

Geronimo Inutiq  
ARCTICNOISE

Curated by  
Britt Gallpen  
Yasmin Nurning-Por

grunt gallery  
Trinity Square Video  
AKA artist-run

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by Geronimo Inutiq

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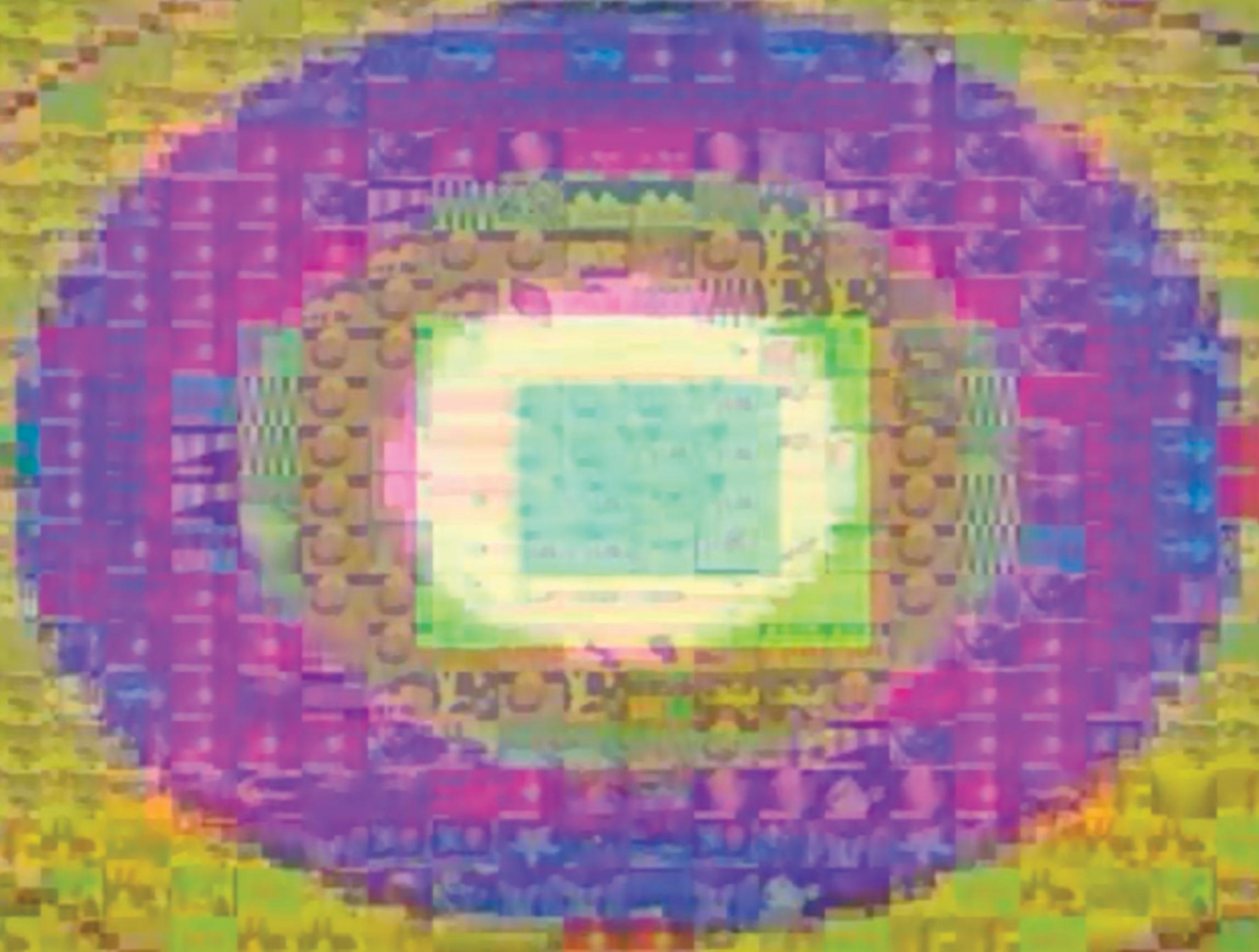
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<sup>1</sup> I do not wish to conflate the roles of sender and receiver with those of the artist or curator here but to acknowledge modes of communication between the two. Both are senders and receivers.  
<sup>2</sup> Geronimo Inutiq, artist talk, August 19, 2015, Native Education College, Vancouver BC.  
<sup>3</sup> Ethnographic Terminalia, "Prospectus," <http://ethnographicterminalia.org/about>, accessed November 10, 2015.

## INTRODUCTION

Tarah Hogue



Geronimo Inutiq's *ARCTICNOISE* project at grunt gallery engendered a number of collaborations between individuals, collectives, institutions and the public that reflects and builds upon the richness of visual imagery found within Inutiq's work. This publication is one outcome of these endeavours that also offers insight into subsequent installations of the work. *ARCTICNOISE* draws from a breadth of sources including Inutiq's own collection of sound and video materials, the films of Igloodik Isuma Productions, and video footage and audio recordings of and by Canadian composer Glenn Gould. Much is written about these facets of the project within the following pages. What is less evident within the publication are the personal interactions and dialogue that were created around the project, in other words: those anarchival elements of transitory events that constitute the collective experience of said events. By way of an introduction I will briefly discuss some of these productive collaborations in hopes of offering another perspective on the experience of *ARCTICNOISE*.

The foundational relationship for *ARCTICNOISE* was between curators Britt Gallpen and Yasmin Nurmung-Por, who invited Inutiq to respond to Gould's 1967 radio drama, *The Idea of North*. Living in different cities, the group formed their ideas for the project over the Internet through chat and video interfaces, and in those instances where they were able to come together in person. Although this may be a commonplace experience in our technologically enabled world, it creates a set of circumstances that necessitate degrees of trust and translation between sender and receiver, artist and curator<sup>1</sup> that is worth discussion because the work itself is conscious of these movements or transactions. Notably, Gould's representation of the North is discordant with Inutiq's own experience of watching his mother splice together segments of film for the CBC in his youth.<sup>2</sup> *ARCTICNOISE* is saturated in the visual mediums of media communication: pixels, animation, video footage and sound layer upon one another in a cacophonous display. Gallpen and Nurmung-Por create space for Inutiq's explorations of his own positionality, aware of the processes of selection and concomitant erasure involved in any process of representation.

The exhibition at grunt was bolstered by further collaboration with the Ethnographic Terminalia collective, who co-organized a workshop with grunt for the 21<sup>st</sup> International Symposium on Electronic Arts (ISEA). "*Terminus: Archives, Ephemerata and Electronic Art*" built upon the symposium's overall thematic of disruption as well as the collective's commitment to "pushing the boundaries of anthropological scholarship and contemporary art through interdisciplinary exhibitions."<sup>3</sup> *ARCTICNOISE*'s amalgamation of

<sup>4</sup> Ethnographic Terminalia and Tarah Hogue, "Introduction," *Terminus: Archives, Ephemera and Electronic Art* (Vancouver: Ethnographic Terminalia and grunt gallery, 2015). <http://ethnographicterminalia.org/terminus/>, accessed March 23, 2016.

<sup>5</sup> *Ibid.*

archival material and contemporary new media was well positioned within the event, where curators Gallpen and Nurning-Por presented on a panel that examined how "Archives, ephemera and Indigenous articulations of new media, identity, culture, language and resistance have emerged as central themes in contemporary art and ethnographic practice."<sup>4</sup> To further the productive labour of collective dialogue, the workshop participants collectively engaged in the making of a 'zine, which exists in printed and online versions as a creative critique of the 'archival' paper found in conference proceedings.<sup>5</sup>

Finally, *ARCTICNOISE: Dialogues* was held in the warm surrounds of the Native Education College. Alongside presentations from the artist and curators, Christine Lalonde spoke about the significant work she undertook to bring the Igloodik Isuma archive to the National Gallery of Canada and about Inutiq's residency with the newly acquired materials. Raymond Boisjoly also gave a thoughtful response to the exhibition, speaking to the concept of noise and the visual complexity of Inutiq's work.

The artist's engagement with and individual experience of the Arctic – not as a bounded object of distanced reflection but as a specific set of relationships, moments and movements – and the translation of this in the gallery installations and programming as well as within the pages of this publication, circulate and coalesce into points of connectivity and disjuncture. The partnerships described here provided an opportunity for a greater depth of engagement across a diversity of public forums, made possible by the productive partnerships and collaborations that surrounded *ARCTICNOISE*.



<sup>1</sup> Glenn Gould, in the 1975 CBC film *Radio as Music*.  
<sup>2</sup> The Igloolik Isuma films included were: *Atanarjuat: The Fast Runner* (2001); *The Journals of Knud Rasmussen* (2006); *Kiviat versus Canada* (2006); *Before Tomorrow* (2009); *Inuit Knowledge and Climate Change* (2010); and *Inuit Cree Reconciliation* (2013).

TESTING  
 TESTING  
 DO  
 YOU  
 COPY?

Britt Gallpen



It's possible that the most productive space in a transmission is the glitch. The suspended space of delay between long-distance receivers, the overlap of images in a Skype call, the dull static fuzz between radio stations or the layering of voices in the crossed signal of a phone call. These interruptions, this noise, intentional or not, provokes a different type of listening or viewing. At the very least, it prompts a reset.

On the evening of December 28, 1967, the CBC Radio program *Ideas* first broadcast *The Idea of North*, an experimental “contrapuntal radio documentary” by celebrated Canadian pianist Glenn Gould. The piece, which runs just shy of an hour, carefully interweaves the voices of various characters, including: an anthropologist; sociologist; prospector; government employee; nurse; and surveyor, to form a complex narrative centered on the idea of the North versus the reality of lived experience. For Gould, the fundamental structure of *The Idea of North* crystallizes in the overlap. His orchestration of the numerous voices began first with meticulous transcription of all recorded material from each speaker. Individual scripts were then cut and edited so similarly phonetic words aligned such as “further” and “farther.” Within these stacked word-pairings, notes the artist, each line “contradicts it or supplements it but uses, in any case, the same basic terminology – a set of numbers, similar or identical terms.”<sup>1</sup>

Similar strategies of alignment and disjuncture also shape Geronimo Inutiq's media experiments and the resulting score(s) of *ARCTICNOISE*. Inutiq's research on Gould's methodologies as well as the evolution of representational technologies in the Canadian Arctic informed the basic structure of the resulting three-channel immersive installation. The images dissolve, splice and collide with one another. In all, sampled content from six Igloolik Isuma Productions films interact with the artist's own collection of sound and video materials as well as Gould's *The Idea of North*.<sup>2</sup> The deliberately languid audio oscillates between Inuktitut, English and French and refuses to match its visual counterpart. The work re- and then un-makes itself on every loop, staggering further and farther away from its start.

Gould, too, wove and unravelled the structure of *The Idea of North*. Through various iterations and presentations, he continued to tweak the work, changing his introductory statements between the two broadcasts of the piece on CBC, first on *Ideas* and two months later on March 26, 1968 on CBC's Northern Service *Tuesday Night*. A few years later Gould shifted the work once more to incorporate imagery for its video adaptation in 1970. Sherrill Grace has noted that, significantly, Gould attempted to address his own biases in his introductions to both CBC broadcasts by stating the

<sup>3</sup> Sherrill Grace, *Canada and the Idea of North* (Montreal and Kingston: McGill-Queen's University Press, 2007), 271.

<sup>4</sup> Heather Igloliorte, "Arctic Culture/Global Indigeneity," in *Negotiations in a Vacant Lot: Studying the Visual in Canada*, ed. Lynda Jessup, Erin Morton and Kirsty Robertson (Montreal and Kingston: McGill-Queen's University Press, 2014), 159.

program was "inevitably limited by being a southerner's nostalgic look at the North... and... by that envy with which we in the South... regard those of you who reside in Northern Canada."<sup>3</sup> Gould's revisiting and adjusting of the work reflects a meticulous approach to composition and construction, however not one that is devoid of a politic. Through his narrators Gould produces a broadcast about the North for a (primarily) southern audience that corresponds to both his own investment in researching solitude and to depicting a version of Arctic life devoid of community. Tellingly, for the majority of southern Canadians who have spent a lifetime dreaming of the North, this dream remains both romantic and elusive, shaped largely by the depictions, fictions and visions of others.

This imagining can be understood as a direct consequence of specific nation-building projects by the federal government, reliant on a collective, imagined North made visible to a broad Canadian public through the iconic works of the Group of Seven and the activities of the National Gallery of Canada as well as the National Film Board. Throughout the 1950s and '60s, Inuit art was promoted and distributed both within Canada and abroad—in 1955 the exhibition *Canadian Eskimo Art* began its seven-year tour of various European countries. Two years later, Ookpik, a stuffed sealskin owl, was selected to represent the country at the 1964 trade fair in Philadelphia and later was adopted as the official mascot for Expo 67. That same year the National Gallery of Canada opened *A Decade of Eskimo Prints and Recent Sculpture from Cape Dorset*. By the late 1960s, the Inuit art industry had been firmly established as a national art form, "both acclaimed and claimed as a distinctly Canadian artistic tradition."<sup>4</sup>

These same activities coincided with enhanced visibility of the Canadian North on an international stage, a result of Cold War tensions and the ensuing military activity of the Distant Early Warning system or DEW line construction. This networked system of radar stations remained at the ready between 1957 and 1985. At the center of this constellation was the 1958 establishment of CBC's Northern Service, taking over broadcasting and operations of ten former military and volunteer-run community radio stations in the Northwest Territories, Yukon, Manitoba, British Columbia and Newfoundland. Within two years, live broadcasting across the North began, including service to remote areas of the High Arctic with programming produced by and for local Indigenous communities. By the mid-1970s, recordings of Inuit musicians including Charlie Panigoniak, Mark Etak and Sugluk were captured on vinyl 45s and broadcast. This lineage of performance and storytelling is evident in the important and on-going

contributions of Isuma Igloodik Productions and the Arnait Collective through film, Qaggiavuut through theatre and performance art, and OKâlaKatiget Society in radio among numerous others.

These sounds, this noise: voices, stories, history, transmissions and music create the shape of *ARCTICNOISE*. The singularly southern voices of the earlier composition are supplanted with the multilingual, multi-site cast of the latter. The vibrant, colourful, overwhelming images of the work undermine easy reading. Together, the sounds and images build anew Gould's train cabin, reconfiguring it into the malleable fullness and expanse of a sound room with static walls that both hold us in and keep us out. Unlike Gould's journey, however, this movement is multi-directional, non-linear, looped and changing, and the result is unlike travel altogether.



**INTERVIEW**

Kate Hennessy

In March 2016, Geronimo Inutiq spoke to Kate Hennessy via Skype from his residency at the National Gallery of Canada in Ottawa, where he was continuing to work through the Igloolik Isuma archive. They discussed *ARCTICNOISE*, the changing role of the archive and the institutions that manage them, and the undefinable idea of North that was created in Vancouver, Toronto, and Saskatoon through Inutiq's multimedia practice.

**Kate** Okay. Good. I'm recording. Geronimo, it's great to talk to you again.

**Geronimo** Yeah. Hi Kate. I'm glad that we could finally get together through Skype for conversation.

**K** Me, too. We're sharing ideas across the digital nowhere.

It's actually pretty not a bad way to talk about your work. Can you tell me about the beginnings of *ARCTICNOISE* and your work with the Igloolik Isuma archive?

**G** I entered this conversation with Britt Gallpen through Anna Hudson. The topic of our conversation was based around the Igloolik Isuma collection, the work of Glenn Gould, and also my work in terms of being an independent electronic media artist and an electronic musician. I have been producing content for fun and profit on my own terms for many years now and I was able to gain a reputation within the cultural community nationally. Britt engaged in a conversation with my work process and my body of work, the Igloolik Isuma collection, and Glenn Gould's *The Idea of North* (1967).

**K** Can you tell me about this process of creating the *ARCTICNOISE* exhibitions?

**G** There was a kind of curatorial aspect on my part in terms of selecting images, selecting sounds from the Igloolik Isuma archives and trying to figure out how we could fit into the dialogue of Glenn Gould's *Idea of North* ... trying to create something as well that's aesthetically pleasing to myself and to the public, which is always a great challenge.



The conversation in *ARCTICNOISE* is not just about these three topics — Glenn Gould, *The Idea of North*, the Igloolik Isuma archive and my work as an independent media artist — but it enters into a bigger conversation about the changing North and how the North is also joining the Internet revolution. We're in a post-Internet phase, I think, culturally speaking. The North is just starting to get broadband and I'm an artist who is based in what I consider the south, which is here in Montreal or southern Canada.

The North is going through some important changes and they're quite drastic in terms of there being a high contrast in understandings of time and space. I feel that I had access to an old way of living and thinking, and I saw society change in terms of a new territory being formed, new communications technologies being put into place. I was kind of there at the juncture point, the junction of an old way of communicating and this new instantaneous information wave where we have content on demand.

When I was younger, I used to go rent cassettes at the video store, either video game cassettes or just film, VHS or beta even. I'm old enough to remember beta cassettes but it was quite a special thing to be able to rent one video cassette. It was quite an event.

Today, we live in a time where we could have anything on demand pretty much at the click of a finger. It's quite interesting to see this contrast in terms of the availability of information that's out there and the way we interface with the technology to access certain information.

**K** I'm curious to just reflect on what it means for that archive to now be cared for by the National Gallery. What it can do now that it couldn't do before? What do you feel you can do with it?

**G** What I gather is that the film production business is a big business. It's a complex, convoluted business but there's multiple things at play here. There's a will of the community to want to

represent itself in the public eye, in the public sphere, by creating documents that referred to their day-to-day systems and to their histories and stories that are important to them and to the traditions that are important to them.

The Inuit collectivity has the capacity to take all the freedoms and responsibilities of citizenship and to create works on their own terms. It takes adjustment for a collectivity to take on new ways of interacting with the world, taking on new economies, taking on new ways of thinking.

It was really daunting for me to try to understand all the parameters that come into play in the production. There's multiple companies that were created and each with different objectives in terms of working with the community, working with film, working with different groups. Part of my work at the gallery and going through the collection was to figure out what this collection is. It's a collection of video cassettes that were acquired by the National Gallery following the insolvency of the Igloolik Isuma Production Company. It went into bankruptcy and then the National Gallery acquired those video cassette collections as part of the post-bankruptcy proceedings of the Igloolik Isuma Productions.

Now, around the Igloolik Isuma productions, there's multiple companies that were operating, such as the Tarriaksuk Video Centre, a local television channel — Channel 24 — and a women's group film production place where they would have workshops about traditional activities such as making clothing or food preparation and whatnot.

The work of the Igloolik Isuma Production Company within the community of Igloolik was not just about creating feature films. Now, that was one of the things they were able to do, but what really strikes me about this whole endeavour was the will of the community to mobilize itself and to create lasting cultural artefacts of itself representing itself and to create a dialogue with history in terms of saying, "Well, these are the traditions where we come from and here we are presenting them to you or

presenting them to ourselves to remind us where we come from in these new changing times.”

I worked with the collection last summer prior to putting together the *ARCTICNOISE* project and that allowed me to get to know the material better. Considering that I became quite cognizant of what the collection is, I was solicited to continue helping organize it, helping make sense of it.

There's multiple video cassettes at the National Gallery in many formats. You have VHS cassettes, Betacam cassettes. We have Hi8. We have DV cams. We have pneumatic tapes. There's digital audio tapes. There's mini-discs. There's all these different kinds of formats and all these cassettes contain either footage from a theatrical feature or the cassettes could contain just a random B-roll for the local television. While a lot of the content was quite clear in terms of the labels on the videocassettes, there's a lot of material that was unclear in terms of where it fit in and that's where I'm trying to help the National Gallery now in terms of making sense of all the different producers involved around Igloodik Isuma Productions.

**K** Geronimo, were you able to take your *ARCTICNOISE* project into the North? Did you visit with communities with the material?

**G** It was the goal of the *ARCTICNOISE* project to make it up north. I was always intimidated by the fact of that because I consider that I've become quite metropolitanized. I don't think that's the word.

**K** I like it.

**G** I'm quite metropolitanized, so I've lived with very urban existence. I lived in the North young and I was able to experience the traditions, the language and to have a close relationship to my family in the North. Those are things that are always going to stay with me, in the land, the sense of space that we have. I can't dissociate myself from it but in my adulthood now, I've become a resident of the city. I'm quite an urban guy and it's reflected in my

philosophy, in my habits.

In the North, you live in proximity to the individuals who live in the community. The communities are quite small. It's much more intimidating for me to want to present something in that context.

I like the idea of presenting my work in the urban setting where there's less investment in the people who are passing through into the place because it's less responsibility for me and it's less demanding in terms of trying to engage with people and in terms of there not being necessarily always a lasting bond that's there. When I create something for myself, I'd like to be able to create it in the urban setting because in the urban setting, people that we pass, there's less investment in terms of having interpersonal relationships because people are spread out in a big place and there's less cohesiveness to the group.

When you're in a small place, you live in the same place and you see the same people every day, and the people within the Northern communities, in the remote Arctic, there's a sense of solidarity. Much more, there's a sense of cohesiveness of the community.

**K** I want to ask you about the different installations and the different galleries that *ARCTICNOISE* was exhibited in, because they were different in each place, as kind of an outcome of the project.

**G** Sure. I wasn't creating a theatrical feature like there was something you sit down and watch from A to B and then after, the credits roll. I wasn't trying to create something like that. Being that the *ARCTICNOISE* project was a multichannel installation, the main central video piece was the one using the Igloodik Isuma archive, so I selected different videos and clips from that archive. What happened was people would go into the space and experience it in a different way because I made variations on the same video. There was also a certain adjustment to the soundtrack where some of the dialogue folds in and was layered on itself or in different versions, instead of it having an ambient

piece, it had the House Music track. Sometimes the soundtrack would be syncing up to the video but sometimes it was unrelated. That's hard to determine for a Western audience because a lot of the audio track was in Inuktitut. Some of it is even in Cree but most of it was subtitled either in French or English. When the video would start over, it was expected that the viewer would take that the video was repeating, but someone else would go into the exhibit and would experience the installation in a slightly different way. I also extracted audio and mixed and matched the audio and the video clips together.

The *ARCTICNOISE* main installation was like a video triptych where you have the main piece in the middle and there was two corollary pieces on the side. I was DJing for a popular Algonquian rapper from Quebec and we were driving through this large park in Quebec called the Parc de la Buandarie, and I filmed just the trees passing by as we're driving through the city. It's like literally hours on end just driving through this park. It's like the forest never stops and there's not even a pit stop along the way barely. I thought that was a really interesting area to go through.

My reason for including what I call the travel window is to evoke the sense of travel through time and space and that's to reflect on the *The Idea of North* and Glenn Gould's media work where he was on a train and interviewing individuals on a train and so there's a sense of movement. We're moving across a territory and we're engaging in dialogue with this territory. My inclusion of the travel window is to evoke that sense of travel. I used a commercial grade digital camera and the image is not a high definition image.

The scope of the Igloolik Isuma Productions reflects on the technology of the time but Igloolik Isuma Productions seized on the arrival of HD TV and high definition video. Most of the content shot was on digital video and all the material that was not the feature films, such as the documentaries or the docudramas or historical recreations that were broadcast on local TV, or the documentaries that were made by Zach with the Igloolik Isuma Productions were, in terms of the production values,

quite as glossy as those feature films.

Anyways, there was another video as well which is more like my own work that I had done previous to the exhibit but which I thought was pertinent because for me it represented the influx of an exterior broadcast source where we had an extraneous source of images and information coming into this established space of where we're engaging in discussion with the North and the culture of the Inuit people.

Then there's this other channel that I call the left channel because it was placed on the left. That video used archival footage, stuff I could gather from the Prelinger Archives, which is an American collection of public domain films. I had already gone through that collection and sorted some stuff by putting in keywords such as Indigenous, Inuit, First Nations, Indians, those kind of words. Using keywords, I was able to find content or I would just look for stuff that is aesthetic and pleasing to me for any arbitrary reason.

Most of the content there is just experimenting with the medium. Also, the content you could see is either referencing some kind of concept of indigeneity within the Americas but maybe more into an American lens. Also, ideas of broadcast but from a 1950s ... because when you have archives that are available for the public domain, it's after a certain amount of time. I thought that the footage or the inclusion of this material that I have already produced was quite pertinent to the discussion in terms of it engaging in dialogue with other societies such as the American society of the '50s.

For me growing up in Frobisher Bay, Northwest Territories, which became Iqaluit Nunavut, when I was a young boy in Frobisher Bay, I was quite aware of Frobisher Bay having been this military Distant Early Warning camp. We would play in this abandoned army base that was apparently contaminated with PCBs but there was this sense that there was this distant early warning system and then the idea that we're in a transition between this post-Cold War era and then things were being destroyed and being rebuilt after that in a modern way.

The idea of the broadcast systems as early warning is important to the North because I think there was projects going on, experimental projects in terms of military with communications and security like national security for the United States and Canada during the Cold War. I was very much aware of this dynamic because I grew up in the context where I was made aware of it and I saw it. I could feel it in the world.

To evoke that through the additional channel is reflecting on how the North is a very different place from where we lived in the cities in southern Canada. It's very much a different place. We're very much also submitted to the influx of new information and new technologies of communications and how this contrasts with the bleak image that emerged out of the extreme conditions of the North and how at odds these images are with the reality of the North. But that there's something very interesting in the fact that the community of Igloolik refused satellite broadcasts into the community until they were able to create their own content.

I think that's a very interesting point to consider in terms of a community wanting to protect its traditions and its cultural identity. Most other communities, they were like, "Yeah. Give us the MTV. Give us the TV Dinner commercials" and things like that. That third channel is referencing that new influx of broadcast into the home. It is not quite so explicit but it is the understatement that the exhibit was about.

Now, at the grunt gallery where *ARCTICNOISE* premiered, I decided to put together some postcards for the event for the opening and to have some kind of material object that one could live with because in and of itself, I think the media installation has a performative aspect to it. It was slightly different for each space that it was exhibited in. I think that because of that, something that could be just a simple media arts project took on a performative art aspect.

There was a video that was shown at the grunt, which had footage of Glenn Gould that I treated and then I wrote some text on top of that having a bit more explanation about what I was seeking to do.

In Toronto, there was an additional video that I had put together using recordings of Bach, the Goldberg Variations. I found the public domain version of the Goldberg Variations of the thought piece and then I layered that on with some video of Glenn Gould and also some other footage from the videos that were used in the main piece, in the main central piece of the *ARCTICNOISE* project. I used additional footage from some of those videos notably the Inuit Cree Reconciliation (2013).

Then at Saskatoon, it was just the three videos and that was it. There was nothing extra.

Something that struck me when I experienced the installation at the grunt gallery was this fact that no matter how many times I watched it, my experience was different from another person watching it. I could never be sure that I understood what I was seeing and I think that is intentional, that different viewers can't come to a singular understanding of the archive, or the work, or your personal archive that you bring into the project. Performing the archive in different sites and moving the work from gallery to gallery seems to work even more strongly to negate a singular representation.

K I like that you're qualifying it that way. I think part of me didn't want to be easily pinpointed.

G There was a will to want to negate any final statements in terms of creating something that's a lasting statement of who we are, or creating an aesthetic statement, because I believe that identities are very lasting. We're changing through time and space, and that the will to finalize something is very intimidating. I'm also progressing professionally in terms of being able to present my ideas to the public in a way where the public is engaging with them.

Also, I think the *ARCTICNOISE* project as it was shown was a result of me having gone through the archive, and that was my level of understanding of it, where I was able to take content that I thought was interesting, too, to myself, and to how these

concepts were being evoked. I was given these concepts and then I wanted to use footage that talks about questions of sovereignty and questions of identity. Questions of climate change also were there, but I wasn't trying to use them in terms of making a political statement.

What interested me in the work of Glenn Gould and his *Idea of North* is that even though the content is very much socio-politically charged, I believe that the work of Glenn Gould was just to simply listen to the voice as a babble. If you listen to the voice talking, it sounds like the babbling of a brook. Outside of any connotations that we give to the words, the sound of just someone talking is interesting. You give someone something to talk about and then you let them talk about it and then you record it and then you make a montage of it.

I'm not sure if that's what he wanted to do but in terms of having me apprehending his work and his approach to what he was doing, I think that was what Glenn Gould was going for. I thought that Glenn Gould was trying to just create an aesthetic experience and that the people who were talking, they were the ones responsible for giving socio-political content. I wanted to reflect that in terms of the main piece and then using the Igloodik Isuma archives was content that was evoking socio-political identity issues and issues of climate change, issues of reconciliation between the Inuit and the Cree, which I thought was quite interesting and a way to put another kind of dialogue, a cross-cultural dialogue.

Maybe people expect me to try to talk about colonialism or the relationship of Inuit to the Western white people. I don't know how to qualify it, but I wanted to take the discussion elsewhere and say that the Inuit are in a conversation with the Cree as well, and we're in a conversation as well with government officials on the federal level, on the provincial level, and it's all quite contentious, and there's discussions about the climate and the climate is changing and these are all very important issues.

I thought that ultimately it created the context to hear our voice. That was my goal, I think, to hear the voices talking about stuff,

which happens to have socio-political import. But my goal was not to present the socio-political cause. My goal was to have people talking about socio-political issues, but to just experience that as an aesthetic thing.

K It's been a real pleasure and a treat to get to talk to you. I enjoyed meeting you and seeing the work and engaging with the idea over the summer.

I'll save these audio files and I'll put the audio file up in a shared Dropbox, then I'll transcribe the document and I'll put the unedited transcript up there.

G That sounds really good, Kate. I appreciate your sensibilities that you could bring to this conversation.

K Thank you. It's my pleasure really. Take good care and good luck with all of your work in the archive. We'll be in touch. Okay?

G Yeah. All right. Stay in touch, Kate.

K Okay. Thanks, Geronimo. Take good care.

G Thank you.

K Okay. Bye.



CAN  
INUIT  
BRING  
STORYTELLING  
INTO  
THE  
NEW  
MILLENNIUM?  
THE  
IGLOOLIK  
ISUMA  
VIDEO  
ARCHIVE  
AT  
THE  
NATIONAL  
GALLERY  
OF  
CANADA

Christine Lalonde



<sup>1</sup> Zacharias Kunuk, "What we make, our style," www.isuma.ca, accessed January 2009.  
<sup>2</sup> Curated by Greg Hill, Audaan Curator of Indigenous Art, *High Definition Inuit Story-telling*, September 20 – May 24, 2009, National Gallery of Canada.  
<sup>3</sup> *Documenta II*, 8 June – 15 September 2002, Kassel Germany. The second Indigenous artist was Destiny Deacon.

Can Inuit bring storytelling into the new millennium? Can we listen to our elders before they pass away? Can we save our youth from killing themselves at ten times the national rate? Can producing community TV in Igloolik make our community, region, and country stronger? Is there room in Canadian filmmaking for our way of seeing ourselves?

To try to answer these questions we want to show how our ancestors survived by the strength of their community and their wits, and how new ways of storytelling today can help our community survive another thousand years.

Our productions give an artist's view for all to see where we came from: what Inuit were able to do then and what we are able to do now.<sup>1</sup>

In 2008, the National Gallery of Canada took an unprecedented initiative by emptying its Inuit art galleries of its permanent collection of sculpture, drawings and prints, and textiles by Inuit artists. In its place was a radically different installation of television monitors and seating for the first retrospective of Igloolik Isuma Productions titled *High Definition Inuit Story-telling*.<sup>2</sup> While a timely occasion to feature the cumulative work of the video-makers, it also served to introduce visitors to Inuit artistic expression beyond those accepted forms such as sculpture and, conversely, show video and new media as legitimate forms within the folds of Inuit art. Interestingly, video can be considered the closest to the deepest-rooted forms of Inuit expression, the oral tradition and performing, and perhaps unexpectedly has also created a bridge for Inuit artists to contemporary art worlds. It is noteworthy that curator Diana Nemiroff chose *Qaggiq (Gathering Place)* directed by Zacharias Kunuk to be included in the National Gallery's first major exhibition of Indigenous contemporary art, *Land Spirit Power*, in 1992, and that the *Nunavut (Our Land)* Series was one of only two works by Indigenous artists in Okwui Enwezor's post-colonial themed *Documenta II* in 2002.<sup>3</sup>

For more than twenty years, the Igloolik Isuma group, founded by Pauloosie Qulitalik, Paul Apak Angilirq, Norman Cohn and Zacharias Kunuk, brought to the world art-house videos from an Inuit perspective combining cultural specificity and Inuit knowledge with compelling human drama. From the first trilogy of *Qaggiq (Gathering Place)* (1988), *Nunaqpa (Going Inland)* (1991), and *Saputi (Fish Traps)* (1993) through the *Nunavut (Our Land)*

<sup>4</sup> Kunuk, "What we make, our style"; Zacharias Kunuk interview with Michelle Svenson, National Museum of American Indian, 1 April 2002. [www.nativenetworks.si.edu](http://www.nativenetworks.si.edu), accessed March 29, 2004.

<sup>5</sup> Kunuk, "What we make, our style"

<sup>6</sup> Sally Berger, "Time Travellers," *Inuit Art Quarterly*, Vol.II, No.2 (Summer 1996), 7

<sup>7</sup> Norman Cohn and Zacharias Kunuk interview with Walter Chaw, *Fast Times*. [www.filmfreakcentral.net](http://www.filmfreakcentral.net) (accessed 29 March 2004).

Series (1994–1995) to their feature-length films, such as *The Journals of Knud Rasmussen* (2006), and several documentaries, Isuma have been consistent pioneers in the field and have been internationally recognized with awards such as the Prix d'Or at Cannes for *Atanarjuat (The Fast Runner)* (2001), the first Indigenous language film to gain such acclaim.

Through their work, Igloodik is a community that has become synonymous with Inuit television and video production. It is interesting, however, that the Iglulingmiut (Inuit of Igloodik) initially resisted television broadcasting when the Anik-A satellite made this possible in Arctic communities in 1972. As Kunuk recalls, "In the 1970s Igloodik voted twice against TV from the south since there was nothing in Inuktitut, nothing in it for us."<sup>4</sup> Led by his interest in photography as well as a desire to record his father's hunting trips, Kunuk used money from the sale of his carving in 1981 to buy his first video camera, a Portapak, 26-inch television and VCR. When watching his videos, he noticed "kids gathered outside my window, looking in to see the TV."<sup>5</sup> He immediately recognized the medium's capacity to preserve, communicate, and regenerate Inuit knowledge and culture within his community.

The initial success of Isuma's videos was not solely due to their exceptional Inuit content, nor the stunning landscape views they offered to viewers. Integral to their end result, conceptually and stylistically, is the communal approach they practice in making the videos. Scenes are not rigidly scripted, but instead the actors and crew discuss the action beforehand. Then the scene is allowed to unfold quasi-spontaneously, a process that has been called "remembering by doing, using the technology to dramatically and artistically re-envision rather than journalistically document and record."<sup>6</sup> An important element is that since the action is not fixed, viewers have the sensation of being present and part of the story as it occurs. There is also the conscious choice of using video over film as it suits Isuma's visual aesthetic and strategy to get inside the action. Speaking of *Atanarjuat*, Norman Cohn has commented, "The beauty of the format is you can capture the vast spaces, but also the claustrophobic living conditions that form the central tension of the film. The narrative core of tension comes from being engaged with the characters."<sup>7</sup>

In keeping with their goal to make video accessible to the community, they applied for and received funding to start the Tarrisuk Video Centre in 1991, which opened the door to a number of workshops and co-productions such as those with the women's group, Arnait Ikajustiit Collective (later changed to Arnait Video Productions when incorporated in 1999), founded by Marie-Helene Cousineau, Madeline Ivalu, Susan Avingaq, Martha Maktar and Mathilda Haniliaq.

In conjunction with the retrospective, in January 2009, the National Gallery made the significant acquisition of *The Complete Igloodik Isuma Collection* comprising forty videos, in high-resolution format, created by the community-based group between 1989 and 2008. As a set, whether fiction or fact-based, the videos are tightly interwoven. Through them, in their innovative style of video-making, we can appreciate the Arctic environment and the complexity of a way of life intricately tied to it as much today as in the past. As a whole they offer a holistic viewpoint powerful enough to counter centuries of oversimplification and misinformation by outsiders.

Building on this commitment and the momentum of the retrospective, the National Gallery in partnership with the TD Bank made a second major acquisition of the Igloodik Isuma Video Archive in 2011, recognizing the deep cultural value and aesthetic worth of the material and the importance of keeping it intact. Housed in the National Gallery Library and Archives, the video archive consists of over three thousand videos of raw footage, out-takes and rushes in a variety of formats. Approximately half of the material relates to the finished Igloodik Isuma productions, for example the casting calls, original interviews with Elders and community members about legends, and over 135 videos of unedited footage to make their award-winning *Atanarjuat (The Fast Runner)*; the other half is a treasure trove of video material not used in productions, never screened nor released, including many more interviews, preparation for projects, video diaries, traditional activities, hunting and camping, arts and craft creation, sports, holiday, and other local community events as well as documents of national and international political and cultural gatherings and festivals filmed during their travel outside the North.

In acquiring the video archive, the National Gallery's goal is the archives' preservation, documentation and digitization, and a priority is to make the material accessible and develop a network for its ongoing study and active use. A beginning has been the work of Geronimo Inutiq who, through funding from the Mobilizing Inuit Cultural Heritage project at York University, has been assessing the potential and locating key material in the archive for projects, such as his own innovation on Isuma's work and Glenn Gould's *Idea of North* in *ARCTICNOISE*, and future projects soon to come.



PLEASE  
WAIT.

Yasmin Nurning-Por



<sup>1</sup> Heiner Müller and Jan Hoet, "Insights into the Process of Production - A Conversation" in *Documenta IX*, ed. Jan Hoet (Stuttgart: Edition Cantz, 1992), 94.

<sup>2</sup> In the sense of utopian socialism.

<sup>3</sup> Oxford english dictionary: a propitious moment for decision or action. ORIGIN mid 20th cent.: Greek, literally 'opportunity' OXFORD ENGLISH DICTIONARY On-line (Oxford: United Kingdom, 2015)

<sup>4</sup> Maeve Connolly, *TV Museum: Contemporary Art and the Age of Television* (London: Intellect Ltd 3, 2014), 3.

On June 1, 1992, German director and writer Alexander Kluger, German dramatist Heiner Müller and Belgian curator Jan Hoet gathered to speak about the artistic direction of *documenta 9*. This conversation, held at the Academy of Art in Berlin, focused on Hoet's research trip to Africa, and it was Hoet's growing interest in non-Western artists that would influence his direction of *documenta 9*. Included in the first of a three-volume catalogue that accompanied the exhibition is another transcribed conversation between Müller, Hoet and journalist Adolf Stock entitled "Insights into the Process of Production," in which Müller returns to the question of the non-Western. Müller describes his experience of East Germany and Eastern Europe prior to 1989 as akin to a "waiting room," that of being in a "constant state of anticipation."<sup>1</sup> Elaborating on the metaphor of the waiting room, Müller specifies that this consistent delay and accrual lead to a specific experience of time within the Socialist nations of Eastern Europe—of always anticipating the forthcoming of the Socialist dream.<sup>2</sup> Notably, Hoet's interest in non-Western art in the early 1990s followed the fall of the Berlin Wall in 1989 and the end of the Cold War in 1991; therein, the collapse of Müller's Socialist waiting room. Of further significance to the increasingly global world of 1992 was the growth of public access to the Internet in the 1980s and 1990s that changed modes of communication, or waiting for communication, from dial-up to dial-in. Collectively, these permutations altered the experience of Müller's waiting room towards a more global experience of *kairos*<sup>3</sup> — of anticipating (or anticipated) opportunity. Put otherwise, increased connectivity transferred specified waiting rooms into a generic one, which generates the questions: what is being anticipated? Or perhaps, what is worth waiting for? Furthermore, how might this relationship of waiting to time hold contemporary relevance?

In the introduction to *TV Museum, Contemporary Art and the Age of Television*, author Maeve Connolly draws attention to theorist Andreas Huyssen's writing on the relationship between museum culture and the "cabling of the metropolis" in the 1980s.<sup>4</sup> Huyssen posits a relationship between the expansion of television networks that contributed to a desire for experience and the turn towards experiential museum culture in the 1980s; in which case, the sensorial nature of exhibitions such as *documenta 9* (1992) can be viewed to support Huyssen's argument. Hypothesizing further on the historical moment isolated by Huyssen, Connolly draws specific attention to the relationships between museum object-value and the desire for an authentic experience of obsolete technologies. With reference to Douglas Gordon's *24 Hour Psycho* (1993), Connolly makes a case for a relationship between the

<sup>5</sup> Connolly describes Gordon's initial encounter with *24 Hour Psycho* on British Cable television. Connolly, 3-4.

<sup>6</sup> Erika Balsom, *Exhibiting Cinema in Contemporary Art* (Amsterdam: Amsterdam University Press, 2013), 14.

obsolete, or soon-to-be-obsolete, nature of television and artists interested in working with television material. Using the term “remediation,” Connolly argues that *24 Hour Psycho* is a “remediated” cinematic presentation of Douglas Gordon's encounter with public broadcast material.<sup>5</sup> Gordon's 24-hour loop of Hitchcock's *Psycho* (1960), following his encounter of it on public broadcast, is more concerned with a remediation of the cinematic experience rather than with the subject of the film itself. Drawing upon the idea of “convergence,” writer Erika Balsom has further emphasized how the artistic “remediations” of cinema counteract Marshall McLuhan's notion of medium specificity and therein have shifted the “spectatorial practices” of cinema altogether.<sup>6</sup>

The question of artistic remediation offers the opportunity to veer away from Müller's site-specific waiting room, whereby this metaphor can allude to a broader notion of being in-between time, or as metaphorical extensions of a liminal zone. The space of being in-between with the expectation of moving forward can apply to many forms of waiting: to waiting rooms in train stations, in the dentist's office, or to a child waiting for dinner in front of the television. Evidently, the spectatorial practice of waiting has shifted. This shift offers the opportunity for respective blind spots to re-engage the terms of communication and connectivity through challenging what is considered an authentic experience.

Figuratively remediating the waiting room, VJ and DJ based artist Geronimo Inutiq's project, *ARCTICNOISE* (2015), is concerned with communication, technology, and perception. Inutiq's project brings into question the mythologization of another blind spot, the Canadian North. His position as someone from the North who now lives in the South provides him with a specific awareness of the difficulties of digital communications in the North. For the project's second iteration at Trinity Square Video in Toronto, Inutiq constructed two rooms: a waiting room reminiscent of the 1970s; and a black box of three separate single-definition channels which spliced and remediated content from Igloodik Isuma Productions, which began in the 1990s. This specific installation invited viewers to slow down in the waiting room before entering into the three-screen single-channel installation. Utilizing the waiting room, Inutiq invites a form of introspection: what can be understood about the North without a lived experience of it? In doing so, Inutiq questions how being part of a “cabled metropolis” can inform a false sense of knowing, one that is far more complex than any Google search might suggest. A single television sits in the waiting room, displaying digitally altered video of Gould playing a piano accompanied by a soundtrack of Gould playing Bach. Potentially, Inutiq remediates not only the visual video of Gould, but also

a desire for an authentic experience of a waiting room. Entering into the black box, this is made evident through the simultaneous play of three single-channel videos accompanied by an independent sound work that never quite syncs. As such, the exhibition never fully resolves itself into one specific narrative, but rather suggests a plurality of ways for remediating familiarity with ideas of the North — perhaps remaining in the waiting room, somewhere in-between.



BEING  
LOCAL

cheyanne turions



If you have ever been asked the question "Where are you from?," chances are that formulating an answer gave you pause. The seeming simplicity of the query does not hold upon close inspection: is the answer indexed to a place of birth or to a place of residence? What about all the places where life has been lived in between? The answer to this question — Where are you from? — includes within it a shadow map of the world, the places we have not been but nevertheless imagine, holding the whole of social life within it. Whatever response is offered the question, the ways of living we practice are simultaneously an orientation to where we are not, where we have never been, where we might never go.

To celebrate the Canadian state's centennial in 1967, the Canadian Broadcasting Corporation worked with Glenn Gould to produce a radio play entitled *The Idea of North*. Gould introduces the radio play by saying, "I've long been intrigued by that incredible tapestry of tundra and taiga which constitutes the Arctic and sub-Arctic of our country. I've read about it, written about it, and even pulled up my parka once and gone there. Yet, like all but a very few Canadians, I've had no real experience of the North. I've remained, of necessity, an outsider. And the North has remained for me a convenient place to dream about, spin tall tales about, and, in the end, avoid."<sup>1</sup> For Gould, centuries of Inuit life are subsumed into a topographical description of the place, and the program instead collages a number of voices that have travelled to the North, settlers traversing thousands of kilometres to study or, in their naivety, help to sustain the life that has existed there since before the time of colonization. Gould does not include the voice of a single Indigenous person in the hour-long documentary and the idea of the North is maintained as fiction, rehearsed as a drama of ice, snow and solitude from a number of perspectives that most certainly would never respond to the question of where they are from with an address that situated them north of 60.

Nearly fifty years after it first aired, Geronimo Inutiq's *ARCTICNOISE* intervenes in Gould's drama with perspectives of those who know the North, for whom the tundra and taiga are not imaginative abstractions but a place rich with history and culture. As a commissioned project, Inutiq was asked to respond to Gould and, in addition, to utilize the archive of Igloodik Isuma Productions, a company that supported Inuit self-expression through film and video from its founding in 1990 through to its current restructuring as an Internet-based distribution platform. To this mix of materials, Inutiq gathered additional audio and visual footage of Gould. Inutiq also drew heavily on video clips from his own personal archive and

<sup>2</sup> Souleyman Ndiaye, who performed as Soul D as part of Presha Pack, named Inutiq “Geronimo tha Madd Eskimo” in 1994. At the time, Inutiq was producing music for the group. David Murphy, “Inuk electronica musician dj madeskimo to retire his name,” *Nunatsiaq Online*, March 4, 2016, [http://www.nunatsiaqonline.ca/stories/article/65674inuk\\_electronica\\_musician\\_dj\\_madeskimo\\_to\\_retire\\_his\\_name/](http://www.nunatsiaqonline.ca/stories/article/65674inuk_electronica_musician_dj_madeskimo_to_retire_his_name/), accessed March 9, 2016.

<sup>3</sup> Inutiq excerpted scenes from *Atanarjuat: The Fast Runner* (2001); *The Journals of Knud Rasmussen* (2006); *Kiviatq versus Canada* (2006); *Before Tomorrow* (2009); *Inuit Knowledge and Climate Change* (2010) and *Inuit Cree Reconciliation* (2013).

created original electronic scores that emerge from his primary creative work as a DJ and VJ under the moniker of madeskimo.<sup>2</sup> These varied and often contradictory elements were then collaged into an immersive multi-media environment. Informed by his own perspectives of having grown up in the Northwest Territories, and having lived in the province of Quebec since 1989, *ARCTICNOISE* is firmly rooted in a perspective that is both northern and southern, rural and urban. This is not an idea of the North but a presentation of it, one that acknowledges the gaping silences in Gould’s play and fills them with self-articulations of people who know that place as home as well as knowing the places from which Gould’s interlocutors travelled.

Each installation of *ARCTICNOISE* has been modified in response to the spatial context of its host location, and in Toronto at Trinity Square Video, a visitor first encounters a re-creation of a transportation waiting room. Painted a bright 1970s shade of pumpkin orange and suitably outfitted with simple open-arm benches, a small 4x3 monitor sits at the centre of the room mimicking a coin-operated TV system of old. Where cartoons might have played, instead there are excerpts from Isuma films mashed up with images of Gould from CBC broadcasts, set to a soundtrack of Gould’s tinkling Bach piano. Inutiq’s application of fluorescent colour-washes across the montage lends to an overall feeling of being in a fever dream, where the line between memory and imagination is unclear. Surely these are not the kinds of images he zoned out on as a child while travelling between Iqaluit (known as Frobisher Bay until 1987) and Quebec City, although between the CBC footage and the Isuma films, a story of Canadian life emerges that speaks of the disparate politics of the people who live across this vast expanse of land, a land that relies heavily upon air, rail and road transportation for the shuttle of people and goods between its far-flung locales.

The exhibition’s other room features three large screens whose videos loop dis-synchronously, meaning that each visit to the show yields a new relationship between images. Placed centre stage, the major work of *ARCTICNOISE* consists of a significant re-interpretation of six films<sup>3</sup> from the Isuma library that highlight the activist bent of Inuit relationships to the Canadian state. The sound of the room is linked to this channel and it features spoken Indigenous languages — Cree and Inuktitut — that appear on-screen as French or English subtitles, playing upon an electronic soundtrack of Inutiq’s creation. These are stories told from Inuit perspectives meant to be encountered by others. The video to the left is a montage of caricatured depictions of Indigenous peoples that degrade as it plays becoming, in the end, just pixelated blocks, almost like an analogue television

<sup>4</sup> In 1999, the territory of Nunavut was formed as the result of an arduous land claims negotiation that stands as a laudable attempt to reckon the practice of settler colonialism with the reality of Aboriginal title. The expanse of Nunavut—nearly two million square kilometers—is now under Indigenous governance while maintaining federation with the Canadian state, reflecting the fact that the majority of its residents are Inuit, the first peoples of this vast expanse of land who have made their lives there since long before contact with Europeans.

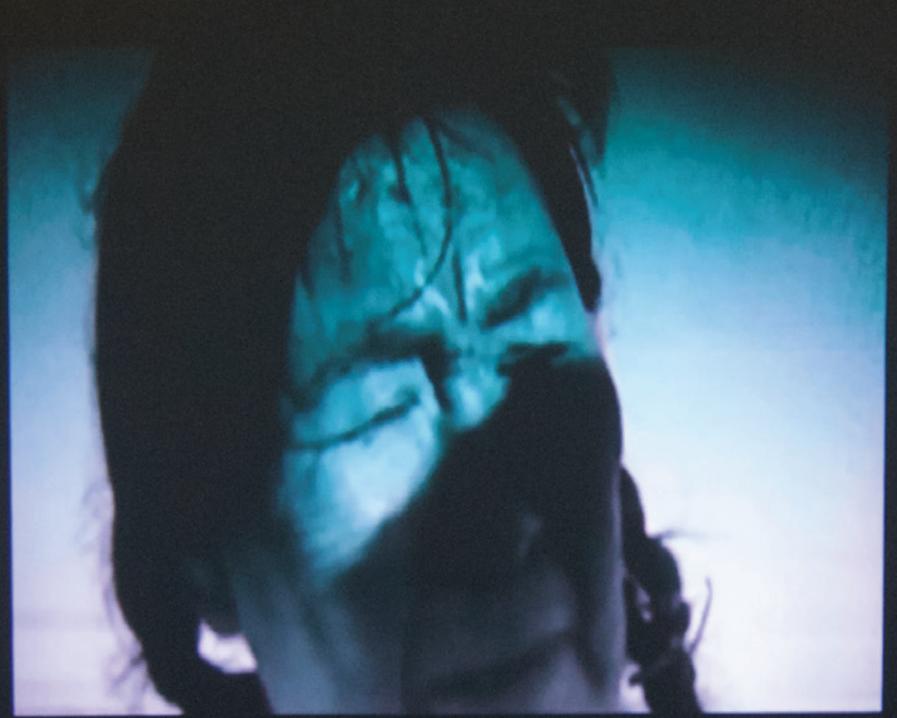
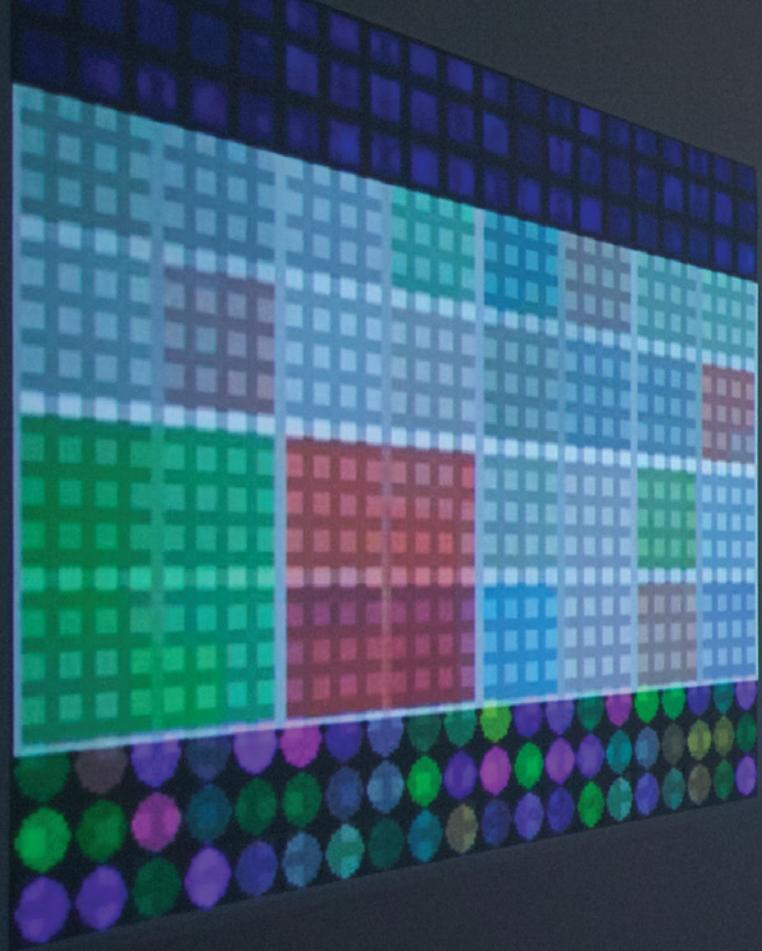
<sup>5</sup> Taiye Selasi, “Don’t ask where I am from, ask where I am local,” recorded October 2014. TED Global, 17 minutes, [https://www.ted.com/talks/taiye\\_selasi\\_don\\_t\\_ask\\_where\\_i\\_m\\_from\\_ask\\_where\\_i\\_m\\_a\\_local?language=en](https://www.ted.com/talks/taiye_selasi_don_t_ask_where_i_m_from_ask_where_i_m_a_local?language=en), accessed October 8, 2015.

channel becoming scrambled from signal interference. The video to the right features images of a winter landscape shot from a car window. Organized around the glory of the sunset hour, there are few traces of the built environment, creating a picturesque representation of what a journey between north and south might be imagined as. On all three screens, there is traffic to and from the North: self-presentations sent out into the world, stereotyped representations that return, and the implied movement of bodies to and fro. In a way, this mirrors Inutiq’s relationship to the North, growing up there, living elsewhere, confronting ignorant ideas about what Inuit identity is, juxtaposed with his articulation of himself as DJ and VJ.

How does the idea of the North affect us? As people that have grown up there, as people that have stayed or left, as people that have never been? Gould’s *Idea of North* reflects the solitude he imagined from afar and the solitude that working tourists felt when confronted with customs and land that did not reflect what they already knew as Canada, as home. Inutiq’s *ARCTICNOISE* confronts these imaginations with memories and self-expressions otherwise. Taking a cue from Inutiq, to reckon with Gould’s idea of the North means to confront the fact that solitude has always been an untenable mode of existence there, where instead strong communities are the foundation of life. Any connotation that remains between the North and solitude must be acknowledged as the product of a settler imagination that does not square with the lived realities of the place. The North, as it exists today, is a place characterized in part by strange and uncomfortable intimacies generated by a history of colonization, a history that has only recently begun to be addressed.

The place where Inutiq was born — Frobisher Bay, Northwest Territories — doesn’t exist anymore. That expanse of land is now Clyde River, Nunavut. That expanse of land is now Clyde River, Nunavut.<sup>4</sup> Inutiq’s identity, like my own and yours, is an index of our experiences and cannot be read simply in relation to geo-political markers. Instead of asking each other “Where are you from?,” imagine asking “Where are you local?” Writer and photographer Taiye Selasi advocates for just such a shift when trying to situate ourselves for others.<sup>5</sup> Instead of listing off the place of our birth or where we find ourselves currently, we could instead articulate our definitions of self from the seat of our experiences, which are always localized and particular. Selasi would say that our rituals and relationships, as well as the structural or systemic restrictions we face, come together to anchor us in one place or another. These three considerations — rituals, relationships and restrictions — are useful ways of understanding Gould’s radio play and Inutiq’s

multimedia installation as expressions of their particular relationships to the North. Gould was not from there, nor was he local to it. Inuitiq's relationship with the North is, today, a place accessed through memory, one that informs his rituals and relationships still, despite the fact he no longer lives there. His link to the North — his being local to it — is a reality that sits alongside his being local to Quebec City and Montreal. *ARCTICNOISE*, as a redress to Gould's story of solitude, is a narrative that draws from the rich histories and traditions of Inuit ways of life in a manner that recognizes the deleterious consequences of contact and colonial plunder. *ARCTICNOISE*, as a redress to the silences in Gould's radio play, is one based on Inuitiq's traffic between locales, of having more than one answer to the question of where he has called home.



ARCTICNOISE (still)

Geronimo Inutiq

2015

3-channel video installation

Courtesy of the artist and Igloolik Isuma Productions



ARCTICNOISE

Geronimo Inutiq

2015

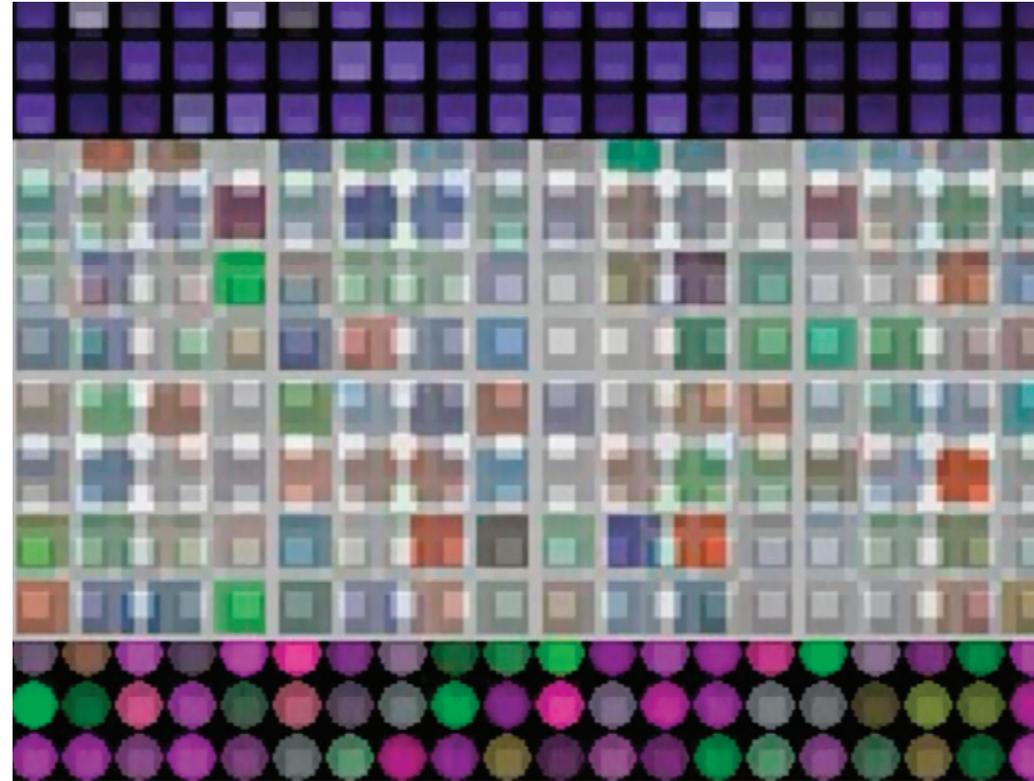
Installation view, grunt gallery, Vancouver

Courtesy of the artist and Igloolik Isuma Productions

Photo: Henri Robideau



ARCTICNOISE (still)  
Geronimo Inutiq  
2015  
3-channel video installation  
Courtesy of the artist and Igloolik Isuma Productions



**ARCTICNOISE**

Geronimo Inutiq

2015

Installation view, Trinity Square Video, Toronto

Photo: Jesse Boles



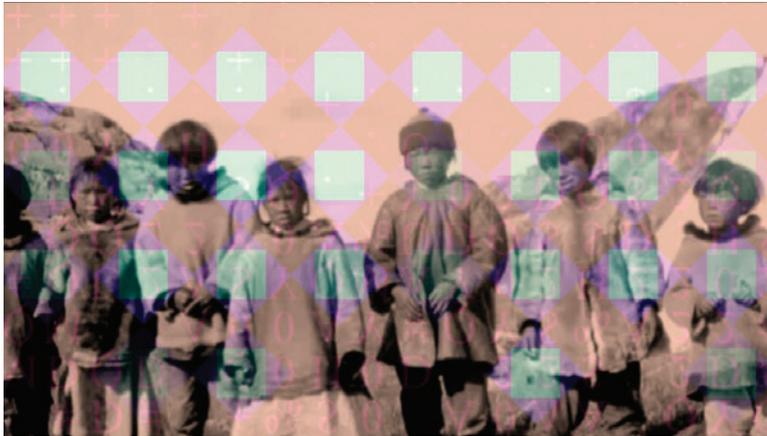
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ARCTICNOISE

Geronimo Inutiq

2015

Installation view, grunt gallery, Vancouver

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ARCTICNOISE

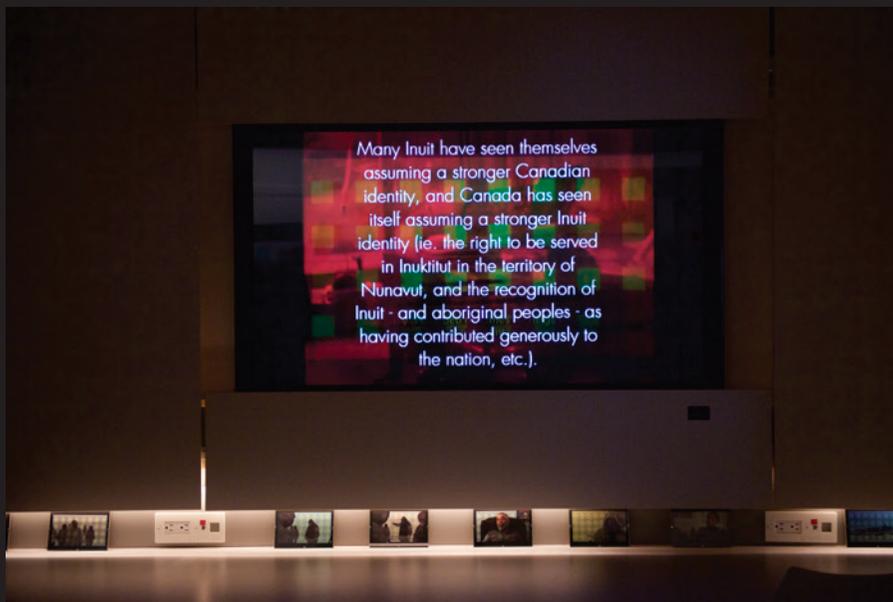
Geronimo Inutiq

2015

Installation view, grunt gallery, Vancouver

Courtesy of the artist and Igloolik Isuma Productions

Photo: Henri Robideau



## BIOGRAPHIES

### ARTIST

**Geronimo Inutiq** is an accomplished artist in the fields of electronic music composition, recording, performance as well as deejaying, multi-media and video installation. Having been exposed to strong traditional Inuit cultural elements in his youth as well as the exciting worlds of modern art, broadcast and media through members of his kin, he has been able to weave those reference points into his practice in innovative and crafty ways, allowing him to create original works and enter into relationships with a wide variety of clients and partners seeking cultural content. Guided by the notion that creative personal expression is a very subjective and individual experience, he is interested in the dialogue that emerges between the individual and the increasingly large and complex interrelated circles of socially constructed systems of meaning. His work has been featured and performed in the Museum of Civilization of Quebec; *Beat Nation: Hip-Hop as Indigenous Culture*; *transmediale* and *club transmediale* festivals in Berlin; in *Material Experiments* at ImagineNative 2015; *Timuti* (2012), a short film by artist Jobie Weetaluktuk for the Ontario National Film Board; as well as the *ARCTICNOISE* project.

### CURATORS

**Britt Gallpen** is a writer and curator based in Toronto, Canada. She is the Project Coordinator on *Sakkijâjuk*, the first major nationally touring exhibition of fine art from Nunatsiavut and co-curator of *iNuit blanche*, an all-night, city-wide circumpolar art project scheduled for 2016. Her current research considers the shifting landscape of Canadian practice alongside the legacies of iconic Canadian makers, specifically in relation to considerations of intimacy, gender and nationhood in the works of Joyce Wieland and Tanya Lukin Linklater. Recent curatorial projects include: *Titigi* (Toronto) and *ARCTICNOISE* (Vancouver/Toronto/Saskatoon). Her writing has appeared in *Canadian Art*, *esse art + opinions* and *Prefix Photo* among others. She is the editor of the *Inuit Art Quarterly*.

**Yasmin Nurmig-Por** is a writer and curator currently based in Toronto, where she completed her M.A. in Art History at the University of Toronto in 2013. Her research has focused on the intersection of public performance, community and temporal dissidence in conceptual practices in Eastern Europe and Latin America. Yasmin is invested in examining the potential for ephemeral and art-based work to provoke, intervene in and engage with discourse around the idea of community. She has held research and programming positions at various Canadian and international artist-run centres and galleries, and was

a recipient of the Robert and Jacqueline White Graduate Scholarship. Recent projects include *Blind White* (Toronto), *At Sea* (Collingwood), and *ARCTICNOISE* (Vancouver/Toronto/Saskatoon). Recent publication contributions include *Drain Magazine*, *C Magazine*, *Inuit Art Quarterly* and *esse*. Yasmin is currently a sessional faculty member at Humber College.

#### PROJECT COORDINATOR

**Tarah Hogue** is a curator and writer of Dutch, French and Métis ancestry originally from the Prairies. She is a Curator with grunt gallery since 2014; the 2016 Audain Aboriginal Curatorial Fellow with the Art Gallery of Greater Victoria; and writer-in-residence for *thirstDays*, a year long project at VIVO Media Arts curated by Jayce Salloum. Current projects include *#callresponse* with Maria Hupfield and Tania Willard along with invited artists Christi Belcourt, Ursula Johnson, and Laakkuluk Williamson-Bathory; and *Unsettled Sites*, a group exhibition with Marian Penner Bancroft, Wanda Nanibush and Tania Willard at SFU Gallery. Hogue has curated exhibitions at the Satellite Gallery, Or Gallery and was co-curator on *Witnesses: Art and Canada's Indian Residential Schools* at the Morris and Helen Belkin Art Gallery, and *NET-ETH: Going Out of the Darkness*, organized by Malaspina Printmakers. She has written texts for *Decoy Magazine*, *Inuit Art Quarterly*, *MICE Magazine*, and the 2016 MFA Graduate Exhibition at UBC on the work of Jeneen Frei Njootli among others. In 2009 she co-founded the Gam Gallery. She holds an MA in Art History, Critical and Curatorial Studies from the University of British Columbia and a BA(H) in Art History from Queen's University.

#### WRITERS

**Kate Hennessy** is an Assistant Professor specializing in Media at Simon Fraser University's School of Interactive Arts and Technology (SIAT). She is a cultural anthropologist with a PhD from the University of British Columbia (Anthropology). As the director of the Making Culture Lab at SIAT, her research explores the role of digital technology in the documentation and safeguarding of cultural heritage, and the mediation of culture, history, objects, and subjects in new forms. Her video and multimedia works investigate documentary methodologies to address Indigenous and settler histories of place and space. Current projects include the collaborative production of virtual museum exhibits with Indigenous communities in Canada; the study of new digital museum networks and their effects; and the intersections of anthropology and contemporary art practices.

**Christine Lalonde** is Curator of Indigenous Art at the National Gallery of Canada. She has worked with Inuit artists across the North since the mid-1990s. She remains actively engaged with the arts community, frequently travelling to events in northern communities and urban centres in Canada and abroad. Since completing her MA thesis on the drawings of Pitseolak Ashoona, she has held several different curatorial positions at the National Gallery of Canada. Her many exhibition projects have advanced an appreciation for Inuit artists across the country and have reached new international audiences, such as *Sanaugavut: Inuit Art from the Canadian Arctic*, held at the National Museum in New Delhi in 2010. The scope of her knowledge and interest encompasses both historic and contemporary art, as seen in two simultaneous travelling exhibitions in 2005: *ItuKiagåtta! Inuit Sculpture from the Collection of the TD Bank Financial Group*, which focused on works from the earliest periods, acquired by the bank to mark Canada's centennial in 1967; and *Inuit Sculpture Now*, which featured sixteen sculptors who have been leaders in their art since the 1990s. With the critically acclaimed exhibition *Sakahàn: International Indigenous Art* she worked with Indigenous artists around the world, bringing their artwork into dynamic and thought-provoking dialogue.

**cheyanne turions** is an independent curator and writer who holds a bachelor's degree in Philosophy from the University of British Columbia, and a master's degree in Visual Studies from the John H. Daniels Faculty of Architecture, Landscape and Design at the University of Toronto. From the farmlands of Treaty 8, she is of settler and Indigenous ancestry. Her work approaches the space of exhibition as alive — the gallery is a space of dialogue where the propositions of artists come into contact with publics, questioning ways of seeing and being in relation. Recent curatorial projects include *How a Living Day is Made* at the Doris McCarthy Gallery with works by Aisha Sasha John, Rachele Sawatsky and Walter Scott; and *The fraud that goes under the name of love* at Simon Fraser University's Audain Gallery, co-curated with Amy Kazymercyk, with works by Hannah Black, Mika Rottenberg and Skeena Reece. Forthcoming writing projects include contributions to *MAWA's Desire/Change: Contemporary Canadian Feminist Art* and Duane Linklater's *Wood Land School: Critical Anthology*. She sits on the Board of Directors for Kunstverein Toronto, the Editorial Advisory Committee for *C Magazine* and the Advisory Board for the Art Museum at the University of Toronto. She is the director of *No Reading After the Internet* (Toronto) and she maintains a website devoted to dialogue around curatorial practice at [cheyanneturions.wordpress.com](http://cheyanneturions.wordpress.com).

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