Perspectives on Inuit Culture A Five College Symposium and Art Exhibit

Joel Halpern
Perspectives on Inuit Culture
A Five College Symposium and Art Exhibit

April 4-14, 1988
Proceedings and Catalog
Acknowledgements

The Five College Canadian Studies program and the Steering Committee of “Perspectives on Inuit Culture” gratefully acknowledge publication assistance from:

The Department of External Affairs, Ottawa; the Honourable Titus Allooloo, Minister of Culture and Communications, Government of the Northwest Territories, Canada; the University of Massachusetts Arts Council; and the President’s Office, Smith College.

STEERING COMMITTEE
Raymond Bradley, Department of Geology and Geography, University of Massachusetts
Joel M. Halpern, Department of Anthropology, University of Massachusetts
Sylvia Hassan, Curator, Augusta Savage Gallery, University of Massachusetts
Josephus Richards, Director, Augusta Savage Gallery. Department of Afro-American Studies, University of Massachusetts
Neal Salisbury, American Studies, Smith College
Robert Schwartzwald, Director, Five College Canadian Studies Program. Department of French and Italian, University of Massachusetts

MAJOR FUNDING
Government of Canada, Department of External Affairs
Government of the Northwest Territories, Canada
Office of the Chancellor, University of Massachusetts at Amherst
Office of the President, Smith College
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COMMUNICATIONS and PUBLICITY
Howard Ziff, Journalism, University of Massachusetts

RESEARCH
Richard D. Holmes, Anthropology, University of Massachusetts
Pamela McCarron, School of Education, University of Massachusetts

PARTICIPANTS
FROM CANADA

The Honourable Titus Allooloo
Minister of Renewable Resources, Culture, and Communications
Government of the Northwest Territories
Yellowknife, Northwest Territories

Ernest Comerford
Executive Assistant to Minister Allooloo
Government of the Northwest Territories
Yellowknife, NWT

Elisapi Davidee, Executive Producer
Inuit Broadcasting Corporation
Iqaluit, NWT

Debbie Gordon, Producer
Inuvialuit Communications Society
Inuvik, NWT

Iyola Kingwatsiak
Printmaker and Sculptor
Cape Dorset, NWT

Jimmy Manning
Photographer, Sculptor and Inuit-English Interpreter
Cape Dorset, NWT

David Owingayak
Historian
Inuit Cultural Institute
Eskimo Point, NWT

PUBLICATION DESIGN
Karen Chrisman
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Travels across the Barrenlands

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In the Days of the Whalers and other stories

Illustrations from booklets produced by the Inuit Cultural Institute.
Preface

This publication is designed to present the reader with a sense of the Inuit Cultural Perspectives event at the Five Colleges April 4-14, 1988. This catalog is not intended as a piece of documentary scholarship on Inuit culture. Rather it is intended as an overview of how our Inuit guests presented aspects of their own culture to Five College students, faculty, and guests, and how the community responded.

Because of its importance in the Arctic and its role in the production of some of the key films shown, we have included a profile of the Inuit Broadcasting Corporation as described by its Inuit director, Rosemarie Kuptana. Elisaapie Davidee represented IBC in this program and played a key role in narrating and producing the film *People of the Sand*, which describes the visit of an Inuit delegation to Ethiopia at the time of the famine. The fact that this film has an Eskimo language (Inuktitut) sound track with English subtitles is an indication of how we need to begin to think through the significance of processes of communication as Inuit, Native North American, and other non-western people acquire telecommunication skills and take charge of radio and television production related to their affairs. This process is also well exemplified in *Magic in the Sky*, which depicts, among other things, the visit of an Inuit film crew to New York City to interview the characters on a soap opera popular with Arctic audiences. The film further amplifies the need for new perspectives on cross-cultural awareness.

The section on art features brief biographies of the Inuit artists whose works were shown and provides background on those who visited. These descriptions and associated essays were prepared by University of Massachusetts students while Pamela McCarron gives her personal perspective on the exhibit and on Inuit art in general.

Based on a long cultural history, Inuit printmaking and sculpture have developed over the last four decades and become justly famous around the world. James Houston, whose print and sculpture collections were displayed, was responsible for helping the Inuit develop marketable products of artistic merit beginning in the 1950's. Our guest, Ayola Kingwatsiak, was one of his original collaborators.

While Inuit art has had a relatively long period of development, nationally-oriented Inuit political development, like Inuit competence in video communication, is much more recent. Titus Allooloo is among the generation of Inuit politicians now beginning to occupy recently created public offices as in the cabinet and legislature of the government of the Northwest Territories.

Finally, our guest David Owingayak is an Inuit cultural historian. He represents the work of the Inuit Cultural Institute. Mr. Owingayak has authored numerous publications.

As noted in Ms. Kuptana's presentation, the Canadian Inuit with a population of approximately 25,000 (in the Northwest Territories, Québec and Labrador) are indeed numerically a small people. Not only do they occupy an immense and vital territory but their complex cultural adaptations to a uniquely challenging environment have long fascinated “southerners.” In responding to the political, technical, and communication exigencies of the contemporary world, the Inuit are seeking to both retain and adapt their culture. As the film *People of the Sand* illustrates, they are also using these techniques to establish new kinds of relationships with distant peoples, as in offering assistance to people in Ethiopia and initiating exchanges with indigenous African sculptors.

As Debbie Gordon, our guest from the western Arctic pointed out when students asked her about the film *Nanook*, produced in 1922, “We’re still here. We have our respected traditions. But we live in the modern world just as you do.” The Inuit now are coming to a stage where they can represent themselves to the rest of the world and not have their cultural heritage be mediated exclusively by others who speak in their name. Toward this end, the symposium and the catalog is a small step.

Comments on this manuscript were received from Betsy Siersma of the University Art Gallery, Michael Goodison of the Smith College Museum of Art, and Sylvia Forman, Donald Proulx, and Brooke Thomas of the Department of Anthropology at the University of Massachusetts. All are appreciatively acknowledged.

Joel M. Halpern
Professor of Anthropology
University of Massachusetts
The Five College Canadian Studies program has consistently solicited ideas from faculty members who are willing to begin with their own expertise and build toward academic cooperation that crosses disciplinary lines. In the case of the Inuit symposium, this process began when Professor Joel Halpern of the Department of Anthropology at the University of Massachusetts approached me to explore possible sources of support for an exhibition of Inuit art. Later that summer, he attended a conference of Inuit film and video in Montreal and returned full of enthusiasm for what he saw. At the same time, he began to establish contact with other faculty members, particularly Professor Raymond Bradley of the University’s Department of Geology and Geography, who had worked extensively in the Canadian Arctic, as well as Professor Josephus Richards of the University’s Afro-American Studies Department. Ms. Sylvia Hassan, curator of the Augusta Savage Gallery at the University’s New Africa House, had also expressed a strong interest in organizing a show of Inuit art.

From the Five College and multidisciplinary vantage-point of the Canadian Studies program, it seemed obvious that a more ambitious and rounded program dealing with current Inuit realities was both desirable and possible. Early on, the principle was established that whatever form the event finally took, Inuit people would be present to speak for themselves, and we were particularly anxious to avoid overloading the event with southern “experts” who would interpret Inuit realities to us. We therefore invited artists and video producers to come present their work in person.

At this point, it seemed important to add a specifically political dimension to the program. We began searching for an appropriate Inuit spokesperson, and through the encouragement and guidance of Canadian colleagues we were led to the Honourable Titus Allooloo, whose lecture provided such an effective climax to our ten days of activities. An ethnological dimension came next with the decision to invite the participation of researchers at the Inuit Cultural Institute. Finally, the most basic of all needs came into focus: a series of activities designed to acquaint a southern audience with the land inhabited by the Inuit—its flora, fauna, geology, and geography. A three-day colloquium had grown into a ten day program with a daunting budget to match!

“Perspectives on Inuit Culture” was the largest and most complex event ever to be undertaken by the Five College Canadian Studies program. For many years now, we have had a lecture series featuring prominent Canadians addressing issues of potential interest to an American academic audience; we have also invited guests—academics and non-academics alike—to spend several days with us and participate in a variety of activities including faculty seminars, public lectures, and classroom appearances; we have sponsored sessions at other multidisciplinary and thematic colloquia and operate a faculty enrichment program that has produced several new courses with significant Canadian content over the past three years. Yet in terms of the large number of guests invited, the scope of activities planned for them, and the participation this implied on the part of highly diverse segments of the Five College community, “Perspectives on Inuit Culture” represented a new challenge and an unprecedented opportunity to educate the Five College community about a crucial aspect of contemporary Canadian reality.

We were extremely heartened by the response to our request for financial support. The Governments of Canada and of the Northwest Territories responded most generously. Through the Department of External Affairs in Ottawa, we received a large grant that enabled us to bring in a full complement of speakers and have them each spend several days with us. From Yellowknife, we received not only financial assistance in the form of an important contribution toward the catalogue and proceedings publication, but the considerable contribution in time, energy, and funds of sending Minister Allooloo and his Executive Assistant, Ernest L. Comerford, to our area during a particularly trying period for them. We also received many valuable publications and financial assistance that allowed us to have an interpreter for one of the artists, Mr. Kingwatsiak.

The Canadian Consulate in Boston proved most gracious in responding to our many requests and in hosting a reception for Mr. Allooloo. Dr. Roxanne Carlisle of IDEA in Ottawa and Mr. and Mrs. James Houston lent us important works for the art exhibition that complemented the excellent Houston gift that resides at the Smith College Museum of Art and that was shown publicly for the first time during this event.

The Chancellor of the University of Massachusetts, the President of Smith College, the Dean of Humanities and Fine Arts at the University, and the Directors of Five Colleges, Incorporated, all provided major funding that enabled us to mount an impressive art exhibition, assure our speakers’ honoraria, and hire students to help us with many organizational and publicity-related tasks. The Associate Chancellor’s reception was a fitting way to underscore the significance which the University placed on the symposium. While this major support was crucial to the viability of the symposium, the smaller contributions of many departments, programs, and student groups (particularly the American Indian Student Association) attested to the broad interest that existed throughout the Five College community.

Our guests—two television producers, two artists, a historian, a government minister and his executive assistant—participated in over thirty different events in four of the five colleges. These ranged from special lectures in classrooms and faculty seminars to public video presentations and printmaking and sculpture workshops. Many of the classroom appearances were in courses taught by members of the Five College Canadian Studies program. These courses were mainly in the fields of history (especially North American Native History), communication, and political science. Other classroom appearances involved courses in anthropology, film, art, and education. Hundreds, probably thousands, of students and faculty had the opportunity to meet Inuit women and men who are central to both the traditional culture of their people and its future direction.

Throughout the symposium, many faculty and students with interests in Canada were able to “discover” each other. An ambitious publicity campaign also brought us many off-campus visitors from the Pioneer Valley, Vermont, and as far away as New York City and Canada. Many school groups were also brought to events, particularly those involving the artists and the art exhibition. Regional media coverage ranged from daily articles in the University’s Collegian to features in major local papers, largely thanks to the efforts of...
Professor Howard Ziff of the University's Journalism program.

As we expected, a familiarization with the issues that concern the Inuit today—constitutional status and self-government, environmental management, and appropriating new technologies so that they work to their benefit—provoked discussions that repeatedly focused on the implications of these issues for the United States, especially in its policies toward its neighbours. The remarkable Inuit experience with government over the past twenty years—the passage from Ottawa-based administrative rule to full proportional representation in the government and cabinet of a territory governed from its own capital, Yellowknife—was certainly one of the most impressive stories recounted at the symposium. The threat to Inuit autonomy and economic viability posed by activist and anti-hunting lobbies here and in Europe, was stressed to those attending the symposium as they became more acquainted with the Inuit way of life through the work of the artists and television producers.

Undoubtedly, many stereotypes were shattered through the possibility of viewing these Inuit television productions and having the opportunity to speak with their producers, or by listening to the account of a government minister who had been told as a child that assimilation was the best option and who today is responsible for programs that disseminate Inuit language and culture via satellite! As a result, Inuit concerns were successfully communicated to a public that was largely ignorant of these beforehand.

At the same time, this symposium which was probably the largest academic event ever dedicated to the Inuit in the United States, demonstrated the pertinence of interdisciplinary Canadian studies in the Five Colleges. The current Canadian experience with the Inuit is a complex interaction that comes out of Canada's distinct political and cultural traditions and institutions, the specific interrelations of geography and technology, the timing and forms of contact established between the Inuit and southern society, and the cultural and economic values articulated by the Inuit in their determination to remain a dynamic and cohesive people. Each of these elements is still in evolution, and worthy of further study in its own right. The Five College Canadian Studies Program looks forward to helping make this possible.

Robert Schwartzwald
Director, Five College Canadian Studies
Perspectives on Inuit Culture

Symposium Program

PRE-SYMPOTIUM EVENTS:
Monday, April 4—University of Massachusetts
VIDEO SCREENINGS:
Videos by the Inuit Broadcasting Corporation
Tuesday, April 5—University of Massachusetts
SLIDE LECTURE:
The Barren Lands Expedition
Dr. Jim Abel, University Health Services
VIDEO SCREENINGS
Inuvialuit Communications Society

THE ART EXHIBITION:
Early Inuit prints and fine soapstone sculpture were featured in this month-long show at the Augusta Savage Gallery, New Africa House. The exhibition was complemented by sculpture made by Kenyan artists involved in exchange programs with the Inuit and photographs taken by Five College faculty doing research in the North.

MAJOR PUBLIC EVENTS:
Wednesday, April 6—University of Massachusetts
ORIENTATION FILM PROGRAM:
Ellesmere Land, The Living Arctic, and The Arctic Islands: A Matter of Time
Presented by Professor Ray Bradley, Department of Geology and Geography, University of Massachusetts
OPENING OF ART EXHIBITION:
Printmaker iyola Kingwatsiak and sculptor Jim Manning were present at the Augusta Savage Gallery, New Africa House, University of Massachusetts
FILM PROGRAM:
Films on Inuit art and excerpts from Netsilik and Nanook. Screening of Magic in the Sky.

Thursday, April 7—University of Massachusetts
VIDEO PROGRAM:
FILM PROGRAM:
White Dawn, Inuit Circumpolar Conference, People of the Sand.

Friday, April 8—Smith College
FILM AND VIDEO PROGRAM:
Magic in the Sky, A Summer in the Life of Louisa, and People of the Sand.

Saturday, April 9—Peacework Gallery, Northampton
PRINTMAKING DEMONSTRATION:
Printmaker iyola Kingwatsiak, accompanied by interpreter-sculptor Jimmy Manning, also from Cape Dorset, Northwest Territories, provided a demonstration of his craft.

Tuesday, April 12—University of Massachusetts
PUBLIC LECTURE:
The Emerging Inuit: Their Role in Politics
As the population of the North increases and economic development proceeds, many issues are of crucial concern to the Inuit: unresolved land claims, environmental manage-
ORIENTATION FILMS
Ellesmere Land, The Living Arctic, and The Arctic Islands: A Matter of Time. These three films, each fifty minutes in length, provide a colorful introduction to the geology, geography, climate, flora and fauna of the Arctic home of the Inuit.

PEOPLE OF THE SAND
IBC, 30 minutes
Chronicles the trip of an Inuit delegation to Ethiopia, their reflections on the people they encountered and the suffering they witnessed. Despite the dramatic climatic differences, the Inuit relate the Ethiopian crisis to their own historical experiences. (E. Davidee) In Inuktitut.

WHALING AT KENDALL ISLAND
ICS Tampata Program, 13 minutes
Inuit demonstrate aspects of whaling operations.

NALLOK
ICS, 16 minutes
A brief introduction to life on the land with an Inuit family.

WHITE DAWN
Paramount Studios, 1 hour, 50 minutes
At the end of the nineteenth century, three whalers are marooned and rescued by Inuit who have never encountered Whites before. Conflict ensues...Iyola Kingwatsiaq, whose family participated in the making of the film, was present.

OTHER FILMS AND VIDEOS
IBC Promo Tape (9 minutes)
Inuit-Kenyan Sculptor Exchange Program
In Inuktitut and English with French narration.

Marketing of Inuit Art (30 minutes)
Nanook (excerpts)
Netsilik (excerpts)

A Partial Schedule of Classroom Guest Appearances

TUESDAY, APRIL 5
Issues in N.A. Indian Education
Cultures Through Film
Indians of North America
Cultural Anthropology

WEDNESDAY, APRIL 6
Communication Studies
Journalism

THURSDAY, APRIL 7
North American Native History
Media and People of Color:
Culture Through Film

FRIDAY, APRIL 8
Ethnographic Film

MONDAY, APRIL 11
Faculty Seminar:
"Language, Education, Communications:
Promoting Inuit Culture"

TUESDAY, APRIL 12
Govt. and Politics of Canada Seminar:
Institute for Advanced Studies in the Humanities

THURSDAY, APRIL 14
North American Frontiers
Culture Through Film

Participating Faculty

UNIVERSITY OF MASSACHUSETTS
Anthropology
J. Halpern
L. Kurti
R. Paynter
B. Thomas
A. Keene
Communication Studies
D. Cherry
R. Stromgren
School of Education
E. Cappeluzzo
D. Goodleaf
Geography—Geology
R. Bradley

HAMPSHIRE COLLEGE
School of Social Science—Anthropology
L. Glick
B. Yngvesson

MOUNT HOLYOKE COLLEGE
Anthropology
D. Bataglia
A. Lass
Art
N. Campbell

SMITH COLLEGE
History
N. Salisbury
Art History
G. Niswonger

Igluvigaq (Snow House)
Elisapee Enuaraq, Linocut
Mr. Chairman, faculty and students of the University of Massachusetts, ladies and gentlemen, friends.

Permit me to begin by expressing my appreciation to you all for the opportunity to address you today. As some of you are aware, the political situation at home nearly prevented me from attending this exciting event. However, I am most pleased that arrangements were able to be made to allow me to be with you today.

During the next short time, I would like you to become more aware of the role of the Inuit in the Northwest Territories and our growing role in politics in the Northwest Territories.

For many of you, I may be the first person of the Inuit race that you have met. For many also, the Northwest Territories is a completely unknown land, too harsh a place for "civilization" to develop.

My homeland is completely the opposite—it is rich in history and culture. The Northwest Territories is such a vast land that its size is sometimes very hard for North Americans to appreciate.

The state of Alaska contains approximately 586 thousand square miles and your fabled Texas covers an area of only 262 thousand square miles. In comparison, the Northwest Territories stretches over one and one-third million square miles. This is about one-third of the total area of Canada. We are in fact about the size of the sub-continent of India! Yet the total population is only 52,000 people of which about 20,000 are Inuit.

My people have occupied various regions of the Circumpolar Arctic for thousands of years and learned to live in harmony with the land and its resources. Our very existence on a day-to-day basis depended on knowing how to survive. These skills were acquired and passed on from generation to generation.

While we still honour the very old ways, Inuit society changed suddenly in the late 17th and 18th centuries. Europeans began to explore the northern shores of Canada searching especially for the Northwest Passage and the trade routes to the Orient. European contact increased dramatically in the late 1800's as exploration increased and the Arctic became more important from an economic point of view. Commercial whaling and the fur trade led to the establishment of permanent trading bases. Since the Inuit were masters of the Arctic seas, they were used as whalers for ships from around the world, including some from Massachusetts.

Inuit were also drawn to these bases to acquire the new trading goods; but we also began to acquire some of the other so-called "benefits of civilization" . . .

These included a growing dependence on the "white man" even though some of the contact included new diseases which led to at least two Inuit groups dying out completely. Measles, the flu, dysentery, tuberculosis, and other diseases took a terrible toll on my people.

Missionaries from various faiths spread across the Arctic resulting in the loss of many of the traditional beliefs of the Inuit.

Yet our people were still able to maintain high levels of independence because we were still rather nomadic and we alone had the ancient knowledge needed to survive on the land itself. However, the cultural changes that had occurred were permanent and the Inuit people would never again be able to lead a lifestyle completely removed from the influences of European society.

In the first half of this century, my people basically retained their independent lifestyle; however, the Second World War and the years following it have led to the modern situation for us. The building of defense installations, such as the Distant Early Warning Stations, increased the number and size of permanent settlements.

Soon the Canadian federal government was building schools and nursing stations and Inuit gradually moved from their inland camps into the communities. In some cases, Inuit were actually forced to settle into these settlements.

In my own case, I was born on the land at a camp about 30 miles from Pond Inlet and my family and I did not move into the community until I was about 5 years of age. While still being able to travel and live on the land, my parents were more and more tied to the settlement of Pond Inlet as a permanent home. Schools did have that effect on my parents in spite of many of my own objections.

The presence of government was shown through the Royal Canadian Mounted Police and our new teachers from southern Canada. At first there were concerns by the people, but most Inuit felt the "Kabloona" knew about these new ideas and that they would do whatever was right. The word-of-the-White man was taken to be the "correct thing" to do. However, all of the decision-making power remained with the federal government in Ottawa. (I understand that many of you feel the same way about Washington!)

Our lives were dictated by these people until 1967 when the seat of the territorial government was moved from Ottawa to Yellowknife. From this point onward all residents of the Northwest Territories would demand a larger role in decisions which would affect their lives.

Even though the seat of the government was now located in the Northwest Territories, the true control remained with the federal government through the appointed commissioner who was able to rule in an autocratic manner. The Territorial Council had appointed members with only a few elected positions.

The Council itself was really an advisor to the federal government through the commissioner. Control of our own destiny did not arrive in 1967. It would be more than a decade before true control by northerners would be a reality.

I wish to emphasize this date of 1967 to you all. For your-
selves, twenty-one years is a very short time in the long history of your nation and even shorter in the history of the Commonwealth of Massachusetts. In 1967, we Canadians were celebrating our own Centennial at EXPO 67. In your country, this was the Woodstock era and there was a growing awareness of the war in Vietnam. We in the Northwest Territories were just taking our first real steps toward TRUE control of our own lives.

True government control in the Northwest Territories is so very recent and my people have had to adjust to the realities of the political game at a pace almost unparalleled around the world. Just think, from caribou clothing to business suits in less than a generation!

New younger Inuit leaders—better-educated and equipped—began seeking a stronger voice for the Inuit people. This was, in many ways, upsetting to the elders of our communities who had traditionally guided the actions of the people based on their past experiences.

Yet these young people in their mid-twenties were the only ones who had the skills and education to deal with formalized government and the array of officials with all the answers.

It sometimes amazes me how often we assume that a person with fancy documents within a picture frame has all the answers. Conflicts over who has the "right" qualifications have happened many times between Inuit and Whites. Far too often it was assumed that the White tradesman could do a better job than the native tradesman. Or that native teachers, or administrators, or secretaries could not do a job as well as the White person hired from the South.

I am pleased to state that this attitude has been rapidly disappearing in the Northwest Territories. More and more Inuit are now assuming leadership positions at the highest levels of management in our government and performing very well indeed. The right piece of paper does not guarantee that the right person is selected to do a job! To deal with Inuit people, it is best to be able to speak in their own language.

At the settlement level, municipal governments were established in the mid-1970's and local Inuit were soon elected to settlement councils. These were excellent training grounds for both younger and older Inuit alike.

Communities in a region lobbied long and hard for the creation of regional organizations which would enable them to speak with even stronger voices in dealing with Yellowknife or even Ottawa. I am personally very proud of the major role that I played in the development of these councils. The formation of the Baffin Regional Council in 1978 was one of the highlights of my own career in politics.

Membership on a regional council is open to elected mayors from each community. In addition, there are representatives of the regional and territorial Inuit associations. Allowance is even made for special groups such as an organization of elders.

Full participation is the Inuit way and quite often meetings are held in each community. This allows everyone to have the opportunity to fully understand and discuss the issues.

Regional councils have now been established in all of the Inuit areas of the Northwest Territories. The Keewatin Regional Council in the Hudson Bay area and the Kitikmeot Regional Council in the High Arctic were both set up in the early 1980's.

Our involvement at the territorial level of politics has also been very recent. The first member of the Legislative Assembly was appointed, not elected, in 1965. Our first Inuit member of the Legislative Assembly was elected in 1968. It was only in 1972 that all of the members of our assembly were elected. In fact, 1986 was the first year that there were no longer any appointed federal government officials in our Cabinet. Every member of our cabinet is now an elected official.

Inuit politicians have now served in our Federal Parliament. In 1979 Mr. Peter Ittinauar of Repulse Bay was elected in our own Eastern Arctic riding of Nanatsiaq. At the present time, Mr. Thomas Suluk of Eskimo Point serves all residents as their Member of Parliament in Ottawa.

Our relative newness in British-based parliamentary politics does not minimize our progress; nor is it meant to take away from the significant role we as native people are playing, and will play, in the future.

In our current Legislative Assembly, out of twenty-four members, there are fifteen who are native. Seven of us are Inuit and we represent over 19,000 constituents. In our cabinet, five ministers out of eight are native. Two of us are Inuit and we are responsible for four major departments with a total staff of 911 employees and combined budgets of over 137 million dollars. We Inuit politicians have indeed come a long way!

There are many important issues facing us and these will be dealt with at various forums at the territorial and federal levels of politics. However, we, the Inuit people, are much more aware of ourselves. We are determined to seek our rightful place within the governmental structures that will be created in the future.

The one issue which you may be familiar with is LAND CLAIMS. This issue covers a wide variety of topics of crucial importance to us. Unfortunately, there are still many people who still do not understand what we are trying to achieve. We are not merely trying to reap economic benefits to the exclusion of all others. Our main aim is to protect and preserve, for all future generations—the lifeblood of us all—the land itself!

The land always nurtured us so we want to take steps to protect and preserve our heritage.

We want laws which will guarantee that the land and animals will not be destroyed.

We want our children to know their culture.

We want to preserve the many fine qualities of our life.

We want to preserve our language for our children so that it is a living language not something occasionally studied by anthropologists.

We want to try and plan for the economic future of all our young people and to set up economic opportunities to ensure that they will not be dependent upon welfare handouts.

We also want to try to fight off the ravages of alcohol and drugs which have shown up even in the most isolated Inuit settlements.

The time to take these steps is NOW and not live in the distant future. We do not reject the "south" but merely wish to live in a way which takes advantage of the best of the traditional and the modern ways of life. Even when an Inuit becomes a highly qualified doctor or lawyer, he or she will still want to be able to travel out on the land and will want, and need, to know the skills necessary to survive. They will always be an INUK!

A second major issue facing us is the DIVISION of the Northwest Territories. Our national organization, the Inuit Tapirisat of Canada (or I.T.C.) was established in 1971. I.T.C. represents ALL Inuit in Canada including those in the Northern Québec and Labrador. The organization was set up
to allow Inuit to speak with a united voice on issues concerning the development of the North and the preservation of the Inuit culture.

I.T.C. has been leading our quest to establish a separate territory called NUNAVUT (an Inuit word which translates simply into “Our Land”). In Nunavut we would be able to establish a PUBLIC government with total control of all aspects of life in this territory. We feel that many of the goals and aims that I mentioned earlier in the land claims issues would only become a reality in Nunavut.

Division has been a hotly debated issue within the Northwest Territories, especially among residents of the Western Arctic. However, the largest majority of Inuit favour the creation of their own territory. Therefore, negotiations to achieve this are now going on at all levels of government. Special negotiations are being held with the Dene (or Indian) people and the Métis in the Western Arctic. A major factor in this issue is to find a satisfactory boundary between the two groups.

We realize that no culture can return to the “old days” once that culture has been deeply affected by other, more dominant, cultures. But the Inuit have an opportunity that few aboriginal people on this planet have had . . . to control their own destiny! This is one of my main aims as a Canadian Inuit politician.

I hope that I have helped you today to have a better understanding of the Inuit people and some of the issues facing us.

I would like to invite you all to visit the Northwest Territories. I know that we would love to be able to share some of our wonderful life with you all.

Qujannamik. Thank you.
INUIT BROADCASTING CORPORATION

I would like to introduce you to the Inuit Broadcasting Corporation—IBC for short. Our medium is television. Our mandate is to ensure the survival of Inuit culture and identity. Our primary audience is the 25,000 Inuit who reside in the Arctic regions of northern Canada.

As someone who was born and raised on Banks Island in the Western Arctic, I can attest to the fact that change has come quickly to the North, sometimes with devastating effects. Satellite television, which arrived in the 1970’s, ended our cultural isolation. Today, even in the most remote northern community, we can turn on our TV sets and see graphic images of bloodshed in Beirut, wars in Central America, Dallas reruns, TV evangelists and the latest rock videos. But we see little of ourselves. And when we consider that our children will have watched about 30,000 hours of television by the age of 18, we worry about our future as a distinct society. Our small population faces a cultural challenge even greater than that of Canadians in the South who raise concerns over the predominance of American programming on their screens. Yet we cannot hide from television and the modern world. We must learn to use new technology to our advantage. This is what IBC is all about. By offering television programming of interest to our people in our own language, we can offset the destructive influence of imported mass media on our society.

Television production and distribution are expensive everywhere, and especially so in the far North where food, shelter and transportation costs are three-times higher than in southern Canada. Despite high costs and current funding constraints, IBC television services have expanded and improved in recent years. We’ve opened a production centre in Cambridge Bay; launched a successful children’s educational television series; produced award-winning current affairs programs and original dramas and docudramas; and we’ve begun to exchange programming and production expertise with our circumpolar neighbours in Alaska and Greenland. We’ve come a long way toward meeting our audience demands for programming variety and technical excellence through innovation and hard work on the part of our entire staff.

While we’ve made remarkable progress, we cannot afford to be complacent. With more and more mindless media invading our communities each year, we at IBC must continue to provide a positive alternative—an alternative that reflects our distinctive language and culture and that upholds the dignity of Inuit.

Rosemarie Kuptana
Former President of the IBC
(from an IBC brochure)

Elisapi Davidee of the IBC

Elisapi was born in a camp just outside of Lake Harbour, Northwest Territories. She has been working with the Inuit Broadcasting Corporation (IBC) at Iqaluit production centre for five years; three years as our Executive Producer and two years as our Program Director. Prior to joining I.B.C., Elisapi worked as an Announcer with the Canadian Broadcasting Corporation hosting major television and radio show feeds for the Canadian Inuit at their Montreal studios for eight years. Major I.B.C. special current events programs which Elisapi has hosted/produced are People of the Sand (Ethiopia) and the 1983 and 1986 Inuit Circumpolar Conferences.
INUVIALUIT COMMUNICATIONS SOCIETY
INUVIK, WESTERN ARCTIC

Language is the heart of a culture and the keeper of a people's heritage.

According to its constitution, ICS works to improve communications for the Inuvialuit in the Western Arctic through the use of newspapers, magazines, television, radio, tapes, films and other means in the languages of English and Inuvialuktun.

The society serves the 4000 Inuvialuit who are mainly located in Inuvik, Tuktoyaktuk, Sachs Harbour, Holman Island, Paulatuk and Aklavik.

ICS is independent of other Inuvialuit organizations, and has its own funding sources.

A Board of six directors representing all Inuvialuit supervises the work of ICS and sets policy for the society. These directors meet three or four times a year with the management staff of ICS, and the society also holds an annual general meeting with delegates from each community.

ICS has three departments—Newspaper, Graphic Arts and Broadcasting. These departments are supported by a small central administration.

TUSAAYAKSAT
The newspaper is published monthly and goes out free to all Inuvialuit as well as to many other interested subscribers. The paper concentrates on coverage of events of interest to the Inuvialuit and publishes news, old time stories, drawings and photographs which reflect Inuvialuit culture.

TELEVISION
Since January, 1985 ICS has been training several Inuvialuit in television production. ICS has a fully equipped studio in Inuvik as well as field equipment, giving the society the capability to produce complete television programs. Under an agreement with CBC Northern Services, these programs are aired by CBC, starting in September 1985.

A main goal of the television programming is to help preserve the language, Inuvialuktun. As a result as many programs as possible are done in Inuvialuktun. These programs are about Inuvialuit people, communities and traditions. Recording these traditions, which are subject to rapid change from development, will help to preserve them for future generations.

TUMITCHIAT (graphic design)
ICS' newest department started in June, 1985. Three Inuvialuit are being trained in graphic design, typesetting and layout. This department provides services to the newspaper and television departments, as well as to other Inuvialuit organizations and outside clients.

The design department operates as a business and eventually will become self-sufficient.

OTHER COMMUNICATIONS ACTIVITIES
ICS is involved in many other activities which support the improvement of communications for Inuvialuit. Assistance is provided to communities to help set up community radio stations; advice and assistance are offered to Inuvialuit organizations on communications-related issues; representation of Inuvialuit concerns are made to bodies such as the Canadian Radio and Television Commission, the Canadian Broadcasting Corporation, and other government agencies involved in communications.

ICS is committed to training and development. Both these activities play a major part in the society's activities. The society places emphasis on transferring communications and management skills to Inuvialuit staff, and on continuing to search for ways to improve communications in the region. All of these activities will strengthen the ability of the Inuvialuit to record and preserve their culture and language.

INUIT CULTURAL INSTITUTE
The Inuit Cultural Institute was formed in August 1973 at Baker Lake. Members of a Board of Directors were appointed for the six regions; Western Arctic, Central Arctic, Keewatin, Baffin Island, Northern Quebec, and Labrador, and the first board meeting was held in Ottawa from May 6-9, 1974.

The following month, board members visited various settlements in the Keewatin searching for a suitable site for the location of the Institute. Eskimo Point was selected because of the traditional lifestyle still in existence here, and its proximity to a main transportation centre, Churchill, Manitoba.

I.C.I. is a national independent institution, concerned with the cultural and educational requirements of Inuit in Canada.

Inuit have a unique culture, a profound sense of tradition and accomplishment. Much of this uniqueness and identity is being lost in the changing times. The Inuit Cultural Institute is an organization dedicated to protecting the history, traditions, and cultural identity of Inuit people for generations to come.

The following are some of the overall objectives of the Inuit Cultural Institute:

- To maintain and develop traditional and contemporary cultural skills of Inuit people.
- To facilitate research in Inuit heritage and culture.
- To increase Inuit people's knowledge and use of Inuktitut.
- To develop Inuktitut learning resources.
- To assist Inuit in participating more fully and effectively in Canadian society.

David Owingayak
Inuit Cultural Institute, Eskimo Point, N.W.T.
Inuit Images in Transition

The Augusta Savage Gallery Exhibit
at New Africa House
University of Massachusetts at Amherst
with the co-sponsorship of the
University Gallery

List of Lenders
Smith College Museum of Art—Prints,
Crafts and Decorative Arts
James and Alice Houston, Stonington, Connecticut—Sculptures
Institute for Development Education Through the Arts,
Ottawa and La Fédération des Coopératives du Nouveau-Québec, Montréal—
Inuit and Kisii sculptures and photographs
Dr. James R. Abel—Photographs
Professor Raymond S. Bradley—Photographs
Professor Joel M. Halpern—Photographs

The assistance provided by the President’s Office of Smith
College for the framing of the prints in the exhibition, the
collaboration of Ann H. Sievers of the Smith College
Museum of Art, and the preparatory and interpretive work
done by Betsy Siersma and the students of her Museum
Studies course at the University of Massachusetts are all
gratefully acknowledged.
A major component of the Inuit Symposium was an exhibition entitled “Inuit Images in Transition” at the New Africa House, University of Massachusetts. For the first time in western Massachusetts a splendid sampling of sixty Inuit drawings, prints, stone sculptures and crafts were brought together and presented to the public. The life and culture of Canada’s geographically remote Arctic regions have been experienced by very few from our region. This exhibit served as an inauguration into Inuit art for most viewers, virtually all experienced by very few from our region. This exhibit served as an inauguration into Inuit art for most viewers, virtually all experienced by very few from our region.

In addition to the Inuit works, photographs of the Arctic by local researchers Professor Ray Bradley, Professor Joel Halpern, and Dr. James Abel of the University Health Services were on display. The photographs, fascinating in themselves, provided glimpses into the daily life of Inuit in the villages and on the land, the vast expanses of frozen earth and snow, the explosion of color in the late spring vegetation, the hearty animal dwellers.

The sculpture collection was arranged in two large vitrines at the entrance to the exhibit. Visitors could examine these small works of art from many angles. The sculptures, in different colors and kinds of soapstone, and in whalebone, depicted animals and Inuit men, women, children, and spirits. They bear a stylistic and thematic relationship to the prints. The polished surfaces of the three dimensional renditions carry tactile and formal properties that serve as material markers of the culture. They stand also as conveyors of the fantasy and imaginative life of the Inuit. A few pieces by a Kenyan sculptor (which resulted from an Inuit-Kisii exchange project) were shown along with the Inuit works. Inuit have had exchanges and projects with several African countries in recent years owing in part to their empathy for people with similar economic and cultural survival crises. The extreme dissimilarities of climate and political conditions in a strange way seem to foreground the commonalities.

The show fulfilled a didactic as well as cultural and aesthetic purposes. In conjunction with other events of the symposium and the video presentations, people could begin to consider important issues in contemporary Inuit life and in Inuit art. This was especially true for students enrolled in Betsy Siersma’s Museum Studies seminar at the University. Five students elected to devote the spring semester to an in-depth study of Inuit art, an art about which none had any previous knowledge. Other students participated to a lesser extent. They had the enviable opportunity of examining the works extensively first-hand. These students eventually wrote entries on the prints, and comments on the crafts or decorative arts after considerable study and research.

Before the exhibit was mounted, the staff at the print room of the Smith College Museum of Art welcomed them to preview the works and utilize the College’s research files. Here at Smith, one of the finest college museums in the United States, they received valuable experience in the behind-the-scenes functioning of a museum. They chose specific Inuit artists to work with, and availed themselves of the library facilities of the Five Colleges. Although the holdings are far from extensive in Inuit art, they do contain many important catalogs and other books and periodicals on the subject.

During the course of the symposium these students (and of course many other people) were able to meet with lyola Kingwatsiak and Jimmy Manning and attend their printmaking and sculpture demonstrations, thereby increasing their understanding of the artistic processes of the artists. Informal conversations with the artist and with film and video producers Elisapee Davidee (Inuit Broadcasting Corporation) and Debbie Gordon (Inuvialuit Communications Society), all of whom shared their insights and ideas and answered numerous questions put to them, opened yet other possibilities for further understanding. The unique constellation of people and events afforded by the symposium offered an unusual potential for significant new ideas and knowledge, and certainly raised many questions as well.

At the same time it became necessary to delve into the literature of Inuit art. Here a newcomer is faced with radically opposing interpretations, conflicting data, repetitiveness, and puzzling contradictions. It was surprising, even shocking, to those of us who innocently accepted and embraced an exciting new art form in a university gallery setting. The story of Inuit art is far more complex than it initially appears.

The art of native peoples is seldom dealt with by art historians trained in Eurocentric western art. This art has been mainly the sphere of anthropologists whose methods and concerns are quite different from those of art historians. Thus the students had to acquaint themselves with a whole new discipline where the emphases are on the people and behavioral patterns rather than on the art itself, and its place in the history of art.

Part of the controversy stems from the fact of direct and indirect intervention on a large scale by non-Inuit into the “pure” or primitive (meaning relatively little influenced by outsiders) culture. Generally speaking, arts from the period of approximately 2000 B.C. and the succeeding millennia to the end of World War II may be called “Eskimo Arts.” Various periods and styles from distinct cultures fall under this rubric. By the nineteenth century, Inuit had had many contacts with whalers and traders but the way of life did not change much as a result. Some carvings and crafts were made for trade and were apparently of varying quality. The post-1945 productions are “Inuit contemporary art.” A distinction is also made between the art from Alaska, “contemporary Eskimo art,” for example, and that of Canadians where Inuit is the preferred term (Swinton in *Uumajut*, 1985: 39).

The newer art inexorably reflects the drastic technological and general societal changes since the 1940’s, and the frequent and increasing contact with southern Canada and the rest of the world through telecommunications.

To James Houston and many others (Kathleen Fenwick, Terry Ryan, John Robertson, and Jean Blodgett for example), such changes are part of the natural order of things. Sadness for the irretrievable past does not disallow recognition of the achievements of the present. Houston, writing in 1971, finds that the best examples of the contemporary art belong to the most exalted art of all time:

The Metropolitan Museum of Art in New York in a recent exhibition “Masterpieces of Fifty Centuries,” showed three contemporary Canadian sculptures. They were displayed along with great works of Egyptian tomb builders and Greek temple makers, Leonardo Da Vinci and Rembrandt, Hokusai and Picasso. It was a heart-
warming sight to view these stone carvings of the Arctic, a sea goddess, a seated woman with child, and a wild green bear, all resting in timeless harmony with so many other works of genius. (Houston in Sculpture, Inuit, 1971: 56-57)

Yet Houston recognizes that his panegyric isn't universally held:

Contemporary Eskimo art is a highly controversial subject. I hope it will remain so for years to come. Strong controversy indicates that this virile art form remains alive, that it continues to gain the stimulation to grow and develop in Canada. (Ibid., 56)

Edmund Carpenter, himself a longtime admirer of Inuit culture, dismisses most of the contemporary art resolutely with passionate laments for the traditional arts:

Traditional Inuit art began with function. Hunters designed beautiful weapons to honor beasts of prey, but designs never limited utility. Even ornaments and amulets conformed to the activities of their owners. Artists carved for challenge, and so for self-esteem. A finished piece might be passed around closely, then used, discarded, lost. Art was an act, not an object. Today this spirit survives among youth who combine Inuit poetry and rock music, creating art free of alien control. (Carpenter in Williams 1983: n.p.)

Most critics by the 1980's do not find the Inuit art so "highly controversial," but Carpenter remains absolutely firm in his opinions. Hugh Brody, a vehement apologist for Inuit hunting and trapping rights, argues for accepting the coexistence of the modern and traditional (as with choosing to use a gun or a harpoon). In the case of art, he maintains that the modern has actually been suppressed because of market demand for images of "traditional" life:

At the same time many carvers have been anxious to affirm their distinct heritage, and have expressed this in their repeated use of "traditional" images. The peoples' political fears, their wish to affirm the importance of hunting and trapping, and southern buyers' romantic tastes coincided. This helps to explain the power and success of their work. Beautiful as much of the new art is, however, it comes from confining the artists' imaginations... It has provided a steady cash economy, but is a denial of the modern, an obscuring of the peoples' real lives. (Brody 1987: 179-180)

Brody recognizes that a few Inuit artists have depicted snowmobiles, power plants, and airplanes, but fails to see that exhortations to participate in abstraction or other forms of Modernism may invite their own brand of manipulation and constraint.

What many writers on Inuit art and perhaps many Inuit artists are really asking is, "What is the nature of Inuit art?" "How should it be?" There are many answers to these questions, explicit or implicit in the works. Similar questions have occupied proponents of art in other times and places, particularly in times of disruption and change. In the 1930's, national, regional, and ethnic considerations loomed prominently in art discourses. A desire to define and hold on to traditional styles, genres, and subject matter occupied much attention as did the desire for the new exemplified by the many directions of Modernism.

Lloyd Goodrich throughout much of his long career as an art historian attempted to ascertain the "American." In 1958 he wrote "What is American in American Art?" in the fall issue of Art in America. Kurt Karl Eberlein asked what was German in German art in his 1934 book Was ist deutsch in der deutschen Kunst? Nikolaus Pevsner, an exile from the Third Reich, pondered the art of his adopted country in The Englishness of English Art, in 1956. R. H. Hubbard in The Development of Canadian Art (1964), describes the struggles to arrive at some concept of a national art, broad enough to acknowledge the presence of an international art milieu. Depictions by the Group of Seven and their followers had focused on Canadian landscapes and other themes of Canadian life. Hubbard states that, "Some artists believe that the representation of Canada's own vast resources of subject matter should take priority. Others regarding this attitude as old-fashioned and provincial prefer to take their chances in the larger world of modern art," (Hubbard 1964: 108).

While these currents toward polarization are not entirely analogous to the present status of Inuit art, some of the same elements apply.

Lucy Lippard, an American critic, explored the tendencies of feminist art in From the Center (1976). This new art had only begun to emerge in the late 1960's and with it came a desire to define, limit, and paradoxically, liberate.

Inuit art has its own history of debates. That there should be vigorous discussions concerning its salient, normative fea-
tures or its diversity is only to be expected, all the more so because of its immediate relationship to political and economic issues.

In the Spring 1987 special issue of the American Review of Canadian Studies, Nelson H. H. Graburn and others responded to the questions “Is it Eskimo?”, “Is it Art?”. Graburn points out that the “qallunat” (non-Inuit) and the Inuit answers will probably be quite different—difficult and complicated for the former, more straightforward for the latter. Though to be sure the perspectives differ, a unanimous Inuit “position” is hardly possible to identify.

Marie Routledge, in the same journal (p. 73) observes that whatever the history, Inuit art has achieved recognition and validation by virtue of its inclusion in the National Gallery of Canada. From the beginning, Inuit contemporary art aroused the interest and imagination of Canadians. Sales and exhibitions of the sculpture and prints in Montreal, Ottawa, and Winnipeg in the 1950’s were highly successful. But major collections put together in the following years were usually made by ethnographic museums. That situation has changed. The staff at the National Gallery has announced the institution’s commitment to fostering Inuit art as art, indeed, one of the foremost strands of Canadian art. For Dorothy Speak, “It has taken Inuit art all too long to come of age at the National Gallery of Canada,” (Speak 1988: 7). A general mood of optimism prevails that Inuit art will thrive in the larger world of art despite the somewhat chaotic market conditions.

The Inuit themselves have written little about the art, with the exception of information conveyed through published interviews. Yet the men and women who are actually making the art contribute daily to the evolving reality. Those working in relative isolation as well as those conversant with (southern) Canadian and international art scenes are constituting what Inuit art is and will become. Alma Houston urges continued support and reflects: “As a nation, we have enjoyed decades of praise and honour for our enlightened support of Inuit art. It has enriched our lives, and has become part of our identity as Canadians,” (Houston 1988: 11).

Sculptures from the Houston Collection.
Inuit and Kenyan Artists
Share Experiences

In August 1986, sculptor Jimmy Arnamissak of Inukjuak travelled to the Kisii district in Western Kenya as a guest of the sculptor and teacher Elkana Ong'esa. This year [1987] Ong'esa visited Inukjuak and Povungnituk. The exchange was orchestrated by staff at McGill University's Centre for Cognitive and Ethnographic Studies where Ong'esa had earned a Master of Education degree before returning home to teach at Kisii College. The exchange has prompted some interesting comparisons between the circumstances in which Kenyan and Canadian soapstone carvers work.

In Kenya, Arnamissak worked side by side with soapstone carvers native to the district. Although the stone was unfamiliar and the environment even more so, he coped very well. He did have problems tactfully turning down offers to buy his finished carvings. The prices offered by Kenyans were miniscule compared to those he would have received from the co-operative in his home village of Inukjuak. When the Kenyan carvers realized this, there were many excited discussions—their experience was very different from Arnamissak's.

Kisii carvers are governed by quotas and deadlines in the production of standardized carvings which vary only in size. If an artist has any creative energy left after filling his quota, he may carve a subject of his own choosing, but as that is not part of a specific order he must do his own marketing. That usually entails a bus trip to Nairobi where he must peddle his wares from one gallery to the next. If successful, he returns home with a pitiful fraction of the price his carving will eventually command. And, unless he is one of a favoured few, he will forever remain anonymous—"a Kisii soapstone carver" to whom no one has bothered to attach a name.

Kenyan carvers do have some distinct advantages over their Inuit counterparts. Quarrying soapstone in Kisii is "a piece of cake" compared to the struggle described by Nutaraaluk Iyaituk of Ivugivik (in A Conversation with Nutaraaluk Iyaituk, IAQ, Spring 1987) and shared by most Inuit artists. Also, working in a poorly heated, dust-laden carving shack during an Arctic winter is certainly less pleasant than working in Kenya's fresh air and sunshine.

Nevertheless, in other respects Inuit artists lead pampered lives, in control of what and when they carve and assured of fair and prompt remuneration for their work. Not surprisingly, the Kisii carvers showed great interest in Arnamissak's description of the Arctic co-operatives and the support they provide to Inuit carvers.

Late in March [1987] I accompanied Ong'esa, and Thomas Eiseman and Lynn Hart from McGill University, to Inukjuak and Povungnituk. The Canadian Broadcasting Corporation had sent a film crew which, by a fluke of northern travel, arrived in Inukjuak just minutes before Ong'esa. They were ready to film him deplaning amidst what looked to be a large welcoming committee (it is a common practice in the Arctic for most of the village to meet the infrequent planes).

From then until the film crew left, it was less the reporting of an interesting event than a CBC production. They organized and filmed, among other things, a caribou hunt, the building of an igloo, a dog team expedition and a throat-singing evening, interspersed with the inevitable sunrises and bleak landscapes. Finally, there was the interview, almost cancelled by a disgruntled Ong'esa who felt that his visit was being portrayed as a mere pleasure jaunt. He is an unfailingly gracious person, however, and his response to interviewer Réjean Gaudreau's intelligent questions saved the film, in my opinion, from becoming just one more Arctic travelogue.

The Arctic climate was a great shock to the Kenyan artist. During the caribou hunt in Inukjuak, his feet were very cold, probably for the first time in his life. He seriously worried about frostbite and subsequent amputation until Johnny Inukpul's son, Sumik, traded him his own warm Kamiks. He was also unsettled after watching the northern lights, which according to local mythology, could lead to such personal disasters as beheading. Later in Povungnituk, Ong'esa was interested to see a sculpture by the late Davidialuk depicting this legend.

In Inukjuak, Ong'esa met with the Board of Directors of the co-operative who listened sympathetically to his account of problems faced by carvers in Kisii. Drawing on their own experience, the directors told Ong'esa about the difficulties and pitfalls of trying to set up co-operatives.

While in the North, Ong'esa worked with Inuit carvers as much as possible, spending time in Johnny Inukpuk's carving shack, for instance. In Inukjuak, he and Thomasie Echaluk cut stone blocks, illustrating legends from their respective cultures. Prints were pulled from these and will be combined in a poster to promote a national tour of Inuit and Kisii carvings, organized by McGill and called "Stories in Soapstone." The exhibition was launched in Montreal last spring, and plans are underway to circulate it nationally.

In the Povungnituk print shop, Ong'esa cut another block, this time in the company of Josie Papaaluk who seemed quite baffled but as anxious as ever to please. For the first block, Ong'esa had used Kisii soapstone, which is uniform in density. He found the Povungnituk stone, which is pocked with traces of metallic substances, much more difficult to work.

Ong'esa's visit to Povungnituk coincided with the annual general meeting of La Fédération des Cooperatives du Nouveau-Québec and a celebration of the Fédération's twentieth anniversary. He spoke to the meeting about the problems in Kisii and the Inuit delegates, representing all of the Arctic Québec co-operatives, promised help in every way possible. This was not mere politeness but a sincere desire to reach out to another culture whose needs they recognized as being greater than their own. It was, really, a celebration of their own successes after twenty years of struggling for self-reliance.

In thanking the delegates at the meeting, Ong'esa described a ritual practiced in his own country where there is a need for co-operative effort. The leader, raising his right arm, shouts, "Harumbee!" The people, raising their own right arms, reply "Hai!" On leaving the meeting room he raised his arm and shouted, and everyone in unison raised their arms and responded appropriately. From then on, each day's meeting ended with the cry of "Harumbee!" and the response "Hai! Let's all work together!"

Mary Craig
Fine Art Director, La Fédération des Coopératives du Nouveau-Québec
(From Inuit Art Quarterly Fall '87)

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Student Commentaries

The following commentaries were written by students in the Museum Studies Course, taught by Betsy Siersma, acting director, University Gallery, University of Massachusetts at Amherst.

PRINTMAKING

The selection of Inuit prints exhibited here are from the "early" period of printmaking, from 1957 through 1974. Printmaking was a brand new venture for the Inuit in the 1950's having been introduced at Cape Dorset by James Houston, an artist, civil official, and student of Inuit culture. His encouragement and long association with the people was to have a major impact on the emergence of Cape Dorset as an Inuit art center and on the subsequent development of other Inuit art Cooperatives.

In view of the long history of Inuit arts and material culture, printmaking is a very recent phenomenon. While thematically it is an extension of older forms of art, technically it reflects the many changes in contemporary Inuit society.

Through the years Inuit artists have experimented with a variety of printmaking techniques: beginning with stonecut prints and stencil designs, expanding to copperplate etchings and engravings, and later, lithographs. Included in this exhibition are a number of drawings made with pencil and felt tip pens, as well as prints. The drawings show the spontaneous ideas of the artist before they are interpreted by the printmaker's aesthetic choices and sometimes altered by the inherent characteristics of the print medium.

Subject matter comes from the traditional experiences on the land, (as in Caribou Hunt by Kananginak and People by Pitsolak) or from the spirit world (Sorcerer's Contest by Aliek nak, and Bird-like Creature by Ningiuqak).

The artists who make the drawings, many of whom are women, often work at home and then bring their work to the cooperatives for possible sale. They draw on paper, using pencil or felt tip pens, both of which lend themselves to depicting detail and texture. The features of a bird, for instance, are indicated by a repeating pattern of pen lines. As in Japanese ink painting, the essence of the idea is captured by an economy of strokes. The artist may create hundreds of drawings but only a few get printed. Most of the printmakers have been men as the skills needed involve carving stones and using tools which are more familiar to men than to women. The printmaker chooses the technique, the color of the ink and whether to delete any details—a decision that is generally governed by the capabilities of the medium chosen.

Stonecut stenciling is by far the most popular medium. James Houston introduced this technique to the Inuit as an adaptation of Japanese woodblock cutting which he had studied under master Un-Ichi Hiratsuka in Japan. The Inuit used materials indigenous to their area: stones, ink made of soot and seal fat, and handwoven paper, inspired by the Japanese. This process begins with a stone carver who creates a perfectly flat surface on a large slab of stone. Next the drawing is lightly incised on the stone either by placing the paper on the design-side up and punching through at the outlines (destroying the original and resulting in a mirror reproduction) or by making a tracing of the image and reversing that sheet on the block (leaving the original drawing intact and resulting in a like reproduction). The stone surrounding the image is then carved away. Ink is applied to the stone with a roller, and the paper is laid on top. The printers gently apply pressure with the back of a spoon or a sealskin tampon. The ink adheres to the paper only where the stone is raised to meet it. The effect is a richly textured solid color. The medium has, however, two limitations. First, because the stone is soft and cannot withstand repeated printings in areas of detail, most images are broad and undetailed. Second, applying multiple colors is difficult to control with the roller. The nature of the technique lends itself most easily to contained single images which appear to float on the paper when not anchored with ground line.

Sealskin stenciling is a medium that uses materials unique to the Inuit culture. This form of printing was adapted from the women's craft of appliqué, made with pieces of sealskin. It was found that ink brushed through skin onto paper resulted in pleasing tonal gradations. This technique was soon replaced by the use of heavy paper with stippled holes. Copperplate engraving was practiced for a few years in the 1960's. It is a more spontaneous technique because the image can be etched directly onto the metal plate with a burin, eliminating the transposing process. Kananginak, one of the few men who both draws and prints, illustrated the effect of the engraving technique in his print, Eider Duck. In recent years a few artists have again begun working in this medium.

Both designer and printer are credited directly on the print with stamps in Inuktitut syllabic print. These resemble stamps seen on Japanese prints. They are read vertically. The top stamp represents the designer, the next stamp represents the printmaker, and sometimes a stamp is added for the region or workshop. Cape Dorset, the area in which most of the prints in this exhibition were made, is represented by an igloo.

Faith Bell and Debra Kelvin
Seal of approval signature

Stone cut

Printing a lithograph
Tivi Etook

(b. 1928, Kenutakhuk, George River)

In the early days of the cooperative at George River, Tivi Etook began to make prints and attended courses at Povungnituk. He has a local reputation as a humorist, able to make fun of himself and the Inuit style.

The style he uses is easily distinguished. Hunter Harpooning Seal and A Story About Ekeagualuk both have action and movement incorporated into the figures. Placement of figures is similar in both works. A Story represents a frantic man paddling to escape the creature following him. The man has fear in his eyes as he glances backwards. There are only a few carved lines in the man's face, but it is still possible to perceive what is going on in his mind. This intensity of emotion is difficult to produce when working in stonecut prints. In Hunter Harpooning the roles of human and animal are underscored. The man has a simple face but looks determined as he swings his body around to throw the harpoon. Etook has carved the seal much larger in proportion than the man. Despite its size, however, the seal is the helpless one, opening its arms as the hunter's harpoon hits his stomach directly, and its mouth is open with pain.

Helen Kalvak

(1901 - 1984)

Helen Kalvak was born in 1901 on Victoria Island in the central Arctic. As an only child she accompanied her parents on hunting trips. She was familiar with folklore and shamanism and may have been a shaman in her early life. In the 1960's the Rev. Henri Tardi, founder of the Holman River Eskimo Cooperative, encouraged Kalvak to draw. Many of her drawings depict vivid memories and Inuit themes retold from generation to generation.

Fate of a Caribou is a characteristic example of her style. Three animals with common features fill the space: all have rounded edges on the outlines of their bodies and teeth; the nose and beak are elongated to exaggerate the pursuit of the caribou. The composition is also effective in positioning the three animals in a triangle—the eye of the viewer is directed to flow from one animal to the next without any one animal seeming to dominate the scene.

In 1975 Kalvak was elected to the Royal Academy of the Arts and in 1975 she was made a member of the Order of Canada. During her long life Kalvak experienced the cultures of both the nomadic hunters and the settled life of today.

Lori Feinstein (L.F.)

(Fig. 1) A Story about Ekeagualuk. 1974, Stonecut
(Fig. 2) Hunter Harpooning Seal. 1974, Stonecut
(Fig. 3) Fate of a Caribou. 1967, Stonecut
Ashoona Pitseolak
(1904 - 1983)

Ashoona Pitseolak was born on Nottingham Island in Hudson Bay and lived a nomadic life. When her husband died she moved to Cape Dorset. She began to translate the old ways and legends into pictures around 1960. Her drawings have the vigor and freshness of an active mind depicting thoughts of the past, fanciful imaginings and stories. The print People shows a great amount of line detail which Pitseolak was able to create in the medium of copper engraving. This technique enables the artist to produce a more finely detailed composition in comparison to the traditional stone cut. The faces of the figures are bright and excited as they appear celebrating the capture of the prey. This is a common theme for Inuit artists. A number of her prints are in the collection of the National Gallery of Canada. She was elected to the Royal Academy of the arts in 1974 and the following year received a Senior Artists Grant from the Canada Council. In 1977 Pitseolak was appointed a member of the Order of Canada, the highest honor awarded Canadians, for her contributions to the arts and culture of the Inuit. Her prints and drawings are represented in many public and private collections in North America and abroad.

(L.F.)

(Fig. 4) People. Engraving 1964
Kananginak
(b. 1935)

Kananginak was the son of the prominent leader and artist Pootagook. He grew up near Cape Dorset. He was one of the first to make engravings there.

Kananginak specializes in copperplate engraving and his main theme is Arctic birds. Eider Duck is a fine example of his style—there is a straight forward portrayal of a duck, its neck outstretched and looking upward; the features on the back have been well-articulated. The duck has its own natural beauty.

In Caribou Hunt there is a realistic depiction of the once commonplace event, building igloos. It shows the harsh nature of survival in the Arctic. The overnight houses are built when people travel for long periods. Kananginak shows the people moving snowblocks into place while trimming them with a knife. His line technique is finely detailed. He is able to accomplish this by using a copper engraving (there is a strong distinction between copperplate and stonecut prints) and adding shading in the igloo and in the fur of the dogs.

This is one of the few prints that shows perspective in the composition. A single line gives the illusion of a background where there is an Inuksuk, a cairn in the likeness of a person. Both of these prints include animals that were important to the Inuit food supply and helped make it possible for survival in the frigid Arctic. Many artists feel it is significant to remember the hardships and starvation that the people have experienced.

In 1977 Kananginak was commissioned to make four limited edition prints for the World Wildlife portfolio. In 1980 he was elected to the Canadian Academy of Art.

(L.F.)

Caribou Hunt. 1964, Engraving
(Fig. 5) Eider Duck. 1962, Engraving

Pootagook
(1887 - 1959)

Although he had no formal education, Pootagook had an outstanding knowledge of Inuit culture. The stonecut Seal Hunt presents a man in traditional dress in front of his home. He appears sturdy and powerful with his arms crossed inside his sleeves. The artist has used perspective in this print, an uncommon device in Inuit art. An ice wall behind the man covers almost the entire background. This is also unusual in Inuit prints, as one of the most distinct characteristics of this art is the use of open spaces as the background, as snow. A small seal is below the overwhelming human figure. As the seal looks upward at the harpoon, it seems to realize its fate. Pootagook was also an excellent carver.

(L.F.)

Seal Hunt. 1957, Stonecut

Tudlik
(1888 - 1966)

Tudlik was born in Cape Dorset.

The print Excited Man Forgets His Weapon reflects the Inuit hunter’s life Tudlik knew. There is only a small amount of detail and two colors. Tudlik’s figures appear to be moving forward. The man has his arms stretching out, perhaps in imitation of a pistol pointing at the bears. This has a clear relation to the title of the work. The print demonstrates how an artist can use open space as a part of a composition. The background has no detail but Tudlik has enabled the bears to appear in the distance in relation to the man who is in the frontal plane of the picture.

Tudlik’s work is expressive and shows the secret world of dreams and memories. His carvings and prints have been widely displayed in Canada.

(L.F.)

Excited Man Forgets His Weapon. 1959, Stonecut
Peter Aliknak

(b. 1928)

Peter Aliknak was born on Baillie Island and lives off Holman Island. Growing up he would listen to folk tales. These stories later influenced his art work. He did not learn the much needed skills of hunting because his father was old and infirm. He would instead set traps with his sister and the animals which he caught and brought home were an important contribution to his family's subsistence.

His interest in sculpture was aroused when he saw a neighbor carving, and he felt the desire to make objects emerge from the stone as well. Later he also made drawings and prints. The stonecut Sorcerer's Contest emphasizes such details as the rolls of fat on the plump seal and the bristly quality of the fur on the bear. Even the humans have a quality of life to them and appear to be caught in motion. The theme reflects Aliknak's experience. He does not do drawings of hunts, because that is not the life he knows. Instead, he bases his subject matter on oral traditions.

The artist shows his taste for perfection in the sleek lines and realistic portrayals of people and animals in fanciful scenes. It was not until 1972 that he actually began to draw and make graphic prints, but the effect of his years as a carver and seeker of graceful forms is reflected in his carefully crafted volumetric renditions.

Sara E. Winer (S.E.W.)

(Fig. 6) Sorcerer's Contest. Print, 1979

Anirnik Ohsuitoq

(1902/09/ - 1983)

Anirnik was born aboard the Arctic, a ship which carried families to seal hunting areas. She grew up in camps near Lake Harbor and there became the wife of Alda through an arranged marriage. Together they had four children, Ningeega (also an artist) was the only surviving offspring. When Alda died suddenly, Anirnik married Lpirvik with whom she had two more children before she was again widowed. In the 1960's, Anirnik moved with her daughter and son-in-law to Cape Dorset and there began to draw.

Her compositions were spiritually inspired by the daily meditations she performed. Both compositions here, each untitled, are good examples. The first drawing has a bird-like image in a vertically patterned stylized grass motif and seems to be about to take flight. The bold use of color helps to give the drawing its energy, as well as to maintain the sense of balance. The form seems to grow and change to fill the page. The same is true of the second drawing which uses a mirror-like image of the person along with symmetrical animal faces to create a degree of harmony. The creatures are unidentifiable and imaginative in character. These drawings are the result of an inquisitive and active mind which has the capability to store images as well as to produce new ones. Anirnik's designs have been used for textiles and her work is represented in many of the Cape Dorset annual catalogs.

(S.E.W.)

(Fig. 7) Untitled. Drawing
(Fig. 8) Untitled. Drawing
Ningeeuga Oshuitoq
(b. 1918)
Ningeeuga Oshuitoq was born in 1918, the oldest surviving daughter of Anirnik. She was raised at Kanajuk, a small camp on Southern Baffin Island. Ningiugak was married at a young age to Oshitoq, a well known sculptor, with whom she moved to Cape Dorset in 1960. In 1961, she was taken to a tuberculosis sanitarium in Hamilton, Ontario where she stayed for four years. It was not until her return to Cape Dorset that she made her first drawings. Her works often resemble those of her mother in the bold approach, open use of color and subject matter.

As seen here in her Untitled Drawing, her style remains her own. Interesting, flowing lines and a balanced character appear to be predominant. Curvilinear shapes are combined to create magical forms. Most of the imagery in her distinctly decorative works is drawn from dogs and other animals, and stories associated with the traditional culture. This preference for the “old ways” springs from her experiences as a child and young adult.

(S.E.W.)

(Fig. 9) Untitled Drawing

Kingmeata Etidlooie
(b. 1915)
Kingmeata Etidlooie was born near Lake Harbour and now resides in Cape Dorset. She works in a small studio belonging to the West Baffin Eskimo Cooperative. Her preferred medium is acrylic painting because she finds it easier to work with and the results are more pleasing to her than drawing with a pencil or a felt tip pen. Kingmeata was one of the first Inuit artists to work with acrylic washes as a basis for her drawings and she has gained a reputation for her delicately colored acrylic paintings while continuing to work in other media. Her drawings range in content from birds, fish, people, and landscapes to a variety or composite of transformed creatures. Her compositions are consciously restricted and are stark in imagery and design. She has exhibited widely in Canada and abroad.

(S.E.W.)

Untitled. Drawing

(Fig. 9)
Niviaksiak

(1908 - 1959)

Niviaksiak lived in Cape Dorset. He worked primarily in drawing and sculpture, but occasionally made prints. He was considered to be an excellent carver as well. A reflective man, each spring he would set off to a little island for about two weeks for a quiet contemplative retreat. He would eat only that which he could kill with his harpoon.

In the year before he died he became obsessed with polar bears. For six months he carved nothing else. One day, when he was out hunting with friends, they happened upon a polar bear. Niviaksiak was just about to throw a spear at it, when suddenly he yelled “I’m falling!”, and dropped to the ground. When his friends returned to help, he was frozen but his body was unmauled by the bear. Some thought that he had offended the polar bear spirit with his excessively realistic carvings, and it killed him with a glance.

It is the same extraordinary analytical interest in objects which we see here in his print, *Sled and Seal Cached on Snow Blocks*. There is a dedication to depicting the nature of the object. He concentrates on the piece singularly. This isolation of the objects brings out their character and meaning in a new way, and gives us an idea of how this artist views his life and surroundings.

(S.E.W.)
(Fig. 10) *Sled and Seal Cached on Snow Blocks*. Drawing

Kenojuak Ashevak

(b. 1927)

Kenojuak is one of the best known Inuit artists. She was born in Ikirasuk, not far from Cape Dorset. While she was growing up Kenojuak’s elders discouraged her from artistic pursuits, but this evidently had no effect on her creative mind. As a young woman she married Johnniebo and lived with him in Quetuk, a camping area just outside Dorset. It was here in the late 1950’s that she was encouraged to draw and carve. In 1966, Kenojuak and Johnniebo moved to Cape Dorset so that their children could attend school. They worked together closely until Johnniebo’s death.

Over the years, Kenojuak received many honors. In addition to being represented in every annual print (stonecut) collection but two since 1959, her work has been the subject of several special projects. One of her images was selected for inclusion in the *World Wildlife Portfolio* in 1978. Her design *The Enchanted Owl* was selected for a stamp commemorating the Centennial of the Northwest Territories. In 1961, Kenojuak was the subject of a film produced by the National Film Board of Canada.

The two prints represented in the show are wonderful examples of the artist’s work. The *Untitled Drawing*, like other works of hers, resembles the type of patterns found in seal skin appliques. Here there is an elaborate web design which forms an all over pattern with an almost gossamer effect. The individual objects appear not only connected in a complex pattern, but to grow out of each other. In her drawing, *Birds Attacking the Summer Tents*, the effect is much the same. The complexity is an integral part of the composition. Kenojuak has a primary interest in creating beauty.

As her training was limited, it is obvious that her talent developed largely from her own resources. Kenojuak’s natural ability shows up in the carefree and spontaneous effect of her work. She has an eye for unity and manages to create forms which seem to want to grow off the page and take on a life of their own.

(S.E.W.)
*Birds Attacking the Summer Tents*. Drawing
*Untitled*. Drawing
ARTISTS PARTICIPATING
IN THE SYMPOSIUM

lyola Kingwatsiak
(b. 1933)

lyola Kingwatsiak was born at Amadjuak, South Baffin Island, NWT. He has worked extensively in printmaking, drawing and sculpture. His works have been included in many of the Cape Dorset annual printmaking collections, and numerous other exhibitions in Canada, the United States, and Europe. While a guest at the Inuit Symposium he gave sculpture and printmaking demonstrations. Jimmy Manning assisted him. lyola currently resides and works at Cape Dorset.

Sculptor, photographer, and interpreter Jimmy Manning discusses soapstone carvings with children

Jimmy Manning
(b. 1951)

Jimmy Manning’s family was living on the land when he was born. He moved to Dorset by dog sled with his family while still an infant. He had his schooling in Cape Dorset as far as Grade 7, and worked for the Hudson’s Bay Company after school. After many adventures, he started to work with the local print cooperative in 1972.

For a time he tried his hand in sculpture. He later began working in earnest in photography, both in color and in black and white. He develops his own prints, and is a member of the Indian/Inuit Photographers Association. At present he is involved in the printshops all year round. He served as interpreter for lyola Kingwatsiak during the symposium.
INUIT CRAFTS AND DECORATIVE ARTS

In the past the Inuit made what they needed for survival with the materials nature provided and with the ingenious skills passed down from generation to generation. Today the materials of everyday life have changed, but these objects from the past retain a mysterious beauty. A sample of these fascinating objects is represented in the exhibition.

The Carving in the Form of a Bear's Head with leather thong and blue dot, believed to be a Russian trade bead, symbolizes two essential features in the lives of the Inuit. The first is the great importance of animals in the culture; especially of bears, who held a special place in Eskimo mythology. The second is the importance of carvings, especially small carvings—easy to wear or carry—which might have been thought to appease the spirit of the animal. In times of hunger small carvings, such as this bear’s head could be made in the hope that the animal materialize, ready to be “taken”. Hunters believed such charms would lead them to the animals and would guide their arrows and harpoons. Certain natural objects also had shamanic significance; these amulets were also used to ward off evil spirits and cure disease, and women wore them on their clothing or attached them to their sewing cases.

The Bag or pouch dates from the 19th century, and is made from the skins of seal and king salmon, seal’s hair, and caribou beard, and is sewn together with alder fiber. One of women's most important roles was that of seamstress. The ability to make clothes and containers waterproof and warm was essential for survival in the severe climate. It required the knowledge of how to treat different skins to attain the desired quality. Girls usually were given miniature sewing kits at a young age to begin learning the skills.

The Ivory Netting Pin would be one of the tools in such a sewing kit. This pin was used specifically for the making of nets, and for sewing with sinew thread.

The Toggle, probably from late in the 19th century is also made of ivory. Almost every adult male was an accomplished ivory carver. Carving was a normal, essential requirement. Today we look at these pieces as art, the fact that they were functional does not deny them this status. Making them aesthetically pleasing was simply part of that purpose.

A rather small toggle, this was most likely used as a reinforcement when carrying a baby in an amautik—the hood of the mother’s parka—or when dragging a dead animal. In the latter case, different sized toggles were used for different sized animals. From the size and design of this toggle, it was probably used in a seal drag.

In the winter the hunter would set out on a journey to hunt bear and caribou with bows and arrows. The Wrist Guard, part of the bow hunting strategy for at least two thousand years, was worn to protect the bow arm wrist from being injured by the string when the arrow was released. This Wrist Guard is made from walrus ivory and dates from the 18th century or earlier.

The Ivory Cribbage Board dates from the early part of the 20th century. It is an item (one of the most popular) manufactured almost exclusively for trade and influenced by New England whalers. The baseline design of men and animals was blackened with battery carbon or homemade ink. These pictographs represent a development from the earlier simple geometric shapes etched on hard materials. Designs on cribbage boards offer central themes—the hunt, the spirit world, birth and death—of a life in a stark and vast environment.

Another example of a pictograph is on the Whale’s Tooth, which is believed to be fossilized ivory with a modern engraving. This, too, may have been used as an amulet and easily tied to clothing with the leather thong. Such items are rarely made now, but the fringes on which they used to hang can still occasionally be found on garments.

Today the lines between “arts and crafts”, “decorative arts”, and “fine arts” have faded and blurred. A print or a piece of sculpture on a pedestal has no more inherent value than a tapestry, a well designed chair, or even an item of clothing. These conceptual changes only seem to underscore and elevate the outstanding examples in our exhibition. We don’t know the actual meaning of these small objects to the wearers or carvers. Enthusiasm or appreciation for this art “should not lead us to presume that it had as much significance to its creators as to its critics who observe and appreciate it across a cultural gap which cannot be measured only in centuries.” (McGhee, 1985: 3.). Whether speaking of art from centuries past or decades past (pre-1940’s), much as it is tempting to speculate (and well within the sphere of legitimate scholarly endeavor), measures of inaccessibility and unknowability are forever with us.

Susan Miles
Exhibition Listings

INUIT PRINTS AND DRAWINGS ILLUSTRATED

Smith College Museum of Art
Gift of Mr. and Mrs. James A. Houston (Alice Watson '59)

1. TIVI ETOOK
   A Story about Ekeagualuk 1974
   (printed image with hand-written text)
   Stonecut on white paper
   Composition (with text): (maximum)
   22.9 x 38.4 cm (9 x 15 1/8")
   Sheet: 54.5 x 74.5 cm (21 1/2 x 28 3/8")
   Inscribed in pencil, l.1.: A/P 2
   Signed and dated in pencil, 1.r.: 1974
   Long syllabic inscription in pencil below image (text of story)
   Edition: artist's proof 2

2. TIVI ETOOK
   Hunter Harpooning Seal 1974
   Stonecut on white paper
   Image: (maximum) 24.5 x 36.2 cm (9 5/8 x 14 1/4")
   Sheet: 54.5 x 74.5 cm (21 1/2 x 29 3/8")
   Signed and dated in pencil, 1.r.: 1974
   Inscribed in pencil below image: #4 Eskimo Western Artic 1967
   Edition: 40

3. HELEN KALVAK
   Fate of a Caribou 1967
   Stonecut on ivory paper
   Image: (maximum) 30.4 x 41.5 cm (12 15/16 x 16 3/8")
   Sheet: 46.3 x 61 cm (18 1/4 x 24")
   Inscribed in pencil below image: #2 Eskimo Western Artic 1967
   Edition: Proof

4. ASHOONA PITSEOLAK
   People 1964
   Engraving on white laid paper
   Plate: 25 x 31 cm (9 13/16 x 12 1/4")
   Inscribed in pencil below plate: Proof III People Pitsedlak 1964
   Edition: Proof

5. KANANGINAK
   Eider Duck 1962
   Engraving
   Size: 29.5 x 20.1 cm (11 5/8 x 7 15/16")
   Inscribed in pencil below plate: Eider duck Engraving
   14/50 62 Dorset Kananginak
   Edition: 50

6. PETER ALIKNAK
   Sorcerer's Contest 1966
   Stonecut on ivory paper
   Image: (maximum) 22.3 x 36 cm (8 13/16 x 14 13/16")
   Sheet: 38.3 x 51 cm (15 1/16 x 20 1/8")
   Inscribed in pencil below image: #3 Eskimo Western Artic 1966
   Sorcerer's Contest by Aliknak 12/40
   Edition: 40

7. ANIRNIK OSHUITOQ
   Untitled 1968 (Drawing)
   Colored pens on white wove paper
   Watermark: u.r. corner: RIVES
   Size: 50.6 x 66.6 cm (19 7/8 x 26 1/4")
   Signed in pen, 1.1.: 700

8. ANIRNIK OSHUITOQ
   Untitled 1968 (Drawing)
   Colored pens on white wove paper
   Watermark: 1.1: RIVES
   Size: 50.6 x 66.6 cm (19 7/8 x 26 1/4")

9. NINGEEUGA OSHUITOQ
   Untitled (smiling face) 1968
   Colored pens on white wove paper
   Watermark: u.r. corner: RIVES
   Size: 50.4 x 56.5 cm (19 7/8 x 26 1/4")
   Signed in pencil, l.r.: original drawing by Ningiugak 1968 Inscribed in pen, l. ctr.:

10. NIVIAKSIK
    sled and Seal Cached on Snow Blocks 1960
    Sea skin stencil
    Size: 31.2 x 60.7 cm (12 5/16 x 23 7/8")
    Inscribed in pencil below image:
    Seal And Sled Cached On Snow Blocks Skin Stencil 20/50
    Cape Dorset Baffin Island 1960 Niviaksik
    * Gift of Charlotte Heussy McAllister '30

11. ANNA
    Untitled (Drawing)
    Colored pens
    Size: 50.7 x 66.6 cm (20 x 26 1/4")

12. LUKTAK
    Caribou 1971
    Etching on ivory wove paper
    Plate: 14.6 x 9.6 cm (5 3/4 x 3 3/4")
    Sheet: 20.2 x 14.9 cm (7 15/16 x 5 7/8")
    Inscribed in pencil below plate:
    Caribou engraving 1961 Lukta

Source: Catalog of the Smith College Museum of Art
Biographical material is not available for Lukta and Anna

INUIT CRAFTS AND DECORATIVE ARTS

Smith College Museum of Art

1. Netting Pin
   Ivory. 6 1/8 x 5/8 x 7/16 in.

2. Wrist Guard
   Ivory. 3 1/2 x 1 1/4 in.

3. Cribbage Board
   Ivory. 3/4 x 11 3/4 x 1 3/8 in.

4. Toggle
   In the form of a seal with incised design of dot-in-circle. Ivory. 1 11/16 in.

5. Whale's Tooth
   2 3/4 x 1 3/8 x 3/4 in.

6. Carving in the Form of a Bear's Head
   Ivory with Russian trade beads
   1 x 2 1/2 x 1 1/4 in.

7. Bag
   Salmon skin, seal skin, caribou beard, alder. 10 in. high
   * (These items were given to the Smith College Museum of Art by Charlotte Heussy McAllister '30).
SCULPTURE
Collection of James and Alice Houston

1. KITIL, Rankin Inlet
   MAN ASLEEP DREAMING OF BIRDS, 1968, 6" POLISHED BLACK STONE RUBBED WITH SEAL OIL

2. UNKNOWN, West Coast, Hudson Bay
   SEAL, 1950's, CARIBOU ANTLER

3. HAGPI, woman artist, Baker Lake
   MOTHER GIVING BIRTH, 1975, 8" GRAY STONE

4. UNKNOWN
   STANDING MAN, WHALEBONE

5. UNKNOWN, Thule Style
   BEAR, WALRUS IVORY

6. PITSEOLAK, Cape Dorset
   GIRL TURNING INTO SEA PIGEON, 1960's, 11" WHALEBONE

7. NINGOOGHIK, Cape Dorset
   YOUNG OWL, 1950's, BLACK STONE

8. LYDIA, Pond Inlet
   BEAR AND TWO CUBS, 1970's, POLISHED BLACK STONE

9. UNKNOWN YOUNG BOY, Cape Dorset
   ALERT WOLF, 1960, WHALE SPINE

10. UNKNOWN, Arctic Quebec
    TWO WOMEN EMERGING FROM A CLAM SHELL, 1974, BLACK STONE

11. KOOGOOK, Spence Bay
    THE SEA GODDESS, SEDNA (TALULIUK), 1950's
    3 3/4" x 6 1/4" x 11 1/4" WHALEBONE

12. IYITOAQ, Baker Lake
    TWO KNEELING WOMEN, 1960's, 5" GRAY STONE

13. OSHAWEETOK and KENOJUAK, Cape Dorset
    HAWK, 1955, 8 5/8" x 1 3/8" x 8 3/4" GREEN STONE

14. TIKTAK, Rankin Inlet
    MAN WITH RAISED HANDS, 1970
    11 7/8" x 3 3/4" x 4 1/4" GRAY STONE

15. ASEVIUK, Spence Bay
    SEAGULL, 1960's, 12" WHALEBONE

16. UNKNOWN, West Baffin Island
    SNOWGOOSE, 1958, 6" WHALEBONE

17. PITULAK, Pangnirtung
    SEDNA, SEA GODDESS RISING THRU THE WATER, 1960's, 12"

18. UNKNOWN
    CRIPPLED MALE SPIRIT, UNGA, HUSBAND OF TALULIUK, 1970's
    POLISHED BLACK STONE

19. KOOCHAIJUK, Lake Harbor
    MYTHICAL MOTHER AND CHILD, 1965(?), 7" GREEN STONE

20. UNKNOWN, Pangnirtung
    "MERMAN" (MALE MERMAID), 1960's, 19" WHALEBONE

21. UNKNOWN, MALE CARVER, North Baffin Island
    MUSK OX, 1950's, 11" WHALEBONE

22. UNKNOWN
    GIANT'S HEAD, 1960's, 7" BLACK STONE

23. UNKNOWN, Pelly Bay
    SEA GODDESS, 1950's, GRAY STONE
Selected Bibliography


Figure 12

Photos by Dan Ahearn, pages 13, 14, 32.
Photos on pages 5, 16, and 23 courtesy of Dorset Fine Arts Eskimo Cooperative Limited.