

## QUARTERLY

# Sovereignty

## Visual Nationhood

Curves and Kakiniit  
*Refusing the Colonial Gaze*

Jessie Kleemann  
*Movement and Metaphor*

# Stronger Together

## *KIMIK's Art Activism*





## 38.3

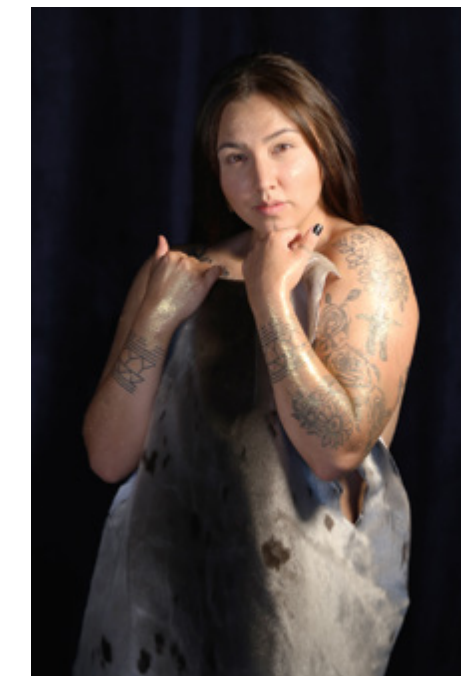
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ON THE COVER  
**Jessie Kleemann**  
—  
*Kamiit* (installation,  
detail)  
2023  
Three-colour PLA and  
coffee grounds  
50 x 1000 cm  
COURTESY STATENS MUSEUM  
FOR KUNST  
PHOTO FRIDA GREGERSEN  
© THE ARTIST

LEFT  
**Buuti Pedersen** signing  
her just finished artwork  
*Avatangiisiga Issittumi*  
(*My surroundings*  
*when it's cold/winter*)  
(2025) from the KIMIK  
exhibition *Avatangiisit*,  
2025  
COURTESY NUUMMI  
EQOUMIITSULIANIK  
SAQQUMERSITSIVIK

ABOVE  
**Cora Kavyaktok**  
—  
*Meeka*  
2022  
Digital photograph  
© THE ARTIST

Pictured: NIVIAGSI (NIVIAKSIK), Man Hunting at Seal Hole in Ice, 1959 #11, 40,000 — 60,000

# INUIT & FIRST NATIONS ART

Fall 2025 Live Auction



On behalf of the Board of Directors for the Inuit Art Foundation (IAF), it is my pleasure to introduce our new and first-ever Inuk Executive Director, Lindsay McIntyre! Lindsay comes to this position from Emily Carr University of Art + Design, where she has been Associate Professor of Film + Screen Arts for eight years and served in leadership roles on the University Board of Governors and Board Governance Committees, as Vice President of the Emily Carr Faculty Association and as part of the core collective bargaining unit.

We had a fantastic response from Inuit from across Inuit Nunangat, and we are deeply grateful to all the strong candidates who applied for this position. It seems auspicious in the issue on sovereignty that we are introducing the first Inuk Executive Director of the IAF, and I would like to thank our Guest Editor, Nivi Christensen, for choosing such a timely theme. Former Executive Director Alysa Procida worked closely with the Board to implement our strategic plan for this transition, while fostering long-term stability within the organization, which has enabled us to usher in this new era at the IAF. I would also like to extend a huge thank you to Dr. Mark David Turner, who assumed the role of Interim Director with care and thoughtfulness while we searched for our new Inuk Executive Director. It is truly an exciting step toward Inuit sovereignty and self-determination in the arts, both within and beyond this organization. We're delighted that you're joining and supporting us on this journey. We're thrilled that Lindsay has joined the organization and is now the head of a dynamic and growing leadership team at the IAF and the *Inuit Art Quarterly* (IAQ), consisting of Inuit and our allies who support and work diligently toward our shared vision of the future.

DR. HEATHER IGLOLIORTE  
IAF Board President



TOP  
Lindsay McIntyre  
—  
*Ajjigiingiluktaaqutugut*  
(*We Are All Different*)  
(still)  
2021  
Animation on S16mm  
to digital video  
17 min  
ALL © THE ARTIST



BOTTOM (LEFT)  
*Tuktuit I*  
2025  
Two-channel video  
installation, caribou hide  
and artificial sinew  
Dimensions variable  
PHOTO TATU KANTOMAA



BOTTOM (RIGHT)  
*there's something to trying*  
2025  
Rawhide from  
barren-ground caribou  
(Qamanirjuaq herd),  
glass seed beads,  
vintage doilies and  
artificial sinew  
203 x 128 cm  
PHOTO RACHEL TOPHAM

It is with both honour and a tremendous sense of responsibility that I embark on this journey as Executive Director of the Inuit Art Foundation and Publisher of *Inuit Art Quarterly*.

I am an artist, filmmaker, educator, troublemaker and cultural leader of Inuit and European settler descent. I grew up in Edmonton, AB, living next door to my anaanatsiaq, Kumaa'naaq. When Kumaa'naaq left Nunavut in the 1930s with her two youngest children, Mihraq and Kiviaq, she settled in Edmonton on Treaty 6 territory. She was born in what is now Ukkusiksalik National Park, but lived in Qamani'tuaq (Baker Lake), NU, with her husband, Paaka, and worked for the RCMP for many years in Igluligaarjuk (Chesterfield Inlet), NU. Most of my extended Inuit family is in Qamani'tuaq—Parker, Iyago, Ungangai, Awksawnee.

I would also like to introduce myself as an artist. I have a long history as an artist and filmmaker, and film is my material practice in the way that beading might have been for my anaanatsiaq. I work in analogue film, animation, drawing, beading and with caribou hide. As an artist who has at times struggled to access support to develop my skills, I know what it's like to feel underserved or to not know where to begin. These experiences reinforce my commitment to ensuring that Inuit artists have the platforms, resources and recognition they deserve. As an artist, I have felt the positive impact of the IAF, and it has honestly meant the world to me. It is this life-changing reach and impact that has most drawn me to do this work with the IAF.

As I step into this important role, I'm thinking a lot about inuuqatigiitsiarniq—respecting others and caring for people—and pijitsirniq—the concept

of serving—and what it means to take on a position with such potential for transformation. I believe it is our responsibility as artists to challenge systems that have been created by outdated conventions.

I'm excited to share more in the coming months about my vision for the IAF, but for now I will say that I plan to champion Inuit artists, ensuring the IAF's programs and publications reflect Inuit perspectives and the intergenerational knowledge held by artists and storytellers. I will do this by building on the strong foundation and legacy of those who came before me, especially the groundbreaking work on the *IAQ* by Alysa Procida, Britt Gallpen and Marybelle Mitchell, and the Inuit and ally leadership that continues to steer this organization today. I hope to steward the organization with a great deal of community collaboration, care, humility and respect.

The IAF has long been a cornerstone of support for Inuit artists, providing important resources, professional development, critical discourse and platforms for visibility. As Inuit artists push ever forward in expanding how we conceive of Inuit art, the Inuit Art Foundation will be there to celebrate and boldly advocate for them on the national and international stage.

Looking forward together,

LINDSAY AKSARNIQ MCINTYRE  
Executive Director and Publisher



PHOTO EDIE MCINTYRE

## Jessie Kleemann

### COVER SPOTLIGHT



The cover art for this issue, Jesse Kleemann's *Kamiit* (2023), reimagines traditional kamiit as a conversation on Inuit sovereignty, highlighting how Inuit artists continually shape and assert their identities through their work using strong symbols of Inuit culture. *Kamiit* was inspired by a pair of sealskin boots passed down to Kleemann by her family. She scanned and recreated them using 3D printing in holographic, multicoloured, biodegradable plastic. The result is a futuristic collection of kamiit set on a path of coffee grounds, a nod to Pia Arke's (1958–2007) installation *Soil for Scoresbysund* (1998), where discarded coffee grounds—inspired by a wish for flowers to grow in colonial soil—evokes hope and resilience in the aftermath of her family's forced relocation.

The kamiit evoke a strong bodily presence, as if a group of unseen Kalaallit are walking together along the path, headed toward a future guided by their own values while remaining rooted in culture, community and land.

Instead of the traditional black-and-white gendered kamiit, Kleemann uses a rainbow of colours, suggesting a spectrum of identities and futures. Their futuristic look contrasts with their cultural grounding, expressing the fluid and ongoing nature of Kalaallit identity.

CARLY BROOKS  
Assistant Editor and Copy Editor



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**Lisa Kreutzmann**  
—  
*Inuttuusog*  
2023  
Acrylic  
100 x 100 cm  
COURTESY NUUMMI  
EQQUIMTSULIANIK  
SAQQUMMERSITSIVIK  
© THE ARTIST

The year 2025 has been a wild one in Kalaallit Nunaat (Greenland), with a lot of uninvited attention from the United States, but also from Denmark, the former colonial power of Kalaallit Nunaat. All over the world, sovereignty is being treated as if it’s negotiable. During times of distress, I often seek respite through art. That’s why I chose visual sovereignty as the focal point for this issue: to address the current political situation together with the artists. It feels like riding out the storm, since so many artists from Kalaallit Nunaat have reacted to the situation through their work.

Two things have been at the forefront of my mind while working on this publication. First of all, I wanted to provide an opportunity for people to learn more about the art scene in Kalaallit Nunaat. The other is a desire to demonstrate how Kalaallit artists have fought for their spaces and structures and, for decades, expanded the boundaries of art in society.

In *5 Works*, I have chosen some very recent artworks that address the current political situation directly. In the *Legacy* feature “Power in Collectivity” by **David W. Norman**, you can read about how the Association of Artists in Greenland, KIMI, has fought for its existence and collectively used art as a platform for change for 30 years.

I’m very inspired by the way Kalaallit artists have achieved visual sovereignty by creating art on their own terms and establishing their own association, envisioning the strength in unity. I hope that you, like me, will find some strength in the *Feature* “The Language of Silence” by **Nawang Tsomo Kinkar**, which examines the progressive and bold works of **Jessie Kleemann**, who has fought for sovereignty in so many ways, sometimes individually and sometimes collectively, but always with an immense amount of courage.

Lastly, in the *Feature* “Thick Thighs and Tattoo Lines,” **Dr. Tenille K. Campbell** and the four inspiring Inuit artists represented remind me of the importance and power of unapologetic self-representation. To feel seen is one of the most powerful feelings we can give each other. I hope that many, like me, will feel seen in the feature.

I was fortunate enough to make room for one of my favourite pieces of contemporary art from Kalaallit Nunaat in *Last Look*: a work from the installation *Melting Barricades* (2004) by **Inuk Silis Høegh** and **Asmund Havsteen-Mikkelsen**. In the current situation, I think we need to rearm ourselves—not literally, as in *Melting Barricades*, with war and weapons, but with collectivity and unity through art. We need to come closer together: we need each other.

It is empowering to see Inuit from Kalaallit Nunaat and other Inuit regions side by side, in their own way pushing for visual sovereignty. I find a lot of hope for a better future in the artists and the works represented here, and I hope that it gives you courage as well.

**Nivi Christensen**  
Guest Editor



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Gifts listed here were made between June 1, 2024, and June 30, 2025.



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—  
*Evening Games of Spring*  
1979  
Printmaker Thomasie Alikatuktuk  
Stencil  
30.5 × 93 cm  
COURTESY WAG-OAUMAJUO  
AND THE GOVERNMENT OF NUNAVUT  
PHOTO LIANED MARCOLETA  
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The *IAQ* has changed and grown a lot over the years. Thank you for supporting the evolution of the *IAQ*. And thank you for investing in Inuit artists and their art. You are making a tangible difference in the lives and careers of artists across Inuit Nunangat.



To learn more about how to support artists, please contact us at **647-498-7717** visit us online at **inuitartfoundation.org/ways-to-give** or simply scan the QR code to the left.

Runs in the Family

September 14 - December 14, 2025



Artists in the exhibition

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Curated by

Carmen Robertson and Hanako Hubbard-Radulovich

*Runs in the Family* includes *The Stories Say So*, curated by Lujeen Aburawi, Heba Burquan, Emily Critch, Rosita Khorram, Theresa McAvoy, Erin O’Neil, Sevane Paroyan, Moira Power, Amanda Sam and Janneke Van Hoeve

Gayle Uyagaqi Kabloona, *Tiituumaviit?*, 2023 (detail). Print on paper. Indigenous Art Collection, Crown-Indigenous Relations and Northern Affairs Canada. Photograph by Lawrence Cook.



# Visual Sovereignty in the Eyes of Kalaallit Nunaat’s Artists

by Nivi Christensen  
GUEST EDITOR

In December 2024, then-US President-Elect Donald Trump expressed a desire to take over or buy Kalaallit Nunaat (Greenland). In May 2025 the major exhibition *Avatangiisit*, which means “surroundings,” opened for the 30th anniversary of the Association of Artists in Greenland, KIMIK. Many artists in the exhibition reflected on the political situation. Here are five works that examine visual sovereignty during this time, highlighting the importance of Kalaallit telling their own stories.

1/  
Miki Jacobsen

## Kalaallit Nunaat, Kalaallit Nunaat, Kalaallit Pigaat (2025)

“Kalaallit Nunaat, Kalaallit Pigaat” translates to “Greenland belongs to the Greenlanders”—stating that Kalaallit Nunaat is not for sale. This phrase is what hundreds of people shouted at what was probably the largest demonstration in the history of Kalaallit Nunaat. The demonstration took place in Nuuk in March 2025, with satellite demonstrations held in other towns.

Artist Miki Jacobsen immortalized the demonstration in this large-scale acrylic painting, done in heavy, dark colours. By portraying the back of everyone, Jacobsen seems to draw the viewer into being a part of the demonstration. It evokes a seriousness with the heavy colouring, yet the bright yellow light on the horizon gives me a sense of hope for a brighter future.



ABOVE  
Miki Jacobsen  
—  
*Kalaallit Nunaat, Kalaallit Nunaat, Kalaallit Pigaat*  
2025  
Acrylic  
150 × 200 cm  
© THE ARTIST

RIGHT  
Maria Paninguak' Kjærulff  
—  
*Avatangiisit*  
2025  
Coloured pencil  
57 × 40 cm  
© THE ARTIST

OPPOSITE (TOP RIGHT)  
Lisbeth Karline Poulsen  
—  
*Thread/threat and Stripes*  
2025  
Glass beads and polyester thread  
84 × 23 cm  
© THE ARTIST

OPPOSITE (BOTTOM)  
Lisa Kreutzmann  
—  
*If Greenland*  
2025  
Watercolour  
28.5 × 41 cm  
© THE ARTIST

OPPOSITE (TOP LEFT)  
Buuti Pedersen  
—  
*Fuck Off I*  
2025  
Watercolour  
18 × 24 cm  
ALL COURTESY NUUMMI  
EQQUMITSULIANIK  
SAQQUMMERSITSIVIK  
© THE ARTIST



2/  
Maria Paninguak' Kjærulff

## Avatangiisit (2025)

The work is called *Avatangiisit* (2025), which means “our surroundings and our environment.” Maria Paninguak' Kjærulff explained to me that her surroundings continued to feel strange and distorted in the first half of 2025. In this piece, she has drawn a Jeff Koons *Balloon Dog* in gold—an iconic American art piece made in various versions. You can see reflections of the Danish and American flags in Kjærulff's drawing of the dog, but the dog rests on Erfalasorput, the flag of Kalaallit Nunaat. The work satirizes the superficial way in which the US President has approached Kalaallit Nunaat in recent times.

3/  
Buuti Pedersen

## Fuck Off I (2025)

In Buuti Pedersen's watercolour *Fuck Off I*, there are two figures: the legendary figure in Kalaallit culture, Kaassassuk, an orphan who was teased and then eventually acquired superhuman abilities and took revenge on those who hurt him, and US President Donald Trump. In the work, Kaassassuk is

a symbol of the underdog fighting for his own sovereignty. In the bottom left corner, you see an ugly brown mess, which refers to the American oil barrels left in abandoned military bases in Kalaallit Nunaat after World War II, polluting an otherwise beautiful arctic landscape.



5/  
Lisa Kreutzmann

## If Greenland (2025)

In this watercolour, you see the head of a woman in the snow. She has red eyes, which are not lifeless, even though her head is detached. The artwork conveys a feeling of detachment and powerlessness, being alive but unable to move or react. A sentiment that many who were in Kalaallit Nunaat during the first month of 2025 can relate to. The beautiful bright and cold background is a striking contrast to the bloody head in the forefront. When I first saw this piece, I immediately understood the feeling. To me, this piece is an example of how important it is that Kalaallit get to express our own experiences.



4/  
Lisbeth Karline Poulsen

## Thread/threat and Stripes (2025)

Made in the colours of the American flag, this beaded necklace by Lisbeth Karline Poulsen may seem like a tribute on the surface. But when you look closer, you see it has no closing mechanism and must instead be pulled and tightened around the neck—and when you consider the title, it seems more like a warning. When you tighten something around your neck, even a beautiful necklace, you have to be careful not to tighten it too much. The piece makes me think about the difficulties in finding the right balance when political alliances are negotiated.





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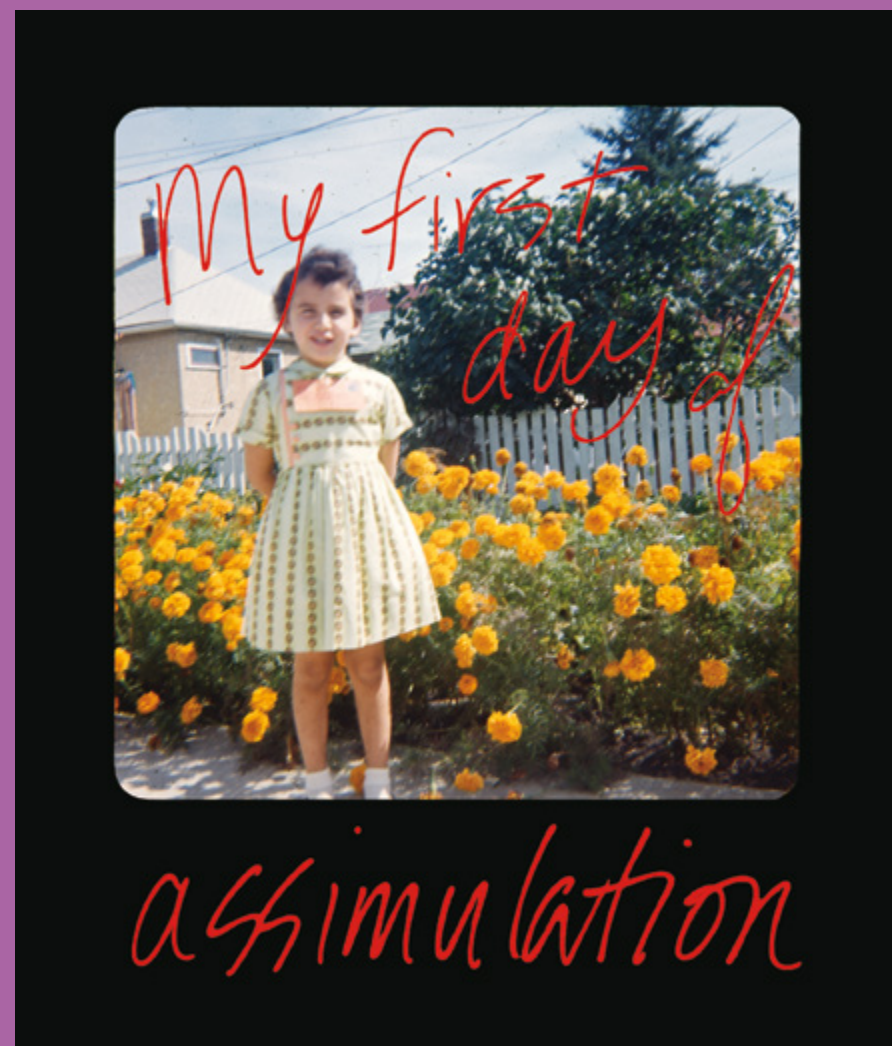
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# Rosalie Favell

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**2024** CURATED BY Ryan Rice

Rosalie Favell, *My first day of assimilation*, 1996 (remastered 2024) from the series *From An Early Age*. Image courtesy of the artist.

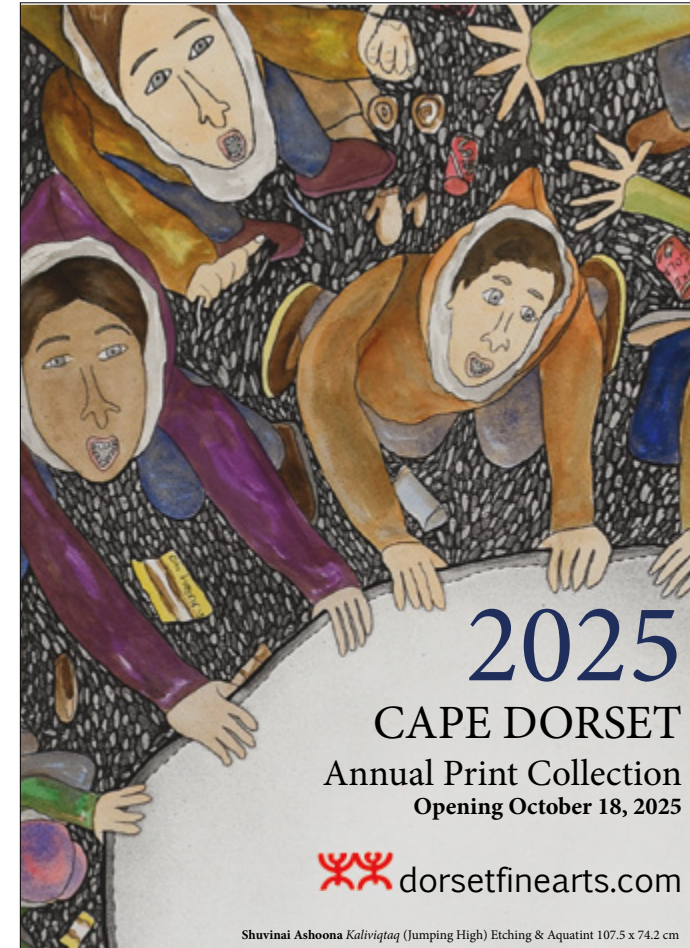


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## Saimaiyu Akesuk

### Fall 2025

We are proud to announce an upcoming solo exhibition for graphic artist, Saimaiyu Akesuk. Since she first began working at Kinngait Studios, Akesuk has developed an incredibly unique and highly contemporary style of drawing. Her latest collection of drawings for this exhibition marks an exciting continuation of her artistic evolution.

Artwork details:  
DIVING BIRDS, 2025  
Coloured pencil & ink, 29 7/8 x 22 3/4 in.



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# Lenwood Saccheus

## Untitled

by Amy Igri Lowndes



In these boxes, Saccheus cut ever so gently into the tusk, so that the smooth outer layer is shot with the pearly fissures of the inner dentine. In his hands the ivory takes on the appearance of marble.

Lenwood Saccheus is letting the ivory do the talking. The skilled Iñupiaq carver from Neviarcaurluq (Elim), Alaska, has long been a fixture at the Alaska Federation of Natives, where he sells his masks, figurines and jewellery. His work can also be found in galleries and stores across Alaska and beyond. In one, I came across his series of simple carved boxes that are untitled and undated.

The boxes resemble ice cream sandwiches, with the ivory body of the box fitted between the dark baleen lid and base. Topping each off is a chip of walrus tooth, which is used as a knob to lift the lid. None of the boxes are larger than eight centimetres in diameter—roughly the same dimensions as the base of a walrus tusk. Ivory boxes are uncommon because carvers would have to cut away large pieces of the already-small material to make them square or circular. Here, Saccheus has made use of the full breadth of the material by forming the shape of the boxes from that of a tusk’s base. The result is roughly ovoid in shape with undulating edges. In these gentle undulations, the character of the ivory emerges.

Walrus tusks have an outer, milk-yellow layer of primary dentine that is uniform, similar to elephant ivory. Unlike elephant ivory, though, walrus ivory has a secondary inner layer of irregularly deposited dentine, which creates a mottled, pearlescent quality. In these boxes, Saccheus cut ever so gently into the tusk, so that the smooth outer layer is shot with the pearly fissures of the inner dentine. In his hands the ivory takes on the appearance of marble.

Saccheus’s other carvings often depict traditional Iñupiaq themes, like figures kayaking and dancing, and include materials such as steatite and wood. A similar series of his boxes trades the simple walrus tooth toppers for tiny, preciously rendered statuettes of geese—another familiar Iñupiaq theme—made from ivory and adorned with scrimshaw. The geese testify to his skill as a figurative carver, but I prefer the simple boxes, which look born rather than made. They remind me of the simple and stylish shapes in many of Lisa Teparghuq’s earrings and necklaces—a Siberian Yupik and Lingit jewellery artist who also works mainly in ivory and baleen. By stepping back from figurative work and using simple shapes, both artists allow space for the material to speak for itself.

Works like this take a great deal of humility, an Iñupiaq value. The boxes succeed because of their simplicity, but Saccheus works hard to make it look easy. The sides are uniform in depth, polished to shine and fitted perfectly to their baleen lids, and he carefully considered the ratios of lid to base to topper, so that no part of the box overpowers another. They could fit a pair of earrings, some coins or another small keepsake, but these boxes and others like them are also keepsakes unto themselves.

Amy Igri Lowndes is Iñupiaq. She lives in Brooklyn, New York, and works as a Conservation Fellow at the American Museum of Natural History. In her free time she likes to sew, monitor life drawing classes and translate poetry.

Lenwood Saccheus  
—  
Untitled  
n.d.  
Walrus ivory, baleen and walrus tooth  
7.6 × 7.6 × 4.4 cm (left),  
12.7 × 7.6 × 4.4 cm (right)  
COURTESY SEALASKA HERITAGE  
INSTITUTE  
PHOTO MIRCEA BROWN  
© THE ARTIST



# Kim Kleist Eriksen

## Pissarsuit Nunaanni

by Tara McGowan-Ross



Sculptor Kim Kleist Eriksen has made a name for himself as one of the greatest bone sculptors from Kalaallit Nunaat (Greenland). Eriksen's work is grand in scope—seeming to conjure the expanse of time as well as the soul of a people out of the bones, claws and teeth of the land. His work tends to be small- or medium-sized and often references “animals close to [his] heart,” including the polar bear and the raven.<sup>1</sup>

Sculpted from an entire walrus skull, complete with its two tusks, *Pissarsuit Nunaanni* (2022), which means “the land of the mighty,” is a work that immediately astonishes me. I don’t think I’ve ever seen a walrus anywhere except in a *National Geographic* documentary. Looking at the sculpture, the sheer animal strangeness of the creature is amplified by the skull’s incredible size. The shafts of tusk ivory emerging from the creature’s face are sculpted into pillars made of a dozen-odd human faces each. Eriksen has sculpted the faces with a level of detail and precision that makes their expressions ensouled. Walrus ivory is harvested in tiny quantities and is exportable only under stringent conditions.

The preciousness of the resource seems to materialize the concept of the sacrifice of this grand animal, which gives the work a sanctified quality. At the top of each tusk is another, larger carved human face—which to me seems to imply the long legacy of ancestral life that makes each contemporary life possible.

Reaching between these two faces, the wings of a bird cup the front crest of the walrus’s maxilla, the tips of the wings arching over the tusk-supporting expanse of the front of the animal’s face. Between the ivory tusks is a polar bear with a whole seal clasped in its jaws, depicting the foundational element of survival in Inuit life. The combination of all of these animal images—the sacrifice of the seal, the might of the polar bear in hunt, the liveliness of the flying bird, crowning living people—strikes me all at once: the hunting, the hunted, the living and the dead coming together to give a complete impression of death and the cycle of life.

It seems to me that the land emerges from *Pissarsuit Nunaanni* in the precise, delicate, repeating geometric patterns that bridge the space between each of the

figures—the ridges of the motifs call to mind a vast expanse of mountains and valleys. There is a fractal quality that I imagine is meant to mimic the Kalaallit tradition of avittat, an embroidery practice that utilizes small pieces of dyed animal hide in complex, repeating patterns. The sculpture is studded with rubies and diamonds, which stand out starkly against the white of the bone. Rubies are one of the precious natural bounties of the mountains and earth of Kalaallit Nunaat, and seeing them makes me think again of the landscape. With the incredible detail Eriksen has sculpted into *Pissarsuit Nunaanni*, the piece strikes me as a whole world unto itself.

—

*Tara McGowan-Ross is an urban Mi’kmaq multidisciplinary artist and writer. She is the author of the poetry collections Girth (2016) and Scorpion Season (2019), as well as the memoir Nothing Will Be Different (2021), which was a finalist for the 2022 Hilary Weston Writers’ Trust Prize for Nonfiction. She lives in Montreal, QC. Visit her on Instagram @girthgirl.*



Kim Kleist Eriksen  
—  
*Pissarsuit Nunaanni*  
2022  
Walrus skull, rubies and diamonds  
35 x 70 x 29 cm  
COURTESY NUUMMI  
EQOUMITSULIANIK  
SAQOUMMERSITSIVIK  
© THE ARTIST

NOTES

<sup>1</sup> Ulannaq Ingemann, “Kim Eriksen – Eriagisaq,” posted January 14, 2015, YouTube, 4 min 32 sec, 2015, youtube.com/watch?v=I4xNvC1xPv0.

# Kajungiqsaut Grants

## Helping Inuit Artists Bring Their Creative Visions to Life

Space, materials and vision are the foundational elements of artists' creative processes, so the Inuit Art Foundation (IAF) partnered with the Canada Council for the Arts in 2023 to develop the Kajungiqsaut Grants funding initiative. Aimed at supporting Inuit artists in pursuing and developing their creative projects, the Kajungiqsaut Grants offer three streams of funding: Sutaarutit (to gain material), Iniqarvik (to have space) and Turaagaq (vision).

Sutaarutit provides up to \$1,000 in funding for artists to obtain materials for their projects. It builds on the existing partnership between the IAF and Ontario Arts Council's Indigenous Visual Artists' Materials program. The Iniqarvik stream is designed to give Inuit artists up to \$5,000 in financial support to do the administrative tasks involved with executing a creative project—such as research, experimentation and planning. Turaagaq is a stream for artists who have large projects in mind, offering up to \$15,000 in funding. Grant applications are reviewed by an all-Inuit panel of peer assessors, a crucial element in supporting cultural expression and artistic autonomy.

This year is notable for the Kajungiqsaut Grants because the Canada Council for the Arts has provided an additional \$225,000 for each of the 2025 and 2026 cycles, bringing the total to \$740,000 in funding over the next two years. With this additional funding across all three streams of the grant, we are excited to provide more opportunities for Inuit artists to develop their practices. Thank you to the Canada Council for the Arts and to those who continue to support and donate to the IAF!



RIGHT  
Jessica Malegana  
—  
*Creating Success*  
2023  
Digital illustration  
© THE ARTIST

OPPOSITE (BOTTOM)  
Bronwyn Szabo  
—  
*It Doesn't Show* (stills)  
2025  
Web series  
66 min  
© THE ARTIST

OPPOSITE (TOP)  
Nooks Lindell  
—  
*Ulu*  
2025  
Metal and hardwood  
© THE ARTIST

Now Accepting Applications!  
Turaagaq: until October 19  
Sutaarutit: until November 10  
  
Coming Soon  
Iniqarvik: December 8–January 25, 2026



We gratefully acknowledge the support of the Canada Council for the Arts.



Conseil des arts du Canada  
Canada Council for the Arts

In 2024 artist and designer Nooks Lindell used Sutaarutit funding to create uluit.



With the Kajungiqsaut Grants I bought a bunch of antique hand saws, the metal I use for ulu blades. My anaanatsiaq taught me that this is the best metal: the old hand saws are harder metal and keep an edge longer. They are also the perfect thickness. I was also able to buy some padauk hardwood, which I use for the handles. This funding helped me buy these materials, which will last me for years. I was also able to give away some hand saws to my uncle, who I learned a lot from. Matnaluvik!”

Nooks Lindell  
2024 SUTAARUTIT GRANT RECIPIENT



The Turaagaq grant was instrumental in finishing my web series, *It Doesn't Show*. Unexpected costs can strike any creative project—and they did to mine—but the grant allowed me to stick to my vision rather than make heartbreaking concessions to it. It was a huge relief and honour to receive it, for myself and the whole production team.”

Bronwyn Szabo  
2024 TURAAGAQ GRANT RECIPIENT

Funding from the Turaagaq stream in 2024 helped filmmaker, screenwriter and actor Bronwyn Szabo bring her web series *It Doesn't Show* (2025) to life.



The IAF is proud to support Inuit creatives through these grants and encourages artists at any stage in their artistic careers to apply to the next cycle! Learn more at [inuitartfoundation.org/kajungiqsaut](https://inuitartfoundation.org/kajungiqsaut)



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Curated by Mikinaak Migwans

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This project is supported through Toronto Arts Council Strategic Funding.

Image: Art Hunter, *Untitled* (Controlled burn at Kay-nah-chi-wah-nung mounds), 2023, Digital print, 19.5 ft x 10 ft. Photo courtesy of the artist.

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**"A Young Man Thinking So Hard His Face Is Going Inside Out On The Back Of His Head," 2002**  
Manasie Akpaliapik (1955 -) of Ikpiarjuk, Nunavut & Ontario  
Weathered Bowhead whale vertebra • h: 10.75" x w: 12.5.0" x d: 5.0"

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# THICK THIGHS AND TATTOO LINES

ARTISTS WHO PUSH FOR VISUAL SOVEREIGNTY

—  
by Dr. Tenille K. Campbell



Writer and artist Dr. Tenille K. Campbell spoke with four artists about how they assert visual sovereignty through the art they create. Through unapologetic depictions of Inuit women’s bodies and traditional tattoos, the work of these artists becomes an outreach to community—a sharing of their stories and their interpretations of self for others to access. The artwork highlighted in this *Feature* shows both a refusal to explain every element of cultural minutiae inherent in their work and the autonomy to create their own interpretations of their culture and experiences that can be shared with a wider audience. Creation is not just resistance but a love letter to one another.



As a visual artist, I often find myself people-watching. I look at body shapes and beaded earrings and how eyes crinkle when people smile with their whole heart. As a plus-size woman, I often look for other women who also walk with thicker thighs, soft bellies and double chins. I am a Dene and Métis person with multiple tattoos, and my marks are a sign of connection, story and matriarchs. I wear them proudly. I look for representation of self in those around me, which I think is a common need. We need to see ourselves as part of community, see connections with those we work with, create with, socialize with. As my social feeds fill with more and more Inuit artists, I see a greater variety of art and expressions of soft bodies, traditional tattoos and modern life. How we permanently adorn our bodies as Indigenous women through tattoos is an act of our own sovereignty—an act of love toward our bodies, love notes stitched into skin that is sometimes seen as too big, too soft or too much. I see connections between body and land. I see a sovereignty of expression in artwork and photography that highlights

how some Inuit women want to represent themselves. As artists, we need to create the representation we want to see. Depictions of women’s bodies are an important part of asserting visual sovereignty, creating control over how we see ourselves and how our communities see us, too.

I was lucky to chat with four circumpolar Indigenous artists—Tegan Voisey, Cora Kavyaktok, Amber Webb and Sarah Ayaqi Whalen-Lunn—whose work highlights the main tenets of visual sovereignty: self-representation, decolonizing the White (often male) gaze and cultural preservation. They have the freedom to safely assert their visual sovereignty in a space that until recently had been dominated by non-Inuit. We talked and laughed about love, bodies, ink, land and the connections between us. We chatted on phone calls while parenting kids who stayed home from school, while battling body hangovers from work trips, while drinking tea and spilling tea. These conversations are acts of sovereignty in themselves—the discussion of how we want to be seen, how we create our art to be seen on our own terms.

PREVIOUS  
**Sarah Ayaqi Whalen-Lunn**  
—  
*Delicious*  
2023  
Digital illustration  
© THE ARTIST

OPPOSITE (TOP)  
**Cora Kavyaktok**  
—  
*Pasa in White*  
2022  
Digital photograph  
© THE ARTIST

OPPOSITE (BOTTOM)  
**Tegan Voisey**  
—  
*Moon Lady*  
2021  
Cast acrylic  
10 × 3 × 0.3 cm  
© THE ARTIST

LEFT  
**Amber Webb's artwork**  
*Midnight Snack* (2021)  
tattooed on her leg by  
**Aaron Kia** in 2024  
PHOTO WILLIAM CHYTHLOOK  
© THE ARTISTS



# TEGAN VOISEY

Tegan Voisey is a multidisciplinary artist who is known for her acrylic earrings, creating colourful pieces that reflect her Inuit heritage and experiences, often highlighting traditional markings and curvy Inuit forms and collaborating with other artists to showcase culture and stories through a shared art form. “I want to fight against all of those conditioned beliefs,” she said to me. “Colonialism and purity culture [are] tied together, and that has negatively impacted our thoughts around our bodies and what makes an appropriate body and what makes a useful body.”<sup>1</sup> In her work, Voisey uses soft pastel hues like lilac, rose and peach. She uses cast acrylic that mimics abalone and ivory, with gold and silver tones, carrying forward new visuals of traditional methods of jewellery creation. One of my favourite sets of earrings by her features a moon and a woman’s body, both curved just so.

Another earring set features an Inuk mother breastfeeding her child, tattoos visible across her chest. Another pair that I love depicts the story of Nuliajuk—hands with tattooed wrists and fingers cut off, with sea animals as fingers—representing a shared community story where Nuliajuk is the mother to ocean animals, speaking to the important roles that women play in community as givers of life. These earrings, along with two other pairs of Voisey’s, were part of the costuming in the TV series *North of North* (2025), highlighting the move toward representation of Inuit art in mainstream media. As a collection, these pieces speak to me because they create visibility for tattooed Inuit women’s bodies. Allowing them to be seen as art in itself highlights Inuit culture and self-representation. Voisey’s work speaks to history and memory and is an honouring of women’s stories.



LEFT  
**Tegan Voisey**  
—  
*Sedna’s Hands*  
2022  
Cast acrylic  
11.5 × 3 × 0.3 cm  
© THE ARTIST



ABOVE  
**Tegan Voisey**  
—  
*Nursing Mother*  
2022  
Cast acrylic  
10 × 2.5 × 0.3 cm  
© THE ARTIST



ABOVE  
**Cora Kavyaktok**  
—  
*Kayla*  
2025  
Digital photograph  
© THE ARTIST

Cora Kavyaktok is an Inuk photographer and friend of mine whom I met a few years ago. One of her personal photography projects, the Inuit Gold Series (2021–2025), caught my interest many moons ago. The series breaks down stereotypes of what Inuit women are often seen or shown as—demure, quiet, covered up, hidden—and makes room for Inuit representations by Inuit artists that historically haven’t been allowed due to colonization. In the series, Cora photographed 19 Inuit women whose bodies were brushed down with gold. Many of them had traditional markings on their faces, hands and bodies. As an outsider, to me, tunniit and kakiniit—Inuit facial and body tattoos—have always signified strength, culture and beauty, which is how I relate to my own ink. I find it really beautiful that while this one art form remains rightfully exclusive to Inuit, as the markings represent specific cultural teachings, stories and nuance that we (as outsiders) have no right to, the artists I connect with also focus on creating artwork that can be shared with the outside world. A key element of taking ownership of Indigenous bodily sovereignty is deciding that some parts are just for us.

Cora told me that she featured gold in this series because “gold, to me, means that it’s special and that it’s meant to be preserved . . . it was a way for me to showcase our beauty within our culture, and show off a part of us that was nearly forgotten.”<sup>2</sup> One of my favourite images is of Kayla, a young pregnant Inuk woman, adorned in gold dust and a jewelled necklace. She is nude, softly smiling directly into the camera, her long hair covering her breasts and hands cupping her belly. She is covered in both traditional and modern tattoos—her face, chest and thighs covered in culture. This series is about resilience, healing and strength, but I also see celebration and joy. Cora has her own traditional markings, which were part of her inspiration for this series. “Traditionally, I’ve been told that the chin tattoo was a reference to your children, but for me, my chin tattoo represents my ancestors guiding my words with wisdom and truth.” I think the teaching about her chin tattoo is a beautiful reflection on how we should take care with our words, and that how we share our story through art matters. “Sovereignty is your own identity. And that’s exactly what our tattoos are, right? It’s our own stories; it’s our own depiction.”

# CORA KAVYAKTOK





# AMBER WEBB

Creating art is a sovereign act of self-love, of medicine, of marking your story. I'm a new fan of Yup'ik artist Amber Webb, drawn to her high-contrast work depicting women's bodies as thick, sensual, heavy-breasted and with belly rolls accentuated. When you create work that you see as authentically you, and others also see themselves in it, community is created and important discussions take root. "If one person sees it and is like, 'I'm allowed to exist just the way I am,' then that means that it was worth making,"<sup>3</sup> Webb said. Webb's work examines Yup'ik legends, transformation, joy and connection. She also challenges traditional conceptions of Inuit art and representation. You can see this in the black-ink sketch of a woman with large breasts feasting on dry fish. Webb said to me, "When I draw the markings the way I draw them on fat bodies, I'm challenging some of the traditional patterns of markings. I'm thinking, what if you make traditional markings that accentuate rolls?" This highlights the fact that tradition doesn't have to mean static representation, and as artists, we should push the boundaries of what is considered Inuit art



ABOVE (LEFT)  
**Amber Webb**  
—  
*Nostalgia, Denial, Ruin and Resources*  
2024  
Ink  
33 × 22.9 cm  
© THE ARTIST

ABOVE (RIGHT)  
**Amber Webb**  
—  
*Ptarmigan who felt safe*  
2024  
Ink  
33 × 22.9 cm  
© THE ARTIST

and resist the ways societal colonial morality influences how we view it. Joy is also an important aspect in Webb's work. Seeing the wide smiles in many of her depictions makes me grin. By highlighting the joy in her representation of women and body, she is creating work that represents how she sees the women around her—as happy and quick-witted. A drawing from 2024 of a woman transforming from a ptarmigan is one of my favourites. The large grin on the woman's face makes me feel like I am in the moment with her, choosing to transform surrounded by safety, support and love. To me this is a beautiful example of having autonomy over our own representation: we get to choose how we reveal ourselves to the ones around us and control how our stories are told. This story depicted in Webb's art is also a reminder that we need safety in community to change, to give back, to show our true selves. When we don't have that power to represent ourselves and our stories, we don't have safety, as someone else is in control. We need to have power over our own representation and self-expression in order to reach a safe space where we can be true to ourselves.

# SARAH AYAQI WHALEN-LUNN

Iñupiaq tattooist and artist Sarah Ayaqi Whalen-Lunn is another artist who depicts Inuit autonomy in her work. "I like to let all of the emotions and ways that I feel about [sovereignty] come through in my artwork."<sup>4</sup> Her work includes traditional tattooing, digital art, painting and beadwork. While she is known for her tattooing practice, I am incredibly drawn to her digital art and paintings representing soft-bodied women, all with bellies that curve and traditional markings on their skin, often nude and in conversation with nature around them. The celebration of nudity as natural is refreshing; the celebration of full-bodied women as nurturing, life-giving and powerful reframes conversations about how a body "should" look and how physical beauty is shown. In one drawing, a soft-bellied, aqua-haired woman stands nude with the moon behind her, tattoos on her thighs, face and shoulders, and a polar bear with its teeth bared is inked across her belly. I like that Whalen-Lunn creates a body that carries story and gives the viewer space to make their own reflections. The woman is nude but not inherently sexual—an acknowledgment that the nude body is a natural form, not something to be ashamed of or used just for sexual pleasure. For Whalen-Lunn, creating work featuring soft Inuit bodies is a healing process for herself and her community. "I'm a product of Western society who has grown up absolutely terrified of every inch of my body, and am so desperately trying, in my own mind and my own brain, to rewire it and to be thankful for it and to realize its beauty." Her work centres on the representation of women's bodies that are larger and feature traditional markings, giving women a soft place to land and create connection. "We should be able to show the joy in ourselves and our sexuality and our sensuality and all of the life cycle that happens just within our own little universes."

—  
*Dr. Tenille K. Campbell is a Dene/Métis author and photographer from English River First Nation. She completed her MFA in Creative Writing from the University of British Columbia and her PhD at the University of Saskatchewan. She is also the artist behind sweetmoon photography and the co-creator of tea&bannock. She currently resides in Saskatoon, SK.*



ABOVE  
**Sarah Ayaqi Whalen-Lunn**  
—  
*Full Moon Fever*  
2021  
Digital illustration  
© THE ARTIST

NOTES

- <sup>1</sup> All quotes Tegan Voisey, interview with Tenille Campbell, May 2025.
- <sup>2</sup> All quotes Cora Kavyaktok, interview with Tenille Campbell, May 2025.
- <sup>3</sup> All quotes Amber Webb, interview with Tenille Campbell, May 2025.
- <sup>4</sup> All quotes Sarah Ayaqi Whalen-Lunn, interview with Tenille Campbell, May 2025.

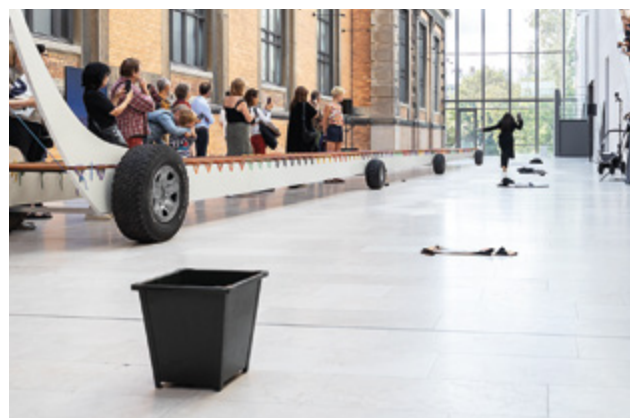
Sovereignty

31

Thick Thighs and Tattoo Lines



# The Language of Silence



—  
*by* Nawang Tsomo Kinkar

*Content note: This article contains a discussion about the forced birth control of Indigenous women and girls.*







In this *Feature*, Nawang Tsomo Kinkar unpacks the unheard language threaded within Jessie Kleemann’s artistic practice, as well as the ways in which the artist calls for reflection, discussion and action with her works.

“There is a language that is silent,” the Kalaaleq (Greenlandic) Inuk artist Jessie Kleemann shared with me.<sup>1</sup>

The changing and unpredictable nature of live performance remains a constant for the 65-year-old performance artist, visual artist and poet from Upernavik, Kalaallit Nunaat (Greenland), who has learned to not only embrace the unexpected over the last three decades of her practice, but to seize it by its throat and warp it into an undeniable reckoning. Kleemann expressed that no performance is ever the same, that a work is always developing, even as she presents it to an audience. Still, I wondered: there must be something she clings to in order to keep her balance on the shaky foundation of live performance. A feeling, thought or force—however intangible—that allows her to welcome the inevitability of change so readily, with an equal measure of grit and contentment one could only achieve and finely-tune through a deep and sustained practice of trust in her audience. She went on to say, “I think it is a language of deep sorrow that can be universal at some level. I communicate in many different tongues, but there is a language of silence that stays the same. When I do the performances, I don’t know how to explain it, but it stays there.”

In 2023 her work was presented in *Running Time* at Statens Museum for Kunst (SMK) in Copenhagen—her first solo exhibition at a Danish museum. The survey exhibition chronicled her life’s work, from

PREVIOUS & OPPOSITE  
**Jessie Kleemann**  
 performing *Lone Wolf Runner* (2023) at Statens Museum for Kunst, Copenhagen, 2023  
 COURTESY STATENS MUSEUM FOR KUNST  
 PHOTO FRIDA GREGERSEN  
 ALL © THE ARTIST

BELOW  
 Installation view of *Kinaasunga* (1988) (left) and *Mask* (2023) (right) within *Running Time* at Statens Museum for Kunst, Copenhagen, 2023  
 COURTESY STATENS MUSEUM FOR KUNST  
 PHOTO FRIDA GREGERSEN







to continually interrogate their deeply embedded assumptions of Inuit, which remain as legacies of colonization—whether we do so is up to us. She has described her performance work as participatory, yet this should not only refer to her physical and social engagement with an audience but also our ability to implicate ourselves in the politics of her work.

Nearby, *The sledge on the way* stands as part of the scenography of *Lone Wolf Runner*. Displayed in exuberance, its pristine woodwork is held together with silk cords and rolls on tires rather than gliding on runners. The artist's exasperated yet energetic running contrasts with the stillness of the sledge. Her work has often been categorized as tragicomedy. But where the tragedy begins and the comedy ends is unclear, continuously blurred as we examine the relationship between this performance and sculpture. Kleemann positions the dog sledge—an essential tool for transport and livelihood for Inuit for millennia—within the prestigious gallery space, giving it voice. Without the white expanse of snow and ice, the sledge appears displaced yet hypervisible. As arts institutions scramble to put decolonial methodologies into practice, the visibility of this work contrasts the commercialization of dog sledges into tourism gimmicks in contemporary Kalaallit Nunaat. In its grandeur, *The sledge on the way* brings attention to the limitations and violence intrinsic in ideas of mere visibility; instead, Kleemann asserts that what has been made hypervisible has gone unacknowledged.

When I remarked to the artist that the freedom of experience she offers her audience made me nervous, she reassuringly advised me, “I cannot change people's perceptions and what they experience or what they think they experience, because it will come afterwards. We don't own that.” My hesitation stems from the idea of entrusting a group of people, myself included, who have the ability to betray her at any given moment, even through the simple act of forgetting. Caught between several identities—urban and arctic; her past and future selves; historical

her first video performance *Kinaasunga* (1988) to newly commissioned installations, such as the lavishly crafted 22-metre-long dog sledge *The sledge on the way* (2023), and included several live performances by the artist. When *Kinaasunga* was made in the late 1980s, forced birth control procedures were still being performed on Kalaallit girls and women by Danish health authorities—in the '60s and '70s alone, thousands of girls and women had intrauterine devices implanted without their consent.<sup>2</sup> Such abject measures rooted in racial discrimination were executed by the Danish government to control population growth in Kalaallit Nunaat. Kleemann came into her adolescence and womanhood when both reproductive bodily autonomy and the future of Kalaallit were at risk—a context that is inseparable from her artistic practice.

In *Kinaasunga*, the young artist is seen in front of white sheets with her hair pulled back, eyes framed with winged black eyeliner and lipstick mimicking a piece of tape over her mouth—a stark visual metaphor of the silencing of Inuit voices. However, the confinement of Kleemann's physical movement to the tight space reveals the structural world of the video itself as the instrument that silences the body, leading to a progressive breakdown of her voice as she recites a poem with the same title. As she struggles,

I imagine the young artist wiping the lipstick off her mouth to voice the questions that have remained central to her practice and life, which she has asked of herself time and again: *Who am I? Who are we?*

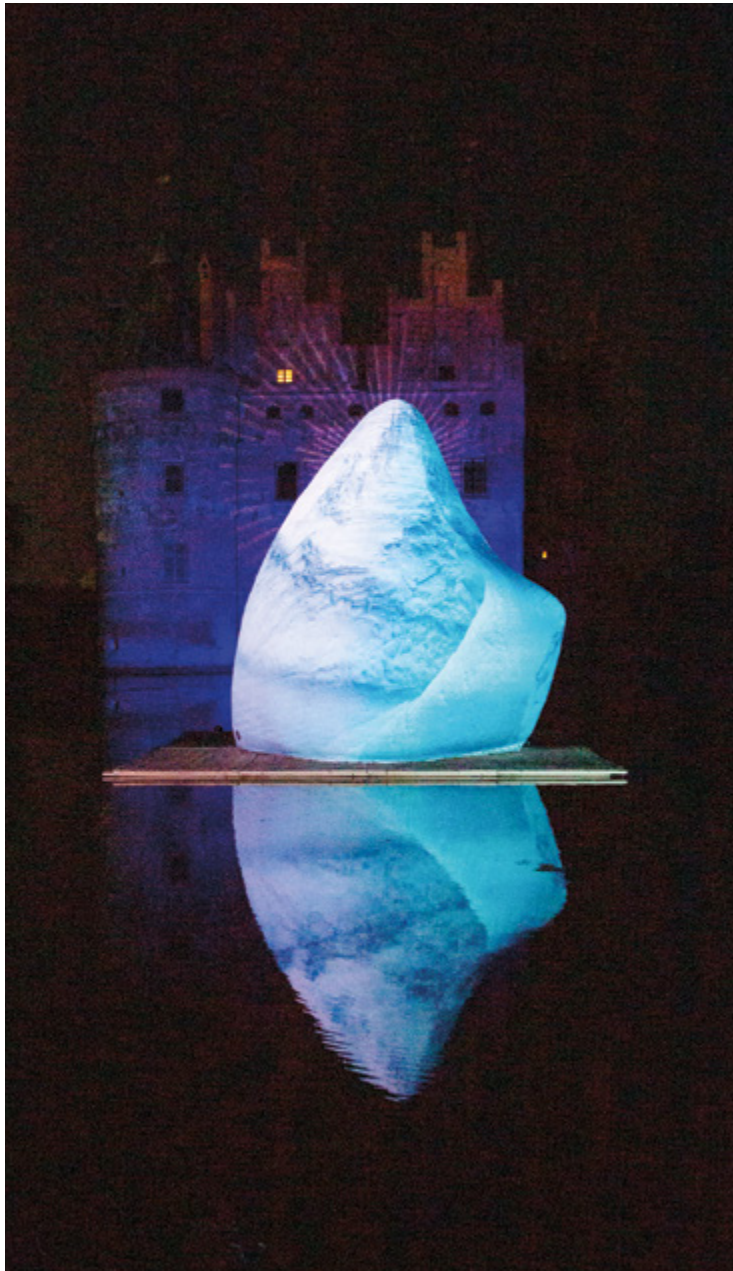
Thirty-five years later, Kleemann ran through a hall in the SMK for her performances of *Lone Wolf Runner* (2023). To say that Kleemann was ahead of her time is to admit that the art world was not ready to hear her. One of the first things the artist told me is: “You can find your voice, but what happens when no one is listening on the other side?” I've found myself asking similar questions recently. Surrounded by viewers, Kleemann glided into the hall behind a large white sheet and dressed in a white jacket over a stylishly cut black suit—a quiet beginning to an active show. Throughout the performance, she is viewed dashing up and down the space, sometimes pacing in the same spot and other times sprinting backwards. She also discarded items she held on her back throughout scenes that involved spontaneous exchanges with captivated audience members. The curiosity of the viewers, including their very presence, is often influenced by arts institutions. However, each person holds inherent biases that provide an opportunity to question acts of listening. Kleemann's work creates space for her audience

ABOVE  
*The sledge on the way*  
2023  
Precious wood,  
vinyl-covered plywood,  
used tires, silk cord and  
metal  
22 m  
COURTESY STATENS MUSEUM  
FOR KUNST  
PHOTO FRIDA GREGERSEN

RIGHT  
**Jessie Kleemann**  
performing *Solen*  
*i Korset, Korset i*  
*Solen* (2023) at the  
Folkemødet festival  
in Allinge  
PHOTO CHRISTIAN BREMS







TOP  
Installation view of  
*ILULIAQ* (2024) during  
the Heartland Festival at  
Egeskov Castle on the  
island of Funen, 2025  
COURTESY THE ARTIST  
PHOTO ANNE MIE BAK

BOTTOM  
*Arkhticós Dolorôs* (still)  
2019  
Video performance  
12 min  
COURTESY THE ARTIST

tradition and contemporary practice; performing artist and performance artist—the search for authenticity within an evolving culture are the conditions that she has long negotiated. The betrayal that I am extra cautious of is not necessarily the explicit ways in which the Kingdom of Denmark has exerted its colonial will over Kalaallit Nunaat, but the quieter yet still insidious ways that persistent colonial ways of thinking, as well as imposed principles, can silence Indigenous peoples. Reflecting on the effect of Christianity on Inuit identity, Kleemann states that some people “go to church to have the right kind of place in the world through a religion that came to change us.”

Remarking on Kleemann’s practice, Sugpiaq artist, choreographer and writer Tanya Lukin Linklater said that it “arises from and with place and from and with [her] body. Her work comes to bear on the ongoing colonialisms and political context of her time[s].”<sup>3</sup> This appears exemplified in *Solen i Korset, Korset i Solen* (2023), an outdoor, public performance that was part of the 2023 Folkemødet festival in Allinge, Denmark, where the artist drew attention to a representation of the Danish flag that she laid on the ground. The title translates to “The Sun in the Cross, the Cross in the Sun,” in which the *sun* symbolizes Kalaallit Nunaat and the *cross* represents Denmark. Using red and white pigmented powders, she turned the work into a representation of the flag of Kalaallit Nunaat and provoked the question: *What came first? The Sun or the Cross?* Lukin Linklater went on to say that Kleemann “undertakes her work with a cooperative ethic and thinks with others. To me, these are Sugpiaq or Inuit ways of being.” While not all passersby lingered to watch Kleemann, she invited all to think with her about the dual effects of the Danish flag: at once proclaiming Denmark as a sovereign state and overshadowing the sovereignty of Kalaallit Nunaat.

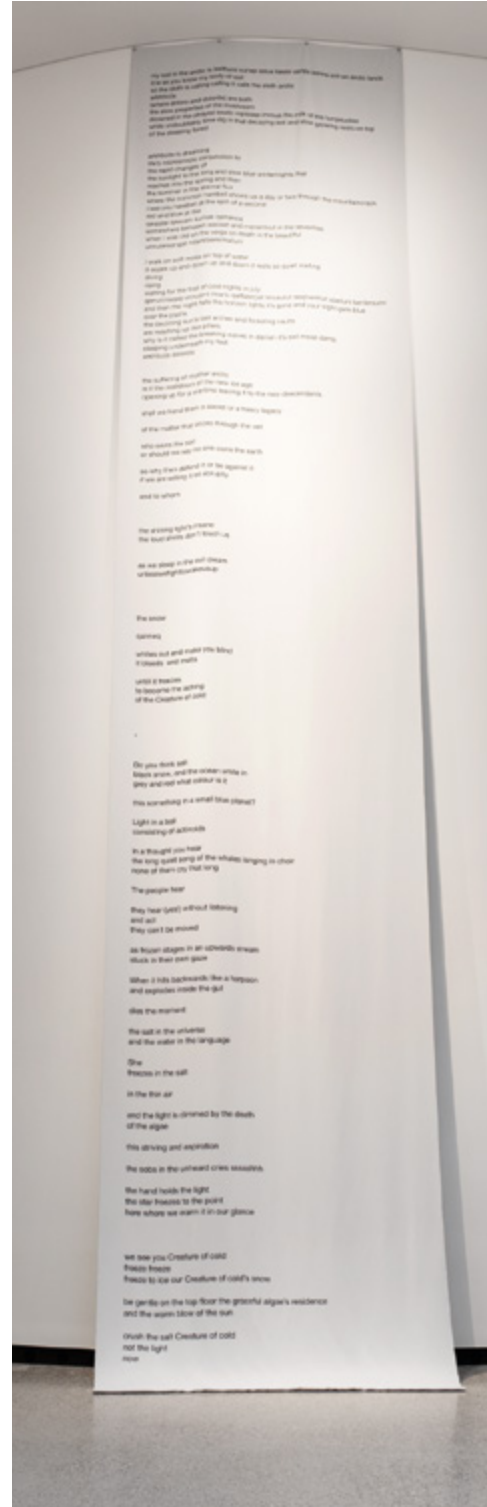
The changing landscape of the Arctic is another concern Kleemann addresses. In *Arkhticós Dolorôs* (2019), she performed on the melting Sermeq Kujalleq glacier, foregrounding the pain of the global climate crisis felt across the North. The artist is seen with a large black cloth over her body, her movements made minimal due to tough gusts of the arctic winds. Not unlike the spatial confinement she experienced in *Kinaasunga*, the wind held an elemental control over her body. She told me that “there is freedom in experiencing the art itself because it has its own way and mind.” The wind becomes a creative force that signals intuition, perhaps offering a regenerative reflection or even a prophetic warning on the yet-to-be-determined future of the North. Kleemann grapples with the theme again in *ILULIAQ* (2024), a six-metre inflatable sculpture of an iceberg, while affirming its resilient and defiant presence for Inuit.

While Kleemann engages in various themes within her work, her exploration of modes of listening across her artistic practice encourages her audience to rely less heavily on their sight. For instance, Kalaaleq and settler writer and curator Emily Laurent Henderson mused on the smell evoked by Kleemann’s poem *Arkhticós is Dreaming* (2016–2019) within her audio guide response to the work,<sup>4</sup> which was printed on a massive piece of nylon fabric within *INUA* (2021–2023) at Winnipeg Art Gallery (WAG)-Qaumajuq. For Henderson, Kleemann’s words were “transformed into a slow fungal and algae growth, low to the ground or gathered around the shorelines. Cycling between growth and decay, and the growth that springs from

decay, [she] paints a vivid, earthy picture of her homeland.” This sensory description reminds me of *Orsoq*, a series of ongoing performances which began in 2005 and materialized into installations such as *Orsoq* (2012), in which Kleemann underscores the politicization of seal blubber for Kalaallit Nunaat and Denmark. During the 2015 performance *Orsoq III - Subarctic Sushi!*, she played with seal blubber, rubbing pieces all over her body. When I asked her about her experience working with animal tissue, she recalled that the smell was of concern to one of the venues where she had previously performed. Hesitations like this reveal the irony of the white-cube gallery complex, as art imitates life by so easily revealing and re-enacting the colonial impulses that deemed seal blubber grotesque in the first place.

Are we able to sit with the smell of seal blubber without dismissing it as an infiltration to our tamed senses? Our eyes do betray us, but there is also a silent language of smell that tickles me—it spreads slowly and invisibly. Kleemann gloriously bathes in it.

—  
*Nawang Tsomo Kinkar is a Tibetan arts writer and emerging curator. She is the 2025–26 TD Writing Fellow at Gallery TPW and was the inaugural recipient of the 2024 TD Curatorial Fellowship award at WAG-Qaumajuq. She is interested in global Indigenous art practices, and her writing has been published by 10x10 Photobooks, Peripheral Review and the Inuit Art Quarterly, among others.*



LEFT  
Installation view of  
*Arkhticós is Dreaming*  
(2016–2019) within *INUA*  
at WAG-Qaumajuq,  
Winnipeg, 2021–2023  
COURTESY WAG-QAUMAJUQ  
PHOTO SERHII GUMENYUK

ABOVE  
*Orsoq* (installation  
detail)  
2012  
Spruce rafters, nails,  
twine, nylon string, glass  
bulbs and melted orsoq  
(seal blubber)  
250 × 222 × 250 cm  
COURTESY THE ARTIST

#### NOTES

- <sup>1</sup> All quotes Jessie Kleemann, interview with Nawang Tsomo Kinkar, June 2025.
- <sup>2</sup> Adrienne Murray, “Inuit Greenlanders demand answers over Danish birth control scandal,” *BBC News*, September 30, 2022, [bbc.com/news/world-europe-63049387](https://www.bbc.com/news/world-europe-63049387).
- <sup>3</sup> All quotes Tanya Lukin Linklater, written correspondence with Nawang Tsomo Kinkar, June 2025.
- <sup>4</sup> Emily Laurent Henderson, “Untitled (Audio Guide for Jessie Kleemann’s *Arkhticós is Dreaming* (2016–2019)),” *Nagvaagtavut | What We Found*, Winnipeg Art Gallery-Qaumajuq, [wag.ca/inua-online/](https://wag.ca/inua-online/).



# POWER *in* COLLECTIVITY

—  
*by*

David W. Norman

—  
*translated by*

Hanne Kirkegaard



5



7



2

# ATAATSIMOORNERMI NUKITTUSSUSEQ

—  
*allaaserinnittoq*

David W. Norman

—  
*nutserisoq*

Hanne Kirkegaard



4



1



3



6



How artists in Kalaallit Nunaat (Greenland) came together to improve their working conditions and expand their influence.

This year marks the 30th anniversary of the Association of Artists in Greenland, KIMIK, Kalaallit Nunaat’s largest professional organization for visual artists. KIMIK was founded in 1995 by Anne-Birthe Hove (1951–2012), Miki Jacobsen, Jessie Kleemann and Buuti Pedersen—four artists with radically different practices, but common goals for their country’s art world. Since then the organization has grown to over 20 members, including both Kalaallit and non-Inuit artists who live permanently in Kalaallit Nunaat. Although KIMIK’s membership, identity and activities have evolved significantly over its 30-year history, in many ways the association’s objectives have remained the same: to build solidarity among artists while working to improve their labour conditions, expand access to exhibition opportunities at home and abroad and represent artists’ interests on a national level.

Pedersen, who served as KIMIK’s chairperson from 2009 to 2015, explains that the organization started out of the founders’ desire for a greater sense of creative community. They would often run into one another in town, and eventually “we started talking about how we should meet sometime so that we could benefit from each other’s company.”<sup>1</sup> They started sketching together in the early 1990s at Illorput, a community centre in Nuussuaq, Kalaallit Nunaat, and as they began to collaborate, the vision of a more structured professional network started to emerge.

From these beginnings, KIMIK emphasized the importance of collectivity to a robust art scene: the idea that by joining together, artists could improve exhibition standards and working conditions for all, while also enriching their own creative practices. Among the principles they agreed on was the importance of education, deciding that prospective members should be able to document some formal training or a substantial work history, such as experience with larger exhibitions or public art projects. Hove, Jacobsen, Kleemann and Pedersen each had an eclectic range of educational backgrounds; setting formal membership criteria, as they saw it, was simply a way of encouraging other artists to value their own artistic labour. They saw education not only as a sign of professionalism but as a tool to improve artists’ labour conditions and elevate their self-expectations: in other words, a source of empowerment.

The founders initially chose the name Kalaallit Nunaanni Eqqumiitsuliortut Kattuffiat (KNEK) for the association, but in 1998 changed it to KIMIK, meaning strength or power—“and we wanted to have power,” Pedersen emphasizes.

Empowerment was in the air during the first two decades of the Home Rule era in Kalaallit Nunaat, when all Kalaallit took a collective step toward self-determination by forming Naalakkersuisut, a local government to run Kalaallit Nunaat, rather than being governed by the colonial Danish state. Throughout the 1970s, ’80s and ’90s, artists went to



PREVIOUS  
1 Anne-Birthe Hove, Ivan Burkal, Jessie Kleemann and Buuti Pedersen at a KIMIK meeting in 1994  
COURTESY MILIK PUBLISHING  
2–3 Setting up KIMIK’s workshop on Avannarliit  
COURTESY MILIK PUBLISHING  
4 The first group show at the Avannarliit workshop, 2002  
COURTESY MILIK PUBLISHING  
5 Frederik “Kunngi” Kristensen, Arnannguaq Høegh, Camilla Nielsen, Miki Jacobsen, Anne-Birthe Hove, Jessie Kleemann, Linda Milne, Ivan Burkal, Buuti Pedersen and Kaj Rosing Carlsen, 2000  
COURTESY MILIK PUBLISHING

6 Lisbeth Karline Poulsen cuts the ribbon at the opening of the exhibition *Blå/Tungujortoq/Blue*, accompanied by Buuti Pedersen and Julia Pars, Katuaq Cultural Centre, Nuuk, 2013  
COURTESY KATUAQ CULTURAL CENTRE  
7 Camilla Nielsen, Arnannguaq Høegh, Julia Pars, Pierre Auzias, Ivalo Abelsen and Buuti Pedersen at the opening of the 2010 KIMIK exhibition at Katuaq Cultural Centre, Nuuk, 2010  
COURTESY KATUAQ CULTURAL CENTRE  
ABOVE  
Buuti Pedersen —  
*Seal Sculpture*  
2005  
Glass  
21 × 11.5 × 11.5 cm  
COURTESY NUUMMI EQQUMIITSULIANIK SAQQUMMERSITSIVIK PHOTO TOMASZ WACKO © THE ARTIST  
OPPOSITE  
Miki Jacobsen —  
*Ruby II*  
2007  
Acrylic  
197 × 162 cm  
COURTESY NUUMMI EQQUMIITSULIANIK SAQQUMMERSITSIVIK © THE ARTIST

Kalaallit Nunaanni eqqumiitsuliortut kattunnerminni eqqumiitsuliortutut inuuniuteqarneq sunniuteqarsinnaanertillu qanoq pitsanngorsarsimaneraat.

Kalaallit Nunaanni eqqumiitsuliortutut sulisut kattuffiisa annersaat KIMIK ukioq manna ukiunik 30-nngortorsiorpoq. KIMIK 1995-imi Anne-Birthe Hovemit (1951–2012), Miki Jacobsenimit, Jessie Kleemannimit, Buuti Pedersenimillu tunngavilerneqarpoq—eqqumiitsuliortut sisamat assigiinngilluinnartunik suleriaasillit, nunaminilli eqqumiitsuliornerup silarsuaani assigiinnik anguniagallit. Taamaninngaanniilli kattuffiat alliartorsimavoq, 20-t sinnerlugit ilaasortaqalersimallutik, kalaallinik aammalu Inuit-unngitsunik Kalaallit Nunaanni najugaqartunik ilaasortaqarlutik. Ukiut 30-t ingerlanerini KIMIK-imi ilaasortat, kinaassusaat suliarisartagaallu ineriartungaatsiarsimagaluartut, kattuffiup anguniagai sulii taakkuupput: eqqumiitsuliortut akornanni ataatsimuussuseqartitsineq, taassumalu saniatigut eqqumiitsuliortutut inuuniarnermik pitsanngorsaaneq, Kalaallit Nunaanni avataanilu saqqummersitsisinnaasarnernik periarfissanik annertusaaneq, nunalu tamakkerlugu eqqumiitsuliortunut attuumassutilinnut sinniisuusarnissaq.

Tunngaviliisunit pilersitsiortornermik ataatsimoorfissaqarnerunissaq kissaatigineqarnera peqcutigalugu kattuffiliortoqarsimanera Pedersenip, 2009-mit 2015-imut KIMIK-imi siulittaasuusimasup, nassuiaatigaa. Illoqarfimmi naapikulasimapput, naggataagullu “immitsinnut iluaqutigisinnaajumalluta qanoq naapissinnaanerluta eqqartulerparput.”<sup>1</sup> Illorpumi Nuummi Nuussuarmiittumi 1990-ikkut aallartinneranni titartaqaqtigiit-talerpt, suleqatigiilernerminnilu eqqumiitsuliortutut inuuniutilittut

aaqqissugaanerusumik attaveqatigiittarnissamik takorluugaqalerput. Tamatumani aallartisarfimminngaanniitKIMIK-ip eqqumiitsuliornermi nukittuumik silarsuaqarnermi ataatsimuussutsip pingaaruteqassusaa naqissuserpaa: eqqumiitsuliortut ataatsimoornerminni saqqummersitsisarnernik pitsanngorsaasinnaanerat aammalu inuuniuteqarnerminni pissutsinik pitsanngorsaasinnaanerat, saniatigut namminneq pilersitsiortortarnertik immersorsinnaanis-saa ilutigalugu. Ilaatigut ilinniagaqarsimanerup pingaaruteqas-susaa tamarmik isumaqatigiissutigisimavaat, kattuffimmilu ilaasortannngorsinnaasussat ilinniarsimanerninnik imaluunniit eqqumiitsuliortutut annertunerusumik suliaqartarsimanertik takutissinnaassagaat, soorlu saqqummersitsisernik angisuunik angisuunik imaluunniit tamanut ammasuni eqqumiitsuliornikkut suliaqarsimallutik misilittagaqarnissaat isumaqatigiissutigisima-vaat. Hove, Jacobsen, Kleemann Pedersenilu tamarmik assigiinngisitaartunik ilinniagaqarsimasuupput; tunngaviliisullu isaannit ilaasortannngortussanut piumasagaateqarneq namminneq equmiitsuliortutut suliatik ataqqineqartarnissaanut kaammattuutitut isigisimavaat. Ilinniarsimasuuneq atorffimmut pikkorissuseqarner-tuinnag isigiinnanngilaat, aammali eqqumiitsuliortutut inuuniuteqarnermik pitsanngorsaanaissamut aqcutitut isigisimavaat, imminnullu isumalluarfigisinnaassutitut isigisimavaat: allatut oqaatigalugu, kimissamik aallerfissatut isigisimavaat.

Siullermik tunngaviliisut kattuffitsik taasimagaluarpaat Kalaallit Nunaanni Eqqumiitsuliortut Kattuffiat (KNEK), 1998-imilu

SIULIANI  
1 Anne-Birthe Hove, Ivan Burkal, Jessie Kleemann aamma Buuti Pedersen, 1994-imi KIMIK ataatsimiinneranni  
NAQITERNERANIK AKUERSISOO MILIK PUBLISHING  
2–3 Avannarliit-ni KIMIK-ip sannavia piareersarneqarmat  
NAQITERNERANIK AKUERSISOO MILIK PUBLISHING  
4 Avannarliit-ni sannavimmi 2002-mi ataatsimoorluni saqqummersitseqqaarneq  
NAQITERNERANIK AKUERSISOO MILIK PUBLISHING  
5 Frederik “Kunngi” Kristensen, Arnannguaq Høegh, Camilla Nielsen, Miki Jacobsen, Anne-Birthe Hove, Jessie Kleemann, Linda Milne, Ivan Burkal, Buuti Pedersen aamma Kaj Rosing Carlsen, 2000  
NAQITERNERANIK AKUERSISOO MILIK PUBLISHING  
6 Lisbeth Karline Poulsenip saqqummersitsinerup *Blå/Tungujortoq/Blue Katuami* 2013-imi allunaasaq qjorpaa, Buuti Pedersen Julia Parsilu ilagalugit  
NAQITERNERANIK AKUERSISOO KATUAQ  
7 Camilla Nielsen, Arnannguaq Høegh, Julia Pars, Pierre Auzias, Ivalo Abelsen aamma Buuti Pedersen Katuami 2010-mi KIMIK-ip ammaanersiornerani  
NAQITERNERANIK AKUERSISOO KATUAQ  
AKIANI  
Buuti Pedersen —  
*Seal Sculpture*  
2005  
Igalamineq  
21 × 11.5 × 11.5 cm  
NAQITERNERANIK AKUERSISOO NUUMMI EQQUMIITSULIANIK SAQQUMMERSITSIVIK ASSILISOO TOMASZ WACKO © EQQUMIITSULIORTOO  
TALERPERLEQ  
Miki Jacobsen —  
*Ruby II*  
2007  
Akrylimik qalipagaq  
197 × 162 cm  
NAQITERNERANIK AKUERSISOO NUUMMI EQQUMIITSULIANIK SAQQUMMERSITSIVIK © EQQUMIITSULIORTOO







work building new institutions on their own terms, including through groups similar to KIMIK. Before KIMIK, artists in Kalaallit Nunaat (Kalaallit and non-Inuit alike) had mostly organized within activist contexts, such as the annual Aasivik cultural festivals, or in more local, commercial or informal groups, the most prominent of which was the Simerneq artist association, which held group exhibitions in the capital and occasionally other towns along the coast from 1979 to 1998. Just before they disbanded, Simerneq organized the second exhibition at the newly opened Katuaq Cultural Centre in Nuuk in the spring of 1997, setting a precedent for artists to claim space in Kalaallit Nunaat’s largest public cultural venue.<sup>2</sup>

KIMIK’s focus on professional development set them apart from these earlier artist associations, and in 1998 KIMIK’s members built on Simerneq’s precedent when they exhibited 112 artworks in Katuaq’s foyer. KIMIK continued to exhibit there on and off over the next decade, and in 2008, they reached an agreement with Katuaq that formalized annual KIMIK exhibitions as a fixed feature of Katuaq’s events calendar. More recently, the annual spring exhibitions have alternated between Katuaq and Nuummi Eqqumiitsulianik Saqqummersitsivik - Nuuk Art Museum, in addition to numerous exhibitions abroad.

The title of KIMIK’s first Katuaq exhibition, *Dorset III* (1998), immediately announced an ambitious vision for the group’s future, remixing an anthropological term for arctic ancestors of earlier periods. As Hove explained at the opening, “The Dorset culture’s Inuit have left behind many artistic tracks for us. We hope that with the exhibition *Dorset III* we can also leave some tracks that won’t be easily blown away.”<sup>3</sup> With this statement, Hove aligned KIMIK’s artists with a deep ancestral heritage while at the same time emphasizing that the new generation—represented by *Dorset III*—were charting their own paths that, like those of generations past, would lead them into the future.

The basic purpose of KIMIK’s annual exhibitions is to provide a platform for artists to showcase their work in a shared space and on their own terms. While this might seem like a simple gesture, it represents a powerful assertion of artistic self-determination when seen in the context of the broader history of art exhibitions in and about Kalaallit Nunaat. Before KIMIK’s founding, opportunities for Kalaallit artists to participate in group exhibitions were extremely rare. Most larger exhibitions were organized by Danish curators, and oftentimes Kalaallit communities were not their primary audience. Pia Arke (1958–2007) noted this in 1994 when she published a scathing critique of *The Flying Kayak* (1993), the most

LEFT  
**Anne-Birthe Hove** and **Bodil Kaalund** select works for the 1979 exhibition *Inuit Nunaat* in Copenhagen, 1979  
COURTESY MILIK PUBLISHING

OPPOSITE (TOP)  
**Ivalo Abelsen**  
—  
*Ipiutak*  
2024  
Gravure  
21 × 14.5 cm  
COURTESY NUUMMI  
EQQUMIITSULIANIK  
SAQQUMMERSITSIVIK  
© THE ARTIST

OPPOSITE (BOTTOM)  
**Peter “Kujooq” Kristiansen**  
—  
*Eagle*  
2023  
Driftwood  
30 × 70 cm  
COURTESY NUUMMI  
EQQUMIITSULIANIK  
SAQQUMMERSITSIVIK  
© THE ARTIST



AKIANI  
**Anne-Birthe Hovep**  
**Bodil Kaalundillu**  
Københavni 1979-imi saqqummersitsinermut *Inuit Nunaat* eqqumiitsulianik toqqartuisut  
NAQITERNERANIK AKUJERSISQO  
MILIK PUBLISHING

QULAANI (QULLEO)  
**Ivalo Abelsen**  
—  
*Ipiutak*  
2024  
Gravure  
21 × 14.5 cm  
NAQITERNERANIK NUUMMI  
EQQUMIITSULIANIK  
SAQQUMMERSITSIVIK  
© EQQUMIITSULIORTOQ

QULAANI (NAQQANI)  
**Peter “Kujooq” Kristiansen**  
—  
*Nattoralik*  
2023  
Qissiaq  
30 × 70 cm  
NAQITERNERANIK NUUMMI  
EQQUMIITSULIANIK  
SAQQUMMERSITSIVIK  
© EQQUMIITSULIORTOQ

KIMIK-inngortissimavaat, isumaa kimimmut aamma pissaanermut tunngatillugu—“pissaanermillu perusussimavugut,” Pedersenip naqissuserpaa.

Kalaallit Nunaanni namminersornerulluni oqartussaanermi ukiuni qulikkaani marlunni siullerni oqartussaanerulerneq ukkatarineqarpoq. Kalaallit ataatsimoorlutik namminersornissamut alloriarput, Naalakkersuisunngortitsinikkut Kalaallit Nunaanni aqutsisoqalernermi, taamalu nunasiaateqartumit Danmarkimit aquunneqarunnaarluni. 1970-ikkunni, 80-ikkunni 90-ikkunnilu eqqumiitsuliortut namminneq tunngavigisaqarlutik pilersitsisarput, ilaatigut KIMIK-itut eqimattakkuutaartunik. KIMIK sioqqullugu eqqumiitsuliortut kalaallit Inuit-unngittullu isummanik siaruarterinissaq tunngavigalugu aaqqissuuttarsimapput, soorlu ukiut tamaasa Aasivittarnerit, imaluunniit najukkami, niuerniuteqarluni imaluunniit aaqqissuussaanerunnginnerusunik eqimattakkaarluni, taakkunannilu peqatigiiffik Simerneq nuimanageruniissimalluni. Simernip illoqarfiit pingaanersaanni ilaatigullu illoqarfinni allani arlaliulluni saqqummersitseqatigiinernerit 1979-mit 1998-ip tungaanut aaqqissuuttarsimavai. Simerneq atorunnaarsinneqanngitsiarnerani, kultuurip illorsuani Katuami upernaakkut 1997-imi saqqummersitsinerit aappaat aaqqissuussimavaat, taamaalillutillu Kalaallit Nunaanni tamanut kulturikkut takutitsisarfiit annersaanni eqqumiitsuliortut innissaqartinneqartarnissaat pissussamisoortussanngortitaralugu.<sup>2</sup>

KIMIK-ip peqatigiiffinnit siullernit allaanerussutigaa ilinniarsimasuunissaq eqqumiitsuliortutullu inuuniuteqartuunermik pingaartitsinera, taamalu 1998-imi Katuap paarlersuani eqqumiitsulianik 112-inik saqqummersitsillutik Simernip pissusissamisoortunngortitsimaneranik ingerlatitseqqipput. Ukiuni qulikkaani tulluuttuni KIMIK saqqummersitsikkajuppoq, 2008-milu Katuarlu isumaqatigiinnikkut KIMIK saqqummersitsisarnerata pilersaarutiniittarnissaa ileqqussanngortinneqarpoq. Ukiuni kingullerni ukiumoortumik saqqummersitsisarnerit Katuami aamma Nuummi Eqqumiitsulianik Saqqummersitsivimmi ukioq allortarlugu paarlangiaattumik pisarput, nunap avataanilu saqqummersitsinerit arlallit saniatigut.

KIMIK-ip saqqummersitsinerata siulluup qulequtaata *Dorset III* (1998) kattuffiup siunissamut anguniagassamik takorluugaanik ingerlaannartumik ersersitsivoq, tassami issittumi siulit antropoligiimi taaguutaat nutarsarlugu atorneqarmat. Hovep ammaansiornermi ima nassuiarpaa: “Dorset-kulturip inuusa eqqumiitsuliornikkut tumisiassatsinnik qimatsivigisimavaatigut. Neriuppugut, saqqummersitsineq *Dorset III* aqquutigalugu uagut tumisiassiorluta, anorimik tammartinneqariaannaanngitsumik.”<sup>3</sup> Taama oqaaseqarnermini Hovep KIMIK-ip eqqumiitsuliortui siulinit kingornussanut atassuserpai, Dorset III aqquutigalugu kinguaat nutaat siulitik aqquittiuisimasut assigalugit aqquittiunertik ersersillugu.

KIMIK-ip ukiumoortumik saqqummersitsarnerata eqqumiitsuliortut namminneq pingaartitatat ataatsimoorlissarlusalliutinneqarnissaat tunngaviupput. Tamanna imatorsuaq pingaarpasinngissinnaagaluatoq, oqaluttuarisaanermi qiviarluni Kalaallit Nunaanni aammalu Kalaallit Nunaat pillugu saqqummersitsisarnerit misissoraanni, erserpoq eqqumiitsuliortutut nammineq aalajangiisinnaassusermik pisinnaatitaaffimmik sakkortuumik KIMIK-ip saqqummersitsisarnera naqissusiisuusooq. KIMIK-ip tunngavilernerannginnerani eqqumiitsuliortut kalaallit eqimattakuutaarluni saqqummersitsisoqarnermi peqataasinnaasarnerat annikingaatsiarsimavoq. Saqqummersitsinerit amerlanersaat qallunaanit aaqqissuunneqartarsimaput, amerlasuutigullu kalaallit saqqummersitsinermut takusaasussatut takorluugaasarsimanatik. Tamanna Pia Arkep (1958–2007) 1990-ikkunni Kalaallit Nunaanni eqqumiitsulianik saqqummersitsineri nuimangersaat *Den Flyvende Kajak* (1993) pillugu 1994-imi nalilersuinermini malugisimavaa. Saqqummersitsinerimik aaqqissuussisut nikaginnippaluttumik aamma etnografi tunngavigalugu eqqumiitsuliortoqatiminik isiginninnerat Arkep uparuartorsimavaa. Arkep allassimavoq “Uagut kalaallit eqqumiitsuliortut nammineq saqqummersitsinernek akisussaasuunissarput takorlooquara” aammalu naqissuserlugu



prominent exhibition of contemporary art from Kalaallit Nunaat in the 1990s. Arke called out the exhibition’s curators for framing artists of her generation through a patronizing, ethnographic lens. She urged artists to “imagine the possibility that we Greenlandic artists, to a much greater degree, take responsibility ourselves for the exhibitions” of their work, emphasizing that “it must be in our interest to have influence over how they should look and be.”<sup>4</sup> The problem of outside curators struggling to connect on a local level has come up again and again, even in more self-reflexive exhibitions like *The Red Snowmobile* (2005), which drew heavily on postcolonial theory. Julie Edel Hardenberg observed that even though this exhibition was filled with conceptually complex and politically relevant work, including her landmark installation *Rigsfællesskabspause* (2005), it still failed to spark debate in Kalaallit Nunaat.<sup>5</sup> Ivan Burkal, on the other hand, critiqued *The Red Snowmobile* for prioritizing academic perspectives and excluding “more traditional art, such as what is often shown in KIMIK’s exhibitions”—meaning paintings, drawings and prints. This exclusion, he argued, was a product of the exhibition’s roots in “the Danish curator tradition.”<sup>6</sup>

By contrast KIMIK, in providing space for the full spectrum of artistic expression in Kalaallit Nunaat, put into action Arke’s call for artists to take back authority over how their work is seen. The diversity of artistic expression that Arke and Burkal saw

lacking in two of the most high-profile exhibitions of the last 30 years is central to KIMIK’s identity. “We are very different kinds of artists,” Pedersen emphasizes. “Some are old school artists, and some are modern conceptual artists . . . I think it is very important that we are so different, and still together.” KIMIK’s members themselves decide what to include in their group exhibitions, and while they sometimes select a broad exhibition theme, there is no single curator to pass judgment or impose an agenda over their work.

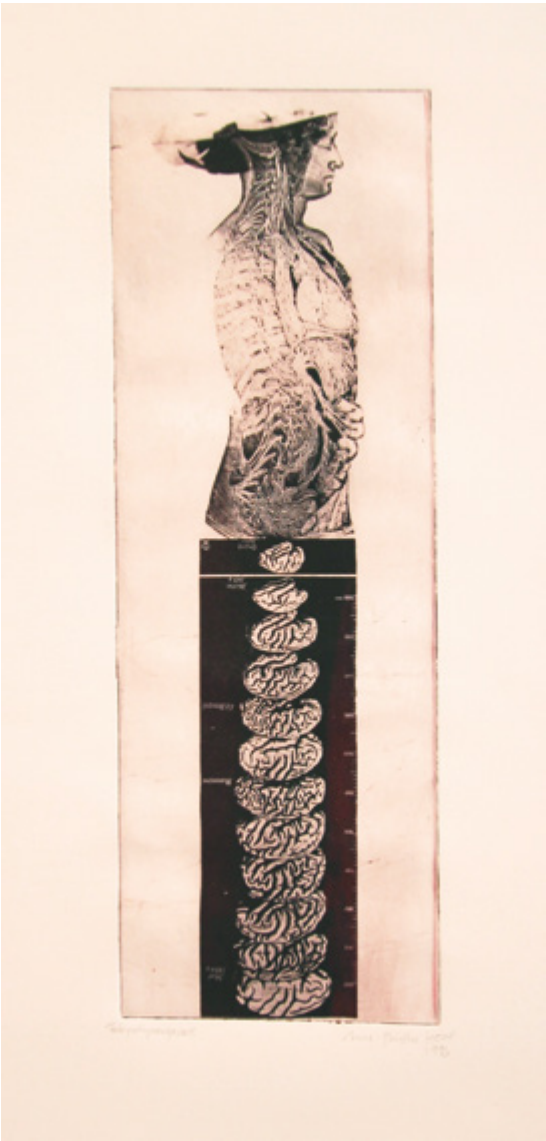
While KIMIK has provided an important platform for artists working in styles that are often excluded from Danish arts institutions, in some years artists have also used the annual exhibitions as an opportunity to experiment with new techniques and controversial subjects that they may have struggled to show in other venues. *Dorset III*, for example, included several of Hove’s first experiments in polymer photogravure, a hybrid of photography and graphic techniques. In this series, Hove layered brain imaging scans and x-rays atop images of tupilaat figures and archival photographs of women taken under colonial circumstances, drawing together the image-making practices of supernatural forces, high-tech medicine and ethnographic surveillance. An equally provocative project was the centrepiece of KIMIK’s 2001 Katuaq exhibition when Inuk Silis Høegh, who would later become a KIMIK member, was invited to participate as a guest. For this exhibition, his first in

AKIANI (SAAMERLEQ)  
**Anne Birthe-Hove**  
—  
*X-ray*  
1995  
Polymer photogravure  
42 × 15 cm  
NAQITERNERANIK NUUMMI  
EQQUMIITSULIANIK  
SAQQUMMERSITSIVIK  
© EQQUMIITSULIORTOQ

AKIANI (TALERPERLEQ)  
**Anne Birthe-Hove**  
—  
*X-ray*  
1997  
Polymer photogravure  
42 × 15 cm  
NAQITERNERANIK NUUMMI  
EQQUMIITSULIANIK  
SAQQUMMERSITSIVIK  
© EQQUMIITSULIORTOQ

TALERPERLEQ (QULLEQ)  
**Inuk Silis Høegh**  
installationitut eqqumiit-suliaa *Exit* (2001)  
KIMIK-ip 2001-imi  
Katuaami saqqummersits-  
inerani Saqqummersits-  
ineq 2001, Katuaq, Nuuk,  
2001  
© EQQUMIITSULIORTOQ

TALERPERLEQ (NAQQANI)  
2001-imi ammaanersi-  
oreernerup kingorna ullut  
marluk iluani *Exit* tillinne-  
qarsimaneranik aviisitigut  
allaaserisaq. Allaaserisaq,  
aamma tillittoqarsimane-  
ranik politiit nalunaaru-  
siaat, eqqumiitsuliap  
inissisimaffigisimasaanut  
nivinngarneqarsimapput



LEFT  
**Anne Birthe-Hove**  
—  
*X-ray*  
1995  
Polymer photogravure  
42 × 15 cm  
COURTESY NUUMMI  
EQQUMIITSULIANIK  
SAQQUMMERSITSIVIK  
© THE ARTIST

RIGHT  
**Anne Birthe-Hove**  
—  
*X-ray*  
1997  
Polymer photogravure  
42 × 15 cm  
COURTESY NUUMMI  
EQQUMIITSULIANIK  
SAQQUMMERSITSIVIK  
© THE ARTIST

OPPOSITE (TOP)  
Installation view of  
*Exit* (2001) by Inuk  
Silis Høegh at KIMIK’s  
2001 exhibition, Katuaq  
Cultural Centre, Nuuk,  
2001  
© THE ARTIST

OPPOSITE (BOTTOM)  
Newspaper article  
reporting the theft of  
*Exit* two days after the  
2001 exhibition opened.  
This article, alongside  
the police report, was  
hung where the object  
had been

“qanoq issanersoq qanorlu isikkoqassanersoq uagut soqutigisarissa-  
varput”<sup>4</sup> Saqqummersitsinernik aaqqissuisut nunap avataaneersut  
Kalaallit Nunaanni ataqatigiissitsilersinnaanerminnik killeqartut  
takkuteqattaartarneri ajornartorsiotaasarpog, saqqummersitsinerni  
eqqarsatersuutaalluarsimanerusuni allaat, soorlu saqqummersitsin-  
ermi *Den Røde Snescooter* (2005), nunasiaateqartarnerup kingorna  
pillugu teoriinik atuigaatsiarluni suliaasumi. Taamani Julie  
Edel Hardenbergip saqqummersitsinermi eqqumiitsuliaa  
*Rigsfællesskabspause* (2005) ilaagaluartoq nammineq oqaatigisimavaa  
saqqummersitsineq eqqumiitsulianik eqqarsaatersuuteqarnissamik  
politikkikkullu sammisaqartunik ilaqaraluartoq Kalaallit Nunaanni  
oqallinnermik pilersitsinngitsog.<sup>5</sup> Ivan Burkalip saqqummersitsineq  
*Den Røde Snescooter* ilisimatusarpalaarnerusunik sammisalinnik  
imaqartinneqarnerunera uparuarpaa, “KIMIK-imisut  
eqqumiitsulioriaatsinik ileqqunerusunik” takutitsinnginnera,  
soorlu qalipakkat, titartakkat naqitikkallu takutinneqannginneri  
uparuarlugu. “Qallunaat saqqummersitsinernik aaqquissueriaasaat”  
tunngavigalugu saqqummersitsineq suliarineqarsimaneranik  
kingunerusoq Burkalip nalilersimavaa.<sup>6</sup>

Tamatumunnga akerlianik KIMIK-ip Kalaallit Nunaanni  
eqqumiitsulioriaatsit tamaasa inissaqartinnerisigut Arkep  
saqqummersitsinerni eqqumiitsuliortut namminneq akisussaasu-  
sarnissaanik kaammattuutigisimasaa piviusunngortinneqarpoq.  
Saqqummersitsinerni ukiuni kingullerni 30-ni nuimanagerisimasuni  
marlunni amigaataasimasut, tassa eqqumiitsulioriaatsinik  
assigiinngiiaartunik takutitsisarneq, KIMIK-ip kinaassusaanut  
qitiulluinnarpoq. “Eqqumiitsuliortut assigiinngitsorujussuuvugut,”  
Pedersen nassuiaavoq. “Eqqumiitsuliortut ilaat qangatut  
suleriaaseqarput, ilaallu nutaalianik eqqarsaatersuuteqartitsisunik  
eqqumiitsulioriaaseqarput . . . Assigiinngikkaluarluta  
ataatsimoornerput pingaarluinnartuusoq uanga isumaqarpunga.”  
KIMIK-ip ilaasortaasa ataatsimoorlutik saqqummersitsinerminni  
suut ilaatissanerlugit namminneq aalajangertarpaat, ilaatigullu  
qulequttamik siammasissumik toqqaagaluarunilluunniit,  
aaqqissuussisumik ataatsimik nalilersuisoqarneq ajorpoq,  
aamma eqqumiitsuliaannik aalajangersimasumik  
sammiveqartitsilersumik aaqqissuussisoqassanani.

KIMIK Danmarkimi eqqumiitsuliornermik saqqummersitsiv-  
inni ilaatinneqarneq ajortunik inissaqartitsivittut pingaruteqa-  
raluartoq, eqqumiitsuliortut ilaasa aamma ukiumoortumik  
saqqummersitsinerit eqqumiitsulioriaatsinik nutaanik misileraavit-  
tut sammisanillu aklerliiffiusinnaasunik, allani takutinnissaanik  
periarfissaqarfigerpianngisaminnik, misileraavigisarpaat. Soorlu  
*Dorset III*-mi Hovep siullermeerluni fotopolymergravure, assinik  
atorluni naqitereriaaseq, atorlugu misileraatini takuteqqarpai.  
Suliaani nangeqattaartuni qaratsanik assiliinerit, tarrarsortilluni  
assiliinerit (røntgen), tupilannik assilisat aamma arnanik







ABOVE  
**Arnajaraq Støvlbæk**  
—  
*Breaking Patterns*  
2025  
Glass beads and thread  
230 × 80 cm  
COURTESY NUUMMI  
EQQUMIITSULIANIK  
SAQQUMMERSITSIVIK  
PHOTO CEBASTIAN ROSING  
© THE ARTIST

OPPOSITE  
KIMIK logo designed  
by **Frederik “Kunngi”  
Kristensen**  
COURTESY KIMIK

NOTES

- <sup>1</sup> All quotes Buuti Pedersen, interview with David W. Norman, April 2025.
- <sup>2</sup> “Simerneq kulturikkut illorsuarmi / Simerneq udstiller i kulturhuset,” *Atuagagdliutit*, April 29, 1997, 24.
- <sup>3</sup> “Kimik Katuami ilisarnaasiivoq. Saqqummersitsineq ‘Dorset III’ tupigusutsitsivoq / Spor af Kimik i Katuaq. Udstillingen ‘Dorset III’ imponerer,” *Atuagagdliutit*, November 17, 1998. Translated by the author.
- <sup>4</sup> Pia Arke, “‘Lad os lytte omsorgsfuldt.’ Bemærkninger vedrørende udstillingen ‘Den flyvende Kajak’ på Brandts Klædefabrik i Odense,” *Sermitsiaq* no. 5 (1994): 15. Translated by the author.
- <sup>5</sup> Iben Mondrup Salto and Julie Edel Hardenberg, “An Appetite Whetted,” in *Scandinavian Museums and Cultural Diversity*, eds. Katherine Goodnow and Hacı Akman (Berghahn Books, 2008), 39.
- <sup>6</sup> Ivan Burkal, “Nye skulpturer i det offentlige rum,” *Neriusaaq* 20, no. 2 (2009): 17. Translated by the author.
- <sup>7</sup> Anne-Birthe Hove, quoted in Jessie Kleemann, “At skræve over Nordatlanten,” in *Anne-Birthe Hove*, ed. Jørgen Chemnitz (Milik Publishing, 2016), 144. Translated by the author.
- <sup>8</sup> “KIMIK: Kun Nuuk kan tilbyde kunstnermiljø,” *Sermitsiaq*, April 10, 2017, [sermitsiaq.ag/kultur/kimik-kun-nuuk-kan-tilbyde-kunstnermiljo/545334](http://sermitsiaq.ag/kultur/kimik-kun-nuuk-kan-tilbyde-kunstnermiljo/545334).
- <sup>9</sup> Tupaarnaq Rosing Olsen (ed), *Kimik—ukiut 20 år*, (Milik, 2016), 7. Translated by the author.

a visual art context, Silis Høegh presented *Exit* (2001), a room-sized installation that confronted some of the most harmful coping mechanisms that people use to drop out of society. It included, among other things, a towering pile of VHS tapes atop which a television played ultrashort video clips on an endless loop, eyeglasses with beer bottles stuck in their lenses and a rifle jutting through a mirror, facing the viewer.

In addition to providing a platform for socially engaged artworks like these, KIMIK has directly advocated for artists on a political and legal level, demanding recognition that they, as Hove often said, “have a place in society, within the national budget and everything.”<sup>7</sup> KIMIK’s first major political success came in 2000 when Nuuk Municipality (now Sermersooq Municipality) agreed to let the group rent a publicly owned building in Avannarliit, an area in Nuuk, for use as a communal workshop. For many years, KIMIK has fought to pass a law that would guarantee that 1 percent of the budget for all larger building projects goes to commissioning public art, making a consistent source of funding available for Kalaallit Nunaat’s artists who, like artists elsewhere in the Arctic, often struggle to make a living from their work. KIMIK began lobbying for the law in 1998 during Hove’s chairmanship, as she had experience producing public art projects for the Nukissiorfiit power plant in Aasiaat in 1991 and the Aasiaat airport in 1998. Hove and subsequent KIMIK chairpersons saw advocating for a 1 percent for-art law as part of KIMIK’s mandate to work towards improving artists’ labour conditions while broadly expanding public access to art. By 2024 it looked as if the law might finally pass, but with the change in government this past spring, progress has stalled again.

Beyond any individual policy changes, KIMIK’s most important political contribution is that it has empowered artists to speak with a collective voice—a voice they have used to defend their place in society. When the Naalakkersuisut in 2017 unilaterally announced that Eqqumiitsuliornermut Ilinniarfik (Greenland Art School) would be relocated from Nuuk to Aasiaat, for example, KIMIK’s members pushed back strongly in the press, emphasizing that the proposal was made without any consultation and would have severely harmed the school and its students.<sup>8</sup> Today, KIMIK is one of several collective voices for cultural workers in Kalaallit Nunaat, joined by groups like the authors association Kalaallit Atuakkiortut and the arts umbrella organization Eqqumiitsuliornikkut Pinngorartitsisut Ingerlatsisullu.

Artists “can be vulnerable if only a few people are working,” Pedersen emphasizes. KIMIK’s logo testifies to the resiliency that comes from its collective voice. Designed by Frederik “Kunngi” Kristensen (1952–2021), the logo is a black blade of grass set against an olive-green background. As humble as the image is, it communicates the core of KIMIK’s power: the conviction that together, artists “are as strong as a stalk of grass swaying in the wind.”<sup>9</sup>

—  
*David W. Norman is a writer and art historian trained at the University of Copenhagen. His writing has appeared in publications such as* October, Peripeti, Kunst og Kultur *and* First American Art Magazine, *and in exhibition catalogues for* IAIA MoCNA *and* Nuummi Eqqumiitsulianik Saqqummersitsivik.

nunasiaateqarfinni assilisatoqqat qaleriiaallugit suliarisimavai, taamaalillunilu tupinnartunik nukinnik, nakorsaatileraluni atortorissaarutini etnografilu tunngavigalugu nakkutiginninnernit akulerussuilluni assilialiorluni. 2001-imi KIMIK Katuami saqqummersitsinerminni Inuk Silis Høegh “pulaartutut” saqqum-mersitseqatigaat, oqallissaarisunik suliaanik takutitsiffiusumik. Siullermeerluni eqqumiitsuliortutut saqqummersitsinermini Silis Høeghip *Exit* (2001) takutippaa. Eqqumiitsuliaata, initut angitigisup, inuit inuiaqatigiinnit qimagunniarlutik iliuuserisartagaat takutippaa. Ilaatigut VHS-båndit qaleriiaallugit portusuuliarisimavai, qaavanilu tv-mi videot naatsunnugit uteqattaarlutik ingerlaarlutik, takuneqar-sinnaallutik isarussat baajanik puujaasaaqqanik isitallit aamma aallaat tarrarsuutikkut nuisoq, isiginnaartumut sammilluni.

KIMIK inuiaqatigiinnut tunngasunik eqqumiitsulianut takutitsiffiunermini saniatigut, politikikkut inatsisitigullu eqqumiitsuliortut sinnerlugit oqaaseqartarsimapput, Hovellu oqartarneratut eqqumiitsuliortut “inuiaqatigiinni inissaqartinneqar-nissaat, nunap karsiani sutigullu tamatigut” inissaqartinneqarnis-saat akuersaarneqassasoq sulissutigalugu.<sup>7</sup> KIMIK-ip politikikkut angusaqarluarnerat silleq 2000-imi pivoq, taamani Nuup Kommuneata (maanna Sermersooq) Nuummi aqqusinermi Avannarliini komuunip pingisaanik illumik sannnavissaminnik attartorsinnaanissaminik akuerineqarmat. Ukiorpasuarni KIMIK-ip sanaartornerni annertunerusuni aningaasaliinerup 1 procentia tamanut ammasumik eqqumiitsuliornermut atorneqar-tarnissaa inatsisinnngortinneqarnissaa sulissutigisimavaa. Inatsit akuerineqartuuppat, eqqumiitsuliortut nunani issittuni eqqumiit-suliortoqatitik assigalugit assoroorsinnaasartut, inuuniarnerminni ataavartumik isertitsivigilersinnaavaat. Hovep Aasianni Nukissiorfiit aamma mittarfik tamanut ammasunik eqqumiitsuliort-uni misilittagaqarfigilersimallugit KIMIK-imi siulittaasuunerata nalaani KIMIK-ip 1998-imi inatsit sulissutigilersimavaa. Hovep kingusinnerusukkullu KIMIK-imi siulittaasut allat 1 procentimik eqqumiitsuliornermut aningaasaliisarneq eqqumiitsuliortut inuuniarnerannik pitsannngorsaanertut isigisimavaat, aammalu inuit



AKIANI  
**Arnajaraq Støvlbæk**  
—  
*Allanguneq*  
2025  
Sapanngat ujalussiarlu  
230 × 80 cm  
NAQITERNERANIK AKUERSISOO  
NUUMMI EQQUMIITSULIANIK  
SAQQUMMERSITSIVIK  
ASSILIISOO CEBASTIAN ROSING  
© EQQUMIITSULIORTOO

QULAANI  
KIMIK-ip ilisarnaata,  
**Frederik “Kunngi”  
Kristensenimit**  
ilusilersugaq  
NAQITERNERANIK AKUERSISOO  
KIMIK

eqqumiitsulianut tamanut ammasuni takusaqartarsinnaanissaannut annertusaanertut isigialugu. 2024-mi inatsit kiisami akuerineqanga-jaavissimavoq, upernaarli naalakkersuinikkut nikittoqarnerata kingorna alloriarnissaq unittoqqissimavoq.

Politikkikkut allannguutit ataasiakkaat saniatigut, eqqumiitsuliortut ataatsimoorlutik KIMIK oqaaseqartarfigisin-naasaattut inissisimavoqu—periarfissarlu taanna atorlugu eqqumiitsuliortutut inuiaqatigiinni inissaqartinneqarnissartik illersortarsimavaat. Naalakkersuisut kisermaassillutik 2017-imi Eqqumiitsuliornermik Ilinniarfik Nuummiit Aasiannut nuunneqassasoq aalajangermassuk, KIMIK-imi ilaasortat nutaarsiasaqqarfutigut sakkortuumik akerliullutik nalunaarput, ersersarlugulu siunnersuut tusarniaasoqaqqaarani saqqummiunne-qartoq, nuunneqassappallu atuarfik ilinniartullu sakkortuumik ajoquserneqassasut.<sup>8</sup> Ullumi Kalaallit Nunaanni ataatsimoorlutik kulturilerisut arlaliusut, ilaatigut Kalaallit Atuakkiortut katiterisu-millu ataatsimoorfik Eqqumiitsuliornikkut Pinngorartitsisut Ingerlatsisullu (EPI) akornanni KIMIK ilaavoq.

Eqqumiitsuliortut “sanngiitsumik inississinnaapput, inuit ikitsuinnaat suliaqarpata,” Pedersen erseqqissaavoq. KIMIK-ip ataatsimoorluni oqartussaneq aqqutigalugu nukittussusaat ilisarnaataani takuneqarsinnaavoq. Iisarnaat Frederik “Kunngi” Kristensenip (1952–2021) ilusilersorsimasaa, tassaavoq ivigaq, qorsorpaluttumik tunuliaqutilik. Assip maniguuppalaarlualruni, KIMIK-ip nukinga ersersippaa: isumap tassaasup eqqumiitsuliortut ataatsimoorunik “ivikkatut anorimi erfaasutut nukittutigissasut” nakimagineqannginnera.<sup>9</sup>

—  
*David W. Norman atuakkiortuuvog, eqqumiitsuliornikkullu oqaluttuarsinaanermik Københavns Universitetimit ilinniarsimasuulluni. Atuagassiani assigiinngitsuni allaaserinnitarsimavoq, soorlu* October, Peripeti, Kunst og Kultur, First American Art Magazine, *saqqummersitsinermullu atatilugu atuagassiani* IAIA MoCNA-*mi aamma Nuummi Eqqumiitsulianik Saqqummersitsivik.*

NAJOQQUTARISAT

- <sup>1</sup> Buuti Pedersenip oqaatigisai tamarmik, David W. Normanip apersuineranit, april 2025.
- <sup>2</sup> “Simerneq kulturikkut illorsuarmi / Simerneq udstiller i kulturhuset,” *Atuagagdliutit*, 29. april 1997, 24.
- <sup>3</sup> “Kimik Katuami ilisarnaasiivoq. Saqqummersitsineq ‘Dorset III’ tupigusutsitsivoq / Spor af Kimik i Katuaq. Udstillingen ‘Dorset III’ imponerer,” *Atuagagdliutit*, 17. november 1998. Allaaserinnittup nutsigaa.
- <sup>4</sup> Pia Arke, “‘Lad os lytte omsorgsfuldt.’ Bemærkninger vedrørende udstillingen ‘Den flyvende Kajak’ på Brandts Klædefabrik i Odense,” *Sermitsiaq* no. 5 (1994): 15. Allaaserinnittup nutsigaa.
- <sup>5</sup> Iben Mondrup Salto aamma Julie Edel Hardenberg, “En appetit vækket,” *Scandinavian Museums and Cultural Diversity*, red. Katherine Goodnow aamma Hacı Akman (Berghahn Books, 2008), 39.
- <sup>6</sup> Ivan Burkal, “Nye skulpturer i det offentlige rum,” *Neriusaaq* 20, no. 2 (2009): 17. Allaaserinnittup nutsigaa.
- <sup>7</sup> Anne-Birthe Hove, Jessie Kleemann allataanit issuaq, “Ved at skræve over Nordatlanten,” i *Anne-Birthe Hove*, red. Jørgen Chemnitz (Milik Publishing, 2016), 144. Allaaserinnittup nutsigaa.
- <sup>8</sup> “KIMIK: Kun Nuuk kan tilbyde kunstnermiljø,” *Sermitsiaq*, 10. april 2017, [sermitsiaq.ag/kultur/kimik-kun-nuuk-kan-tilbyde-kunstnermiljo/545334](http://sermitsiaq.ag/kultur/kimik-kun-nuuk-kan-tilbyde-kunstnermiljo/545334).
- <sup>9</sup> Tupaarnaq Rosing Olsen (red), *Kimik—ukiut 20 år*, (Milik, 2016), 7. Allaaserinnittup nutsigaa.





Artist of the month  
Mattiusi Iyaituk



# Adventure Canada

**Inuit artist Leonie Auluk shares her techniques with a visitor during a community stop in Gjøa Haven, Nunavut**

©TKristian Bogner



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# Normee Ekoomiak Ottawa Art Gallery

CURATED BY REBECCA BASCIANO AND TAQRALIK PARTRIDGE  
APRIL 12–AUGUST 24, 2025  
OTTAWA, ON



Years in the making, the Ottawa Art Gallery (OAG) brings *Normee Ekoomiak* to fruition. This solo exhibition celebrates the work of Normee Ekoomiak (1948–2009), a Nunavimmiuk painter, illustrator, textile artist and writer, and was curated by OAG Chief Curator Rebecca Basciano and guest curator Taqralik Partridge, a fellow Nunavimmiuk artist and writer.

Ekoomiak’s work is held in various major collections, including the National Museum of the American Indian in New York, New York, but the curators believe that this may be the first solo exhibition of his work. The featured works span the breadth of his artistic practice, including paintings, books and akinnamiutait, or wallhangings in Nunavik dialects of Inuktitut. Here, the curators take the *Inuit Art Quarterly* behind the scenes of the exhibition.

ABOVE  
Installation views of  
*Normee Ekoomiak*, 2025  
COURTESY OTTAWA  
ART GALLERY  
PHOTO RÉMI THÉRIAULT

OPPOSITE (TOP LEFT)  
Normee Ekoomiak  
—  
*Untitled*  
n.d.  
Wool duffle, felt and  
embroidery floss  
148.6 × 198.8 cm  
OTTAWA ART GALLERY  
PHOTO RÉMI THÉRIAULT  
ALL © THE ARTIST

OPPOSITE (TOP RIGHT)  
*Tree of Life*  
1995  
Wool duffle, felt and  
embroidery floss  
165.1 × 157.5 cm  
COURTESY INUIT ART  
FOUNDATION

OPPOSITE (BOTTOM)  
*The Way It Was* (detail)  
c. 1981  
Felt marker  
30.4 × 2795.5 cm  
COURTESY ART GALLERY  
OF GUELPH  
PHOTO CRAIG BOYKO

What were your goals for the exhibition?  
What did you keep having to think about?

**TAQRALIK PARTRIDGE:** We really wanted to honour Normee Ekoomiak’s memory and to celebrate his incredible creative work. **REBECCA BASCIANO:** Absolutely, and part of that was making his name more visible and central. We felt that he had been underrecognized, which is why we chose to title the exhibition simply with his name. Our goal was to honour both the depth and diversity of his work. **How did the exhibition space influence your planning?** **TP:** One of the ways that I like to present tapestries is with a salon-style wall, hanging multiple works and placing them in relation to each other. This goes against the idea that each individual piece has to have a huge breathing area, but that is how the works are often presented in homes or in buildings up north. **RB:** This approach also created a strong sightline—when you enter the space, your eye is naturally drawn

to the back wall. **TP:** Also, we wanted to reflect the majesty we see in his works, particularly the owls, in the look and feel of the room, so we used a really deep burgundy colour for the walls. **RB:** We drew the burgundy from *Grand Owl* (c. 1990); we felt it beautifully offset all of the works, making the colours even more vibrant. **What were some challenges you faced when installing the show?** **TP:** When damage on one of the small tapestries was noticeable when we tested it against the wall with other works, I repaired it, with permission from the lender. Also, the OAG technicians did a lot of detailed work, such as painting the display hardware so that it matched the wall. **RB:** Yes, the technicians were amazing. For example, Rob Keefe built a custom case that allows both the front and back of one of the tapestries to be viewed, and Dan Austin devised a mount that projects a digital reproduction of *The Way It Was* (c. 1981)

from the ceiling onto a flat table. **If you could have this as a travelling show, where would you want it to go next?** **TP:** The Art Gallery of Guelph (AGG) and somewhere in Nunavik, especially in communities along the Hudson Bay coast. **RB:** We’re also hoping that people will come forward to share that they have one of Ekoomiak’s works. Perhaps one day an expanded version of this exhibition or a new Ekoomiak exhibition could go to Nunavik. **If you had to summarize this show in three words, what would they be?** **TP:** Resplendent, colourful and joyous. **RB:** Majestic, legacy and colour. **If this show had a soundtrack, what album would it be?** **TP:** Probably whatever was playing on the radio from the time Ekoomiak was working, especially the ’70s and ’80s. **RB:** In a similar vein, I was listening to Elisapie’s *Inuktitut* (2023) album while working on the show. I think the nostalgia in her songs resonates with many of Ekoomiak’s works.



*Untitled*  
(n.d.)

**RB:** The second I saw that work, I thought, *Okay, I’d love to build a show around this—it’s absolutely fantastic.* Conceptually, the work is about a mirror image. With this custom case, we’re able to show both the front and back, revealing Ekoomiak’s incredible technical skill.

**TP:** The detailed stitches and the skilled way he shows perspective makes this one so special.



*Tree of Life*  
(1995)

**TP:** The shape of the tapestry is interesting, mirroring the front of an amautik, which is called kinik. I think with this piece he’s appreciating the beauty of the shape of amautiit.

**RB:** Yes, and I also see it as a transitional piece between his wallhangings and his embroidered garments. That’s why we positioned two of his embroidered shirts near this work.



*The Way It Was*  
(c. 1981)

**TP:** With funding from the OAG, I went to the AGG along with a paper conservator and a museum photographer to unroll and document the scroll. I encountered this piece while working there as a curator, but didn’t unroll it, and we learned during

the trip that it was over 90 feet long. It’s a continuous felt marker on paper work, which depicts Inuit life as he knew and remembered it, or as he imagined it in the past.

**RB:** This scroll is so detailed and intimate. It offers insight into Ekoomiak’s storytelling through drawing. In the gallery, it is reproduced on the wall and it is also projected onto a table, so visitors can experience it more immersively.



# Augatnaaq Eccles

by Christine Qillasiq Lussier



Augatnaaq Eccles is a multidisciplinary artist and emerging curator from Kangiqliniq (Rankin Inlet), NU, who allots much importance to Inuit history within her art practice. This is evident in the way she sews elements of Inuit culture and childhood memories into some of her atigiit—parkas in the Hudson Strait dialect of Inuktitut. Her anaanatsiaq, Rhoda Akpaliapik Karetak (1933–2024), has and continues to inspire Eccles and her other grandchildren in their artmaking, influencing creative decisions such as the selection of colours, styles and patterns.

Eccles designed *Caribou on the Horizon* (2023) for *Seasons of the Sun*, an exhibition she curated at Carleton University Art Gallery in Ottawa, ON, in 2023. The copper-coloured fabric of the top part of the bomber-style atigi portrays a sky at sunset before which tuktuuk walk, while the earth-toned floral pattern of the lower part and sleeve cuffs composes the land. The narrative embedded in this design aligns with the period of the year in which one wears such a light garment. This atigi is special to Eccles as it is reminiscent of the “late summer when caribou pass by Kangiqliniq,” she says, remarking that it is a “beautiful and special time of year that everyone is so excited for. It is a connection we still have to the land.”<sup>1</sup> The knit fabric collar of the atigi is inspired by her anaanatsiaq, who would often make soft collars like you’d see on a nice sweater, and is seldom seen in others’ designs. The atigi therefore pays homage to Karetak and exemplifies Eccles’s ability to make her pieces creative and practical.

Displayed last year in the exhibition *Ilagiit/Relatives* at the FOFA Gallery at Concordia University in Montreal, QC, *Puiguqtaililavut (Let us not forget)* (2024) features scenes of traditional activities and togetherness. On the front, Eccles depicted her anaanatsiaq, brother and herself eating country food, which was inspired by a photograph of them. Above that scene are a pair of floating hands that stitch up the sleeves. The back of the atigi depicts Inuuk tending to an iglu under another pair of floating hands, these ones holding pitsik. The sleeves portray Inuit holding hands. Through these scenes, Eccles highlights the intergenerational passing on of traditions, showing “the importance of family connection, the sharing of memories, even without realizing it,” she says, and that these are the “little things of coming together as community:” sharing moments, knowledge and skills.

Through York University’s Curating Indigenous Circumpolar Cultural Sovereignty project, Eccles recently designed *Memory Keepers* (2025) with Yup’ik artist Amber Webb, which explores themes of memories and cross-cultural similarities across Inuit Nunangat. They blended their favourite mediums—atigiit and photography—to sew a piece that honours culture, land and family. On both sides of the atigi they framed drawings with felt, which look like “vintage embroidered pieces.” The front includes a



depiction of the creation story of the Owl and the Raven, silhouetted against the sun—a story recounted across Inuit Nunaat. Their combined work showcases skills and stories that “came from people in our families and demonstrates how to retain ties even after people pass on,” said Eccles.

The process of making art as well as sharing experiences, pride, resilience and practices makes Eccles proud and hopeful for the future. As she told me: “It is inspiring to have something beautiful to share at the end.”

—  
*Christine Qillasiq Lussier is an Inuk Quebecer born in Puvirnituk, Nunavik, QC, who was raised around Tio’tià:ke (Montreal), QC, and is affiliated with the Nunavik communities Kuujuaaraapik and Salluit. She is pursuing her doctoral studies at Concordia University in Inuit oral history. Lussier is interested in community and youth engagement and cultural resurgence, and works with Inuit youth in foster care.*

*This Profile was made possible through support from RBC Emerging Artists.*

OPPOSITE (TOP)  
**Augatnaaq Eccles**  
—  
*Caribou on the Horizon*  
2023  
Polycore thread, poly-cotton bias tape, cotton quilt, elastic knit ribbing and felt  
Approximately 76.2 × 63.5 cm  
COURTESY CARLETON UNIVERSITY ART GALLERY  
© THE ARTIST

OPPOSITE (BOTTOM)  
Installation view of *Seasons of the Sun* (2023) curated by **Augatnaaq Eccles** at Carleton University Art Gallery, Ottawa, ON  
COURTESY CARLETON UNIVERSITY ART GALLERY

LEFT (TOP ROW)  
**Augatnaaq Eccles**  
—  
*Puiguqtaililavut (Let us not forget)*  
2024  
Melton wool, polyester fringe, fox fur, cotton thread, embroidery thread, polyester lining and felt  
Approximately 96.5 × 59.7 cm  
© THE ARTIST

LEFT (BOTTOM ROW)  
**Augatnaaq Eccles and Amber Webb**  
—  
*Memory Keepers*  
2025  
Polycore thread, cotton fabric, cotton embroidery floss, poly-cotton bias tape, felt, canvas, sealskin, melton wool, polyester lining and fox fur  
Approximately 109.2 × 59.7 cm  
© THE ARTISTS

NOTES

<sup>1</sup> All quotes Augatnaaq Eccles, interview with Christine Qillasiq Lussier, April 2025.



# Inuk Silis Høegh and Asmund Havsteen-Mikkelsen

## Kilitsissiaqarfik Intelligence



Does Kalaallit Nunaat (Greenland) have its own secret service now? Isn't all military in Kalaallit Nunaat still Danish? Is kilitsissiaqarfik the name for secret intelligence in Kalaallisut? Who made this? Wait a minute—is that a movie poster for a new Kalaallit spy comedy? This can't be real, can it? These are questions I imagine people asked when they saw *Kilitsissiaqarfik Intelligence* (2004).

Visual sovereignty has been fought for in many ways throughout Kalaallit Nunaat's history. This poster, titled *Kilitsissiaqarfik Intelligence* by Inuk artist Inuk Silis Høegh and Danish artist Asmund Havsteen-Mikkelsen, is one example of this. The poster, which was part of the exhibition *Melting Barricades* (2004) that Silis Høegh and Havsteen-Mikkelsen collaborated on, visualizes an autonomous Kalaallit Nunaat. Produced in the best James Bond or *Spy Hard* (1996) style, there is a black-and-white image of an Inuk wearing a tuxedo and a cap, with a gun in his hand and a cigarette in his mouth, standing strong in front of the red-and-white Erfalasorput, the flag of Kalaallit Nunaat. Many people were confused, excited, surprised and fooled by the artists. With imagination and digital cleverness, Silis Høegh and Havsteen-Mikkelsen suddenly gave Kalaallit Nunaat sovereignty—admittedly only visually and fictionally, but they did it nonetheless. They visualized an alternative future where Kalaallit Nunaat has its own military.

In Kalaallit Nunaat, we are fortunate to have an autonomous art scene that has claimed visual sovereignty for centuries. Artists have insisted and fought for their right to tell their own stories. This has resulted in a strong and courageous art scene in Kalaallit Nunaat, created by artists for artists and other Kalaallit, offering an opportunity to articulate specific issues through art rooted in local perspectives. The project *Melting Barricades* stands out to me as a strong symbol of that fight. It was an art project that campaigned for a fictional Kalaallit military, offering a sharp postcolonial critique through humour, satire and staged military spectacle.

*Kilitsissiaqarfik Intelligence* was displayed in bus shelters and on public notice boards in Nuuk, Kalaallit Nunaat. Over the years, the posters have appeared on digital platforms, and many people have been fooled by them, because the Danish military is still responsible for the defence of Kalaallit Nunaat. With this poster and all the others that were part of *Melting Barricades*, for a brief moment, Kalaallit Nunaat had its own army—a symbolic reversal of the power structures that continue to define its geopolitical reality, where sovereignty is enforced not by a local military, but by the Danish state. I chose this piece for the last section of the magazine because it's playful, serious and relevant, considering the current political situation in which the sovereignty of Kalaallit Nunaat has been challenged. I hope that people who see the piece can find a little bit of hope to keep fighting for a better future for Kalaallit, Inuit and Indigenous people.

NIVI CHRISTENSEN  
Guest Editor



# a matter of time

» Through Summer 2026

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Inuk Silis Høegh  
and Asmund  
Havsteen-Mikkelsen  
—  
*Kilitsissiaqarfik  
Intelligence*  
2004  
Digital poster  
COURTESY NUUMMI  
EQOUMIITSULIANIK  
SAQQUMMERSITSIVIK  
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Shuvnai Ashoona, *Sinking Titanic*, 2013. Collection of the Winnipeg Art Gallery, 2013-20.



# Audie Murray



## A North American Art Collection amplifying diverse voices and creating conversations.

Image Credit: Audie Murray (Métis), *Extractions*, 2023, Natural pigments (tobacco, rose, artist's breast milk), paper, blotting paper, artist's hair, body oils, 48 x 36 inches framed (each print). Courtesy of MacKenzie Art Gallery, Photo Carey Shaw

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