto. Glaxo is a large company which manufactures medicines.

Anghik's work was selected from 15 entries from artists across Canada. His was the only entry by an Inuk artist.

There are certain requirements for doing this kind of work. An artist must submit drawings and a small model (Anghik's model for *Northern Myth, Northern Legend* was 3 feet high) of the larger work he or she has in mind. The work must also be described and must meet the needs of the sponsor. Anghik is particularly interested, he says, in doing large-scale commissions, and he thinks more Inuit artists could become involved in contests of this nature. He thinks it is important to have art in public places, where it is part of everyday life, rather than putting it all in museums.

Anghik, who was born in 1951 near present-day Paulatuk in the Western Arctic, now lives on Saltspring Island near Vancouver.



## Artists from Baker Lake and Arviat put on a smile!

Many people ask the Inuit Art Section of the Department of Indian Affairs and Northern Development for photos of Inuit artists. They may be needed for exhibition catalogues, press releases, educational material or for magazines like the *Artists' Newsletter*.

Last May, Ingo Hessel, from the Inuit Art Section, and Paul von Baich, a photographer, travelled to the communities of Arviat and Baker Lake to take photographs of local artists. Many of them turned out for the project, making it a big success. The project will continue this spring, when artists in Broughton Island, Clyde River, Pangnirtung and Pond Inlet will be photographed. The Inuit Art Section is sending all the artists copies of their photos.

## Action on fake native art

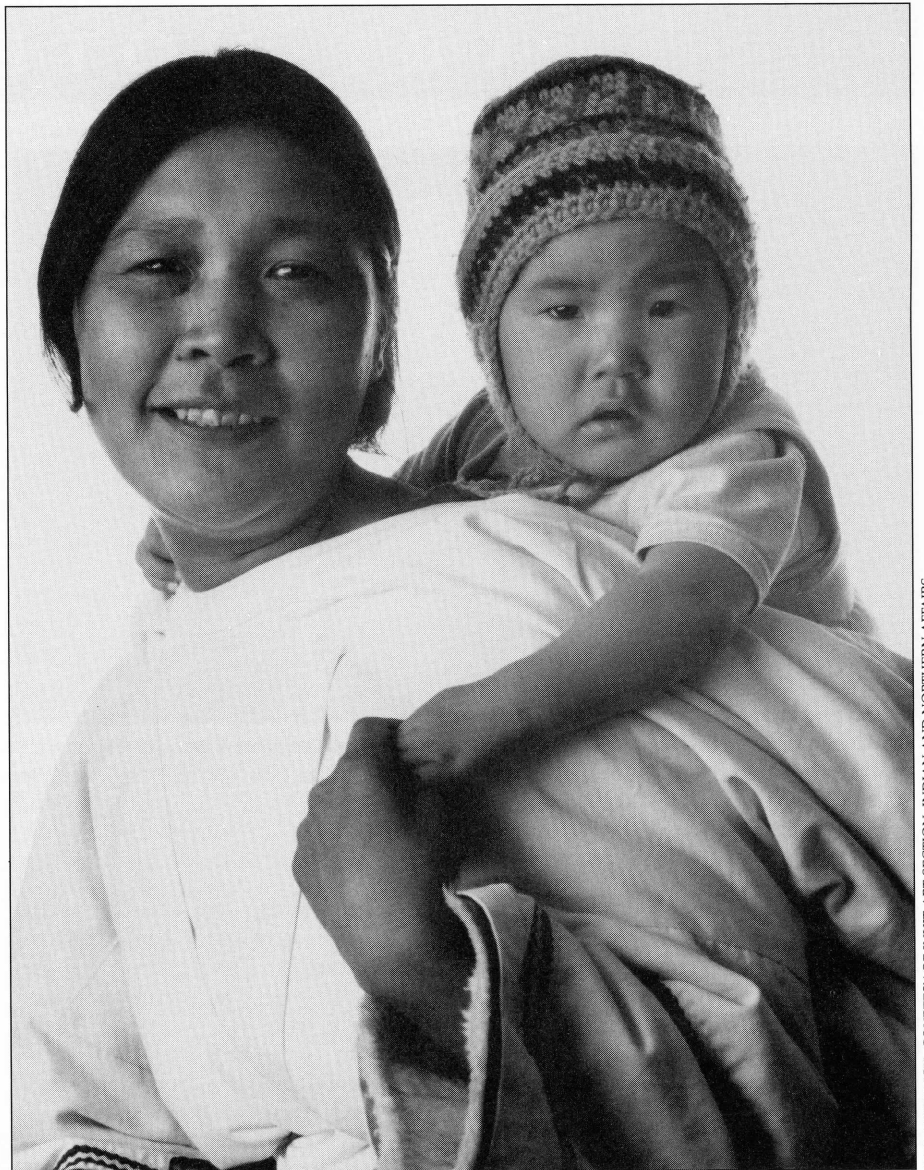
Over the years, many Inuit have complained about the number of fake carvings on the market. Often, the labels on these fakes give the impression that they are real stone carvings made by Inuit.

The Department of Indian Affairs and Northern Development, the Government of the Northwest Territories, and Arctic Cooperatives Limited have been working with Ottawa Lawyer, Mark Denhez, to make recommendations concerning the labelling of fake art.

The report, prepared by Denhez, was submitted to the federal government, the Ontario government (most fakes are marketed in Ontario), and the United States government. It points out that, although there are laws against it, many people are marketing fake art with misleading labels.

The report also lists a number of laws in Canada and the U.S. which exist to protect consumers against the misleading labelling of art. According to Canadian law, it is an offense to indicate that works made of artificial stone are made of real stone. It is also an offense to describe manufactured items as being hand-made, and it is an offense to call someone a native artist, if they are not. The term "Arctic art" cannot be legally used unless the work is made in the Arctic, and copies and imitations must not be called "originals."

Denhez reports that all three governments have acknowledged the report and are studying it. The main recommendation is for a warning letter to be circulated to all involved with native art.



PAUL VON BAICH, COURTESY OF INUIT ART SECTION, INDIAN AND NORTHERN AFFAIRS

*In Arviat, Jennifer Kiqusuitnak, a wall-hanging artist who specializes in beadwork and caribou skins, and her daughter visited the Inuit Art Section photographer.*

## Inuit art goes on display in Vancouver

The Vancouver Inuit Art Society has organized a one-year exhibition of Inuit sculpture in Vancouver. The exhibition, which opened February 5, includes 44 works from private collections in British Columbia. The sculptures have been loaned for exhibition only (they are not for sale) and will be changed every four months.

There will be daily video presentations, talks and slide shows to provide visitors with information about Inuit. There will also be carving demonstrations. Kiawak Ashoona from Cape Dorset is scheduled to do one demonstration.

There are not very many cities in Canada where people can go to see Inuit art on permanent display. Until this exhibition was

organized by the Vancouver Inuit Art Society, the only place to see Inuit art in Vancouver was at the commercial galleries.

## Arctic College gets funding

The Government of the Northwest Territories has announced a grant of about \$300,000 to Arctic College for art development in the Eastern Arctic.

Arctic College has been offering courses in sculpting, metalwork and graphics over the last two years. Mark Webber, the coordinator, says, "I'm overjoyed. The GNWT funding will now enable the college to offer a foundation program for 1991-92 upon which those serious about their art can build their careers".

# OPPORTUNITIES FOR ARTISTS

## Art from Inuit needed for Montréal exhibition

Pierre-Léon Tétreault, a Montréal artist, is organizing four art exhibitions by indigenous peoples to open in Montréal during the summer of 1992. The exhibitions are to celebrate Montréal's 350th birthday and the 500th anniversary of the arrival in America of Christopher Columbus.

One exhibition, organized in conjunction with Avataq Cultural Institute, will feature the work of Inuit artists in and from the

Northwest Territories, northern Québec and Alaska, and indigenous artists from Siberia and Greenland.

All types of work will be featured, including sculptures, wall-hangings, prints, drawings, paintings, and videos. If you would like to have your work considered for this exhibition, please contact: Pierre-Léon Tétreault, 5632, rue Clark, Montréal, Québec, H2T 2V4, (514) 276-3870 or (514) 982-6874 (studio).

## Arctic Awareness Program

The interest of all Canadians in the Arctic is increasing. Artists and writers from southern Canada have often expressed a wish to work in the Arctic, while those already there have indicated that they would like to explore more fully this region of Canada.

The Arctic Awareness Program was created by the federal Department of Energy, Mines and Resources to respond to those needs. The department has long helped scientists do work in the Arctic. It is now helping artists to do their work. All kinds of Canadian artists, including carvers, printmakers, photographers, musicians, and writers who are serious about their work can apply to the Arctic Awareness Program.

Artists who are interested in learning more about the Arctic can stay at government bases at Resolute, Tuktoyaktuk or the Ice Island Research Station for up to three weeks. Food and accommodation, communications, some equipment, and transportation to remote field camps can be provided. Other travel assistance might also be given.

As an example of how this program

could be used by Inuit artists, a printmaker in Cape Dorset who is interested in doing prints of animals might apply for board and room to stay at a field camp where scientists are studying wolves and caribou. An artist could even make a video about what the scientists are doing. Inuit artists living in the south might want to return to the land of their ancestors for inspiration for their work. Since it started two years ago, 30 artists or small groups of artists have travelled to some of the most remote locations in the Canadian Arctic to paint, photograph, film or write about the land.

A special Canada Council selection committee will assess applications for the Arctic Awareness Program. The Canada Council must receive applications by October 1, 1991. Results of the competition will be announced in early December.

For information on how to apply to the Arctic Awareness Program contact the Inuit Art Foundation or write to: Arctic Awareness Program, The Canada Council, 99 Metcalfe Street, P.O. Box 1047, Ottawa, Ontario, K1P 5V8 or call collect (station-to-station only) at (613) 598-4339.

## Is anyone interested?

The Canadian Arctic Resources Committee (CARC) in Ottawa is looking for Inuit artists to provide illustrations for their newsletter, *Members' Update*, which is inserted every two months in *Arctic Circle* magazine. Artists have provided drawings of animals and machinery for past issues. The newsletter needs three to five pictures from one artist for each issue.

Drawings or prints should be black and white. Artists whose work is used will receive a CARC Associate Membership, which includes a subscription to *Arctic Circle*, and the newsletter will print the artist's name and possibly a biography and address. If you are interested, please write to: Alan Saunders, Canadian Arctic Resources Committee, 1 Nicholas St., Suite 412, Ottawa, Ontario, K1N 7B7.

## Applying for Canada Council grants

In the last issue of the *Artists' Newsletter*, we told you how to apply for a grant from the Canada Council. You must send in a pre-application form which helps the Council decide if you might be eligible for a grant. If your pre-application indicates that you might be eligible, you will be sent an application form which you must return with:

- your résumé;
- information about yourself, including any articles or reviews published; and
- photographs or slides of your work or a list of places or publications where your work can be seen.

You *do not* need to send any photographs of yourself either alone or at work as was mentioned on page 2 of the last newsletter. To obtain a pre-application form write to: The Canada Council, 99 Metcalfe Street, P.O. Box 1047, Ottawa, Ontario, K1P 5V8, or call collect at (613) 237-3400 (station-to-station only) for a form, or if you have any questions about grants.

## A competition and exhibition for Labrador artists

The Labrador Craft Producers Association (LCPA) is organizing a craft exhibition which will be held in Goose Bay from June 14 to August 5, 1991. It will then travel to most Labrador communities.

All Labrador craftspeople are invited to submit items which they would like to show. Any kind of art is acceptable, and the work may be in any medium (wood, fabric, stone, skin, etc.). Groups or organizations may also submit items. Each person or group is allowed to submit as many as *four* items.

Up to ten cash prizes will be awarded for pieces judged to be the best in various categories (such as sewing, carving, painting, etc.) and for each of the four regions of Labrador. The winners will be chosen by a jury composed of three people. Awards will be made for the quality of the work, its originality and the use of traditional design.

Entry forms are available from the LCPA or the local Craft Shops. There is an entry fee of \$2.00. The deadline for entries is April 30, 1991.

*Continued on Page 8*

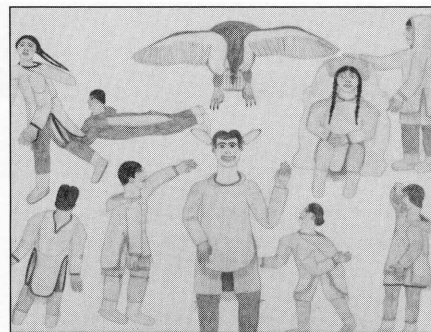
For an entry form, write to: Labrador Craft Producers Association, P.O. Box 489, Station "B", Happy Valley — Goose Bay, Labrador, A0P 1E0.

Norman Sandén, a Swedish artist, is organizing an exhibition of graphics, music and poetry by artists living in the northern regions of the world. He wants to include artists from Sweden, Lapland and Iceland, and Inuit artists from Canada and Siberia. He is mainly interested in prints and cassette tapes of artists speaking their poetry or playing their music. The exhibition will travel throughout Sweden. There might be some money for artists to visit Sweden if their work is used. If you are interested, please contact: Norman Sandén, Idrottsgatan 13, 5-52200 Tidaholm, Sweden.

## Special problems for Inuit

Inuit artists living in the South can also apply for studio visits, but the problem for many Inuit artists is that they live in very remote areas in the North. It is very unlikely that the Art Bank juries would be able to travel north. However, the Art Bank might still be able to see your work.

Most of the Art Bank's work by Inuit artists was bought with the assistance of distribution centres and galleries in the South. Every year, the Art Bank visits Canadian Arctic Producers in Winnipeg and Tuttavik in Toronto. Galleries also ask for a jury to visit if they have a piece that they think the Art Bank would be interested in. A co-op could also send some prints or drawings to



*A drawing by Nancy Pukingrnak Aupaluktug of Baker Lake was purchased by the Art Bank in 1990.*

the Art Bank for a jury to see. Usually, though, the Art Bank prefers to buy directly from the artist.

If you or your co-op would like to send work to the Art Bank or if you live in the South and would like to apply for a studio visit, there are certain things you need to know and do. The Inuit Art Foundation would be glad to pass this information on to you, or you can call the Art Bank collect at (613) 598-4359 (station-to-station only) and ask for Marianne Heggtveit.

The Inuit Art Foundation and the Art Bank are working together to find new solutions to the problems Inuit artists face. We will keep you informed of our ideas.



PRACTISE SAFE ART  
ᐱᕈᕐᑦ ᐸᐸᕐᓂᕐ ᐃᕐᓇᕐ ᐱᕈᕐᓂᕐ

## SPECIAL POSTER OFFER

The Inuit Art Foundation has produced a limited number of posters (24" x 30") called **PRACTISE SAFE ART** using the cover image of the Spring 1990 *Inuit Art Quarterly*, by John Reeves.

- Only \$11.00 (plus \$3.95 postage and handling) includes GST.
- Orders filled on a first come basis

GST Number: R121033724

Please send me the **PRACTISE SAFE ART POSTER!**

Fill out the form and  
mail to:

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

I enclose \$14.95      ☐ CHEQUE      ☐ MONEY ORDER

VISA # \_\_\_\_\_ EXPIRY DATE \_\_\_\_\_

SIGNATURE \_\_\_\_\_

MAIL TO \_\_\_\_\_

ADDRESS \_\_\_\_\_ CITY \_\_\_\_\_

PROV/TERR \_\_\_\_\_ POSTAL CODE \_\_\_\_\_



# Protect Yourself From Carving Dust

Dust from carving can hurt you. It may contain harmful materials which stay in your lungs. It can irritate your nose and throat, and make you cough.

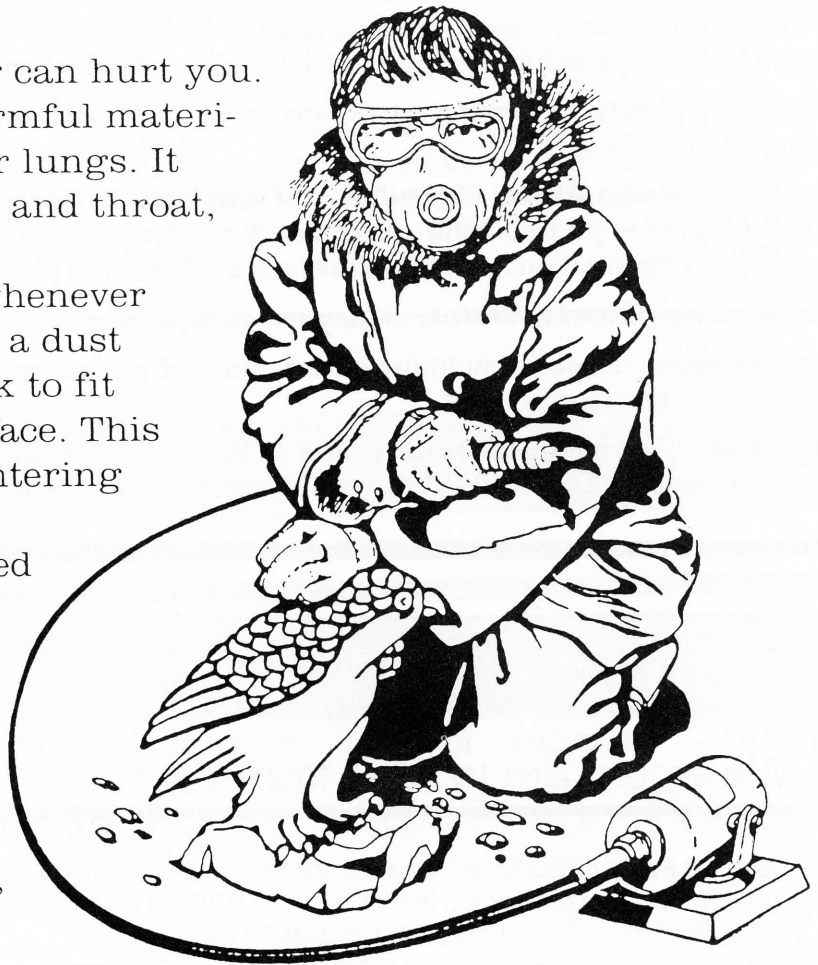
Protect yourself whenever you carve by wearing a dust mask. Shape the mask to fit tightly around your face. This will stop dust from entering your lungs.

A mask can be used for about 40 hours of carving. When it becomes difficult to breathe through the mask, it is time to use a new mask.

Protect your eyes, ears and hands by wearing:

- safety glasses to prevent eye injuries from stone chips and dust.
- earplugs or hearing protectors to prevent hearing damage from powertools.
- gloves to prevent cuts, which can become infected.

For more information call:  
Safety and Public Services  
(403) 920-8081



# EXPLORATIONS IN THE ARTS



The Canada Council  
Conseil des Arts du Canada

**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, arts 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.

**Competition Closing Dates.** 1 May and 15 September.

**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.

## 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.