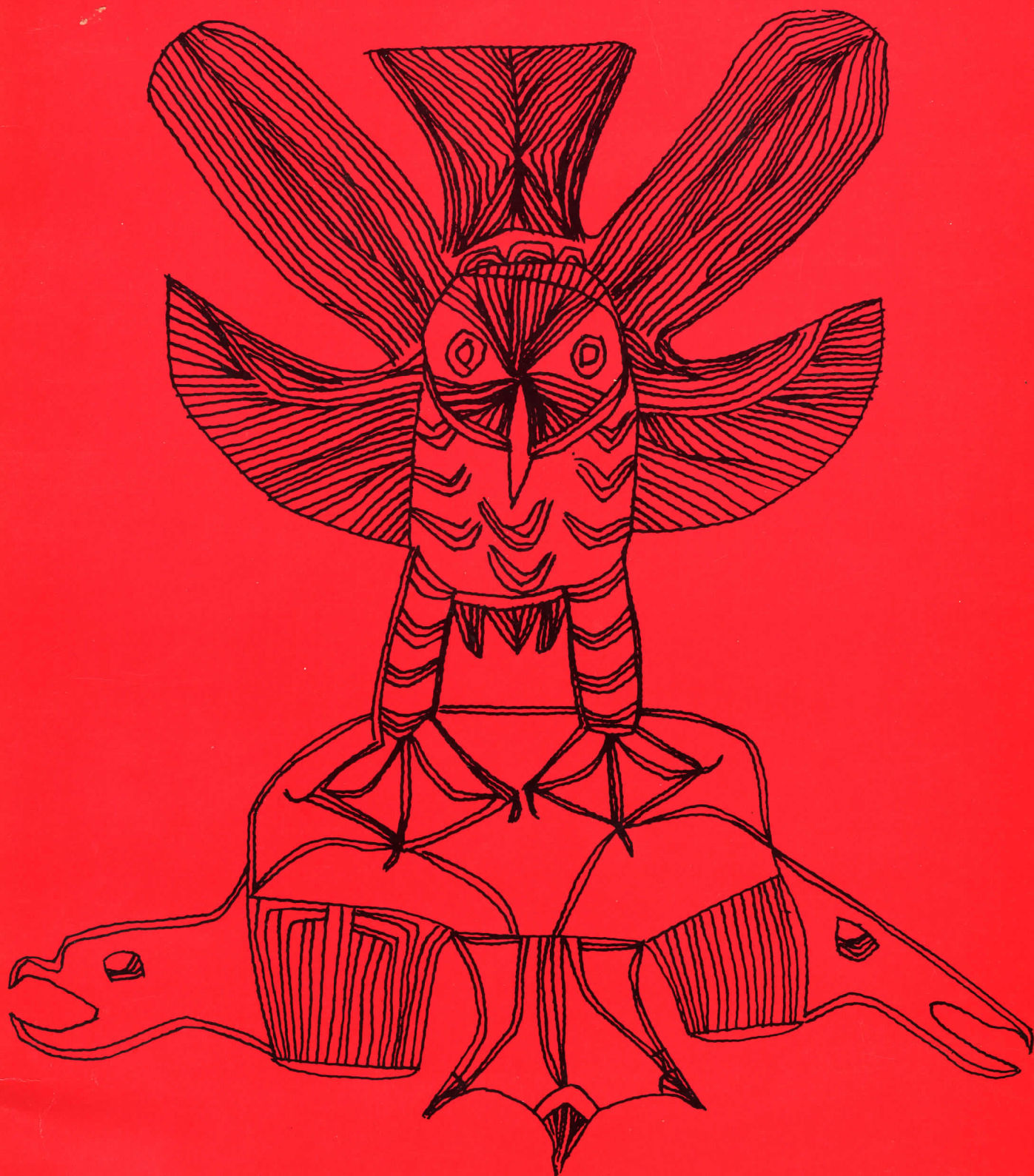


Eskimo Fantastic Art





Eskimo Fantastic Art

An exhibition organized for Gallery 1 1 1 by George Swinton.

*Gallery 1 1 1, School of Art, University of Manitoba, Winnipeg.
January 10 to January 29, 1972.*

*The Student Union Art Gallery, University of Alberta, Edmonton.
February 6th to March 3rd 1972.*

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Foreword

This exhibition is the second in a continuing series of Eskimo art, the first being a one-man show of the Rankin Inlet sculptor *Tiktak* in March 1970. I feel that these exhibitions and catalogues are an important activity of Gallery 1.1.1. These and forthcoming exhibitions will help to fill a void in Canadian scholarship in this area.

I would like to thank Professor George Swinton, the organizer of this and the *Tiktak* exhibitions, without whose expertise such a programme would prove impossible; Professor Edward Doré, who has been responsible for designing the catalogues in this project; of course, the generous loans by private and institutional lenders (listed ahead of the catalogue entries); those who gave us permission to reprint parts of articles and publish photographs; to the Canada Council whose generous grant made this catalogue possible; and finally Caroline Maas, my secretary, who had the thankless task of typing and endless revisions of the manuscript and Mr. James Purvis, a student in my University Gallery course, who was of great help to Professor Swinton in preparing this catalogue.

*Professor Virgil Hammock,
Director of Exhibitions*

Eskimo Fantastic Art

by George Swinton

Theseus:

Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
The Lunatic, the Lover, and the Poet,
Are of imagination all compact.
One sees more devils than vast hell can hold;
That is the Madman. The Lover, all as frantic,
Sees Helen's beauty in a brow of Egypt.
The Poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven.
And as imagination bodies forth
The forms of things unknown; the Poet's pen
Turns them to shapes, and gives to airy nothing,
A local habitation, and a name.
Such tricks hath strong imagination,
That if it would but apprehend some joy,
It comprehends some bringer of that joy.
Or in the night, imagining some fear,
How easy is a bush suppos'd a bear?

Hippolyta:

But all the story of the night told over,
And all their minds transfigur'd so together,
More witnesseth than fancy's images,
And grows to something of great constancy;
But howsoever, strange, and admirable.

William Shakespeare
A Midsummer Night's Dream
Act 5, Scene 1

Introduction

This exhibition, small as it is, is the direct outcome of many discussions — and even heated arguments— about a type of sculpture that emerged from Povungnituk in 1967. These carvings seemed to be at first so different and un-Eskimoan that the affectionate, yet derogatory, term "weirdo" was assigned to them. It should be mentioned that these discussions occurred in 1969 during the selection of works for the exhibition SCULPTURE OF THE INUIT—MASTERWORKS OF THE CANADIAN ARCTIC which was intended to be the first, and perhaps the definitive, exhibition of what today is recognized to be 'the best' of three-dimensional art produced in the Canadian Arctic during the past twenty-eight hundred years.

The question arose as to whether to include the "weirdoes" as a category — which ought to be represented in such an exhibition merely because of the fact of their existence — or whether to leave them out of what was assumed to be the traditions of good Eskimo art and therefore resistant to immediate aesthetic evaluation.

It was also assumed that these carvings might merely be a passing phase of a local phenomenon that came into being as a result of a deliberate experiment. The experiment referred to was an art competition sponsored by Dr. Nelson H. H. Graburn at Povungnituk in 1967 while doing research there on contemporary artists and art activities.

The conditions of the competition inferred the production of works of originality, thought, and imagination independent of the usual commercial production, with rewards being offered for the best pieces to be judged by Graburn and the then resident federal area administrator, Mr. J. D. Furneaux (*cf. Note 1*). Whatever may be said about this competition in principle is not relevant to the discussion of this catalogue nor to the subsequent influences this competition had and still has. Let me affirm however that I do agree with it, and with other similar events, all of which are neither more nor less than inevitable and symptomatic details of the contemporary acculturation mosaic of the Canadian Arctic.

In any case, the fantastic carvings which came out of this competition are not isolated stylistic freaks, but are part of old oral and visual traditions not only common to Povungnituk and the Canadian Arctic but indeed to the entire arctic region from Siberia to Greenland. In fact, as a type, they do and did exist in many areas and most cultures of the world. However, stylistically speaking, they appear to be specifically Eskimoan together with some stylistic components also found in North West Coast Indian and other Pacific Ocean culture art forms.

Definitions

When the show was first conceived it was relatively simple to come up with a definition as to what we meant by Eskimo Fantastic Art — i.e., fantastic art that was peculiarly Eskimoan as compared with, say, Belgian fantastic art or with other Eskimo art of a more traditional or non-fantastic nature. We obviously started out with the before-mentioned fantastic pieces from Povungnituk, especially those by *Eli Sallualuk*, but it soon became evident that these pieces related to earlier carvings from other areas, not so much in form as in concept. This similarity applied not only to carvings, prints, and drawings from Cape Dorset but from several other areas as well. Another strong link existed in the drawings collected by Knud Rasmussen during the 5th Thule expedition between 1921 and 1924 (*cf. Note 2*).

It thus became necessary to isolate all those elements in Eskimo art which illustrated the fantastic in either form or content, or in both, and then to arrive at a workable quality definition in order to make the proper selections for our show which, by necessity, had to be so limited in size (*cf. Note 3*).

In the beginning an obvious definition was the pure fantasy theme (*cf. No. 61, p. 21, and No. 68, p. 20*) in which bizarre and even overly-grotesque forms emerged from oddly shaped stones as compared with the general "spirit carvings" or regular mythological themes (*cf. No. 50, p. 19*). This definition proved insufficient; some of the fantasy themes are carved very "straight" (*cf. No. 66, p. 23*) and some of the everyday "straight" themes became fantastic by nature of their form (*e.g. No. 29, p. 22*).

Also, what may appear to be grotesque to a white man is to the Eskimo more in the nature of the dramatic and the truly fantastic: the fantasy world being literally "peopled" by creatures that are man-like but formidable or horrifying. While difficult to imagine in everyday form, they are real and clearly present in one's actual, yet simultaneously fantastic, imagination (*again cf. Note 2*). These creatures emerge in one's image making: sparked by whim and folklore, through vision and visualization, through finding what was never seen before, through making visible the unseen in the most astounding fashion, thus making real and credible the unreal and the incredible. The formidable and horrifying are given form and structure and no longer are fantastic, the fantastic having been given actual existence. The carvings, as before the words, have become concrete evidence of realness.

But the fantastic does not merely assume the form of the whimsical and the grotesque (as in the above-mentioned sense); it also enters the mundane and ordinary subject matter from the animal and human world, often combining both, as nature does. There the fantastic, and often the supernatural, manifest themselves in typical gestures or in slightly deviating appearances which, again, are very different from the conspicuous spirit carvings and mythological themes. It is interesting to compare here *Eteedlooe's* bird (*No. 30, p. 24*) *Latcholassie's* bear (*No. 33, p. 26*) and *Otochie's* spirit figure (*No. 35*) with the TUPILAK from Greenland (*No. 80, p. 25*) which has been included in this exhibition for this specific purpose. All these figures contain identical dance—or trance—gestures, giving them other-wordly appearances and content, although their style is almost classically pure, or at least not fantastic or bizarre.

Almost nothing is known about the content of such carvings (or indeed all fantasy carvings) except for what a few individuals have been able to gather through limited personal contacts with the artists. Outside Zebedee Nungak and Eugene Arima's *ESKIMO STORIES-UNIKKAATUAT* and hopefully Graburn's work, current research in this and related areas appears to be negligible. In order to save what little information might still be available, salvage research—art historical and ethnographic—should be initiated at once.

The final category of fantasy art we have included in our exhibition is extravagant, even baroque, form such as *Oshoweetuk's* "WOMAN WITH ULU" (*No. 34, p. 27*) In this carving, form does not suggest a fantastic content as much as the sensory and aesthetic delight in the fantastic and the spooky so popular with Eskimo people all over the Arctic.

Most of *Oshoweetuk's* work has this kind of flamboyant baroque form, thus transforming most of his carvings into the realm of the whimsical or the highly unusual. *Oshoweetuk* does not stand alone. Several artists in Cape Dorset (particularly *Axan-gayuk, Kaka, and Kiawak* to name just a few) and

many artists in almost all other Arctic settlements savor "spirited" and humorous carvings that indulge in fantastic form. Unfortunately our exhibition is much too small to fully illustrate this attitude, however in the *SCULPTURE OF THE INUIT* Exhibition many aspects of fantastic form are evident in at least one quarter of the contemporary pieces. The proportion in contemporary drawings and prints is a great deal larger.

In summary, our definitions of the fantastic element in Eskimo art include the following:

1. the fantasy carvings of Povungnituk;
2. fantasy carvings in general, as compared with carvings on mythological themes—formidable and horrifying content and form;
3. whimsical, grotesque, and fantastic emphasis on content;
4. extravagant and baroque emphasis on form.

The aesthetics of fantasy.

In their fascinating book *ESKIMO STORIES-UNIKKAATUAT*, Nungak and Arima describe how 'in 1958-59, under the active encouragement of Reverend Father André P. Steinmann, O.M.I., the Povungnituk carvers depicted some of their oral traditions in soap-stone.' In addition to the carvings, most of the stories were also collected in syllabic writing and on magnetic tape with the assistance of Dr. Asen Balikci of the Université de Montréal. Arima also recorded additional versions of the stories while visiting Povungnituk in 1963 and 1964.' Often a story was collected two or three, or even more times, from different individuals or as different renditions by the same person. The resulting wealth of versions was embarrassing in a way, as one might contain something another lacked, and the other might have something else again not in the first. Finally it was decided not to combine different versions nor to present all available versions in this volume but to select and offer only one version. Preference was given to syllabic texts because these were generally written while the carver was at work. The syllabic texts tend to be more concise than the tape-recorded accounts, which are often a bit disorganized, repetitious, and at times, even "ungrammatical." Indeed, to ensure a good taped rendition, one storyteller recorded while reading from a specially prepared syllabic script. The syllabic texts have certain drawbacks on their own in that they are sometimes ambiguous, the syllabary in use being underdifferentiated, and in that they are sometimes overly condensed to the point of sketchiness. Whether texts or recordings, the accounts are often poorly presented or fragmentary. To start with, not everyone is a good storyteller, and today the traditions and their telling have deteriorated greatly under acculturation. Indeed, some even say that there is no one who can really tell stories anymore, although similar feelings were probably present in the past as well.' (NUNGAK AND ARIMA, 1969, pp. v and vi).

The many versions, the disorganized and repetitious accounts are not at all surprising. Neither are ambiguities, nor poor or fragmentary presentations. These are not hazards which only an Eskimo ethnologist would inevitably encounter, but to me they are part of the entire Eskimo system of life and aesthetics. The strength and vitality of Eskimo art, and one might also speak here of philosophy and thinking, both as process and product, lie in an undifferentiated — 'syncretistic' — approach in which details can be repeated, omitted, or even freely and gratuitously added, without affecting the whole meaning. Eskimo art and thoughts in this regard are very much like television programs or serials, with interruptions from commercials, distorted reception, and added living room conversations but which — interruptions and distractions notwithstanding — can be readily understood almost in spite of themselves. It is this very casualness of communication, combined with the capacity to draw attention sufficient for understanding without learned commentaries, that are typical of Eskimo aesthetics.

And, speaking of Eskimo aesthetics, one must never fail to underline that for the Eskimo truth is beauty, i.e., meaning precedes all other considerations in the art process. Beautiful is what succeeds in being real or in giving an equivalent of reality. Art is that which succeeds most in doing so. With fantasy art, that which makes the fantasy most real, most convincing, that which turns the fantasy into actual existence, becomes the most significant. In that context, repetitiousness and ambiguity, disorder and fragmentariness, are all elements of a gradual arriving at a meaning — as most Eskimo songs do — rather than coming right out with it. Furthermore, these elements which might appear vague to the white man are also traditional forms of politeness or good manners to the Eskimo. Within this vagueness lies the great Eskimo wisdom of achieving circumspection through being circumscriptive. To become clear one must be watchful, look from all sides, include all that could be useful, embody everything that offers itself. Every thing. Everything.

Robert Goldwater in his foreword to "ASPECTS OF PRIMITIVE ART" (Museum of Primitive Art, 1959) observed that 'the anthropologist and the archaeologist (at least in their professional roles) tend to forget that works of art are not only illustrations of myth and legend, magic and religion, but also their veritable embodiments.' That is to say — through art — myth and legend, magic and religion, life and life style, come into a new existence; their own existence. In that sense, art that includes everything brings everything into the orbit of existence beyond mundane existence, existence that defies description but is illuminated through art that too defies description. The fantastic that is illuminated through art remains indescribable. But it is real nevertheless. And it is this realness and the new existence which our exhibition tries to show.

Note 1.

Reprinted with permission of Diana Trafford Bisette from *north, March-April 1968, v. 15, p. 52-55.*

Takushurnaituk

by Diana Trafford

A competition for originality in Eskimo sculpture was held in Povungnituk, Quebec, at the end of 1967.

According to the competition rules, the carvings submitted were to be *takushurnaituk* (things never seen before) and *adjjiingituk* (different from each other).

The judges were Nelson Graburn, [then] Assistant Professor of Anthropology at the University of California (Berkeley) and J. D. Furneaux, Northern Administrator in Povungnituk for the Department of Indian Affairs and Northern Development.

The idea of the competition originated with Dr. Graburn who is making a study in Arctic Quebec of Eskimo carvings and other art, and what the Eskimos themselves think of it.

He discovered that carvers felt hampered by a series of restrictions imposed by both white and Eskimo people engaged in buying carvings for resale in the south.

Over the years, the artists had been told, for example, that carvings must stand on a base; and later, that they must not have bases; that they must not be polished with oil or boot black, must not mix media such as bone and soapstone, must not show evidence of influence by 'white culture,' and many other must not.

The result was that their creativity had become greatly inhibited. The competition was designed to encourage the artists to carve whatever they wanted.

At the beginning of November, leaflets were distributed to at least one hundred and twenty carvers and notices were posted in public places. Prizes were offered totalling \$100 . . .

. . . during the first week, nearly a third of the entries came in. Then for four weeks there was a lull. But in the carvings sold to the cooperative store a distinct trend towards increased originality was already apparent. The aim of the competition was beginning to be realized.

Entries flooded in during the last few days before the competition closed. In all, over fifty carvings were submitted by twenty five artists. After the preliminary judging, thirty one carvings remained, representing eighteen artists.

Three main themes emerged: mixture of human and animal forms; sex; and religion.

The second and third categories were favored by *Eli Sallualu Qinuajua*. One of his religious carvings is of a woman whipping herself kneeling before an altar marked with a cross. Eleven of his entries were selected in the preliminary judging.

The final judging took place Thursday, December 21. First prize was awarded to *Eli Sallualu Qinuajua* on the basis of

all his entries. Second was *Joanasi Jack*. Third place was given to *Davidialu*, for the carving he entered early in the competition. Fourth prize went to *Aisaapik Smith*, for his carving of a human-beast in an amaut (mother parka) carrying a baby . . .

In reaching their decisions, judges Graburn and Furneaux took into consideration the technical skill and imagination evidenced by contestants . . .

The competition has already created a lot of interest in the community. What will the long-term effects be? Pat Furneaux hopes the competition will provide the basis for a renaissance of Eskimo art. 'Most of the Eskimos carving for a living do so because they enjoy it,' he told me. 'They are bold and creative people. I hope they will be encouraged to experiment, and develop new ideas and new forms.'

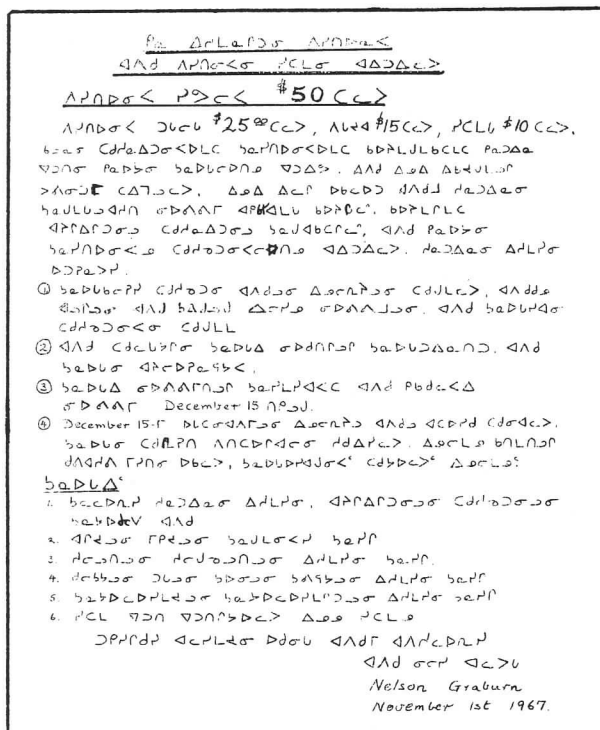
3. When the carvings are in the store, if they are very good carvings, Apirku will ask the store to keep them until December 15th.
4. December 15th or a little after then, Apirku and Inuliriji will together look at all the best carvings. When they have seen the carvings, they will decide who ought to have the prizes. Before Christmas they will say (their decision) to all the Eskimos gathered together.

Your Carvings.

1. Make anything that is in your thoughts. Different ones or imaginative ones Apirku orders to be made.
2. Big ones or small ones, carve the ones you want to carve most.
3. Realistic or unrealistic, whatever is in your thoughts, carve it.
4. Soapstone or ivory or bone or metal, carve whatever you want.
5. Something that you have carved before or that has never been carved before, carve whatever you want.
6. No Eskimo will get more than one prize.

If you do not understand this that I have written ask Apirku.

Apirku Nilisi I write—Nelson Graburn*—
November 1st 1967



Translation of the poster:

**Who is best at (carving) new thoughts?
Apirku* will give to the four cleverest**

The first cleverest will get \$50, the one following will get \$25, the third \$15, the fourth \$10.

In white man's land, because they are usually wanting to know which is the best carved and the most imaginative, somebody gives a gift of money to the carvers. Apirku will do the same in Povungnituk. Some of the Eskimos have told Apirku that they want to make something, they do not know whether it has value at the store. Because they do not know, the people of Povungnituk do not very often make anything different or imaginative. Now anything that is in your thoughts you can try. Apirku will give money to the most cleverly carved and the most imaginative.

1. If you have an imaginative carving, Apirku or even Inuliriji (J. D. Furneaux) will want to see it. Take it to Apirku's house or call Apirku to come to your house or to the store. Because Apirku wants to see good very imaginative carvings.
2. When Apirku has seen the carvings, sell them to the store like any other carving. Apirku may photograph the carving.

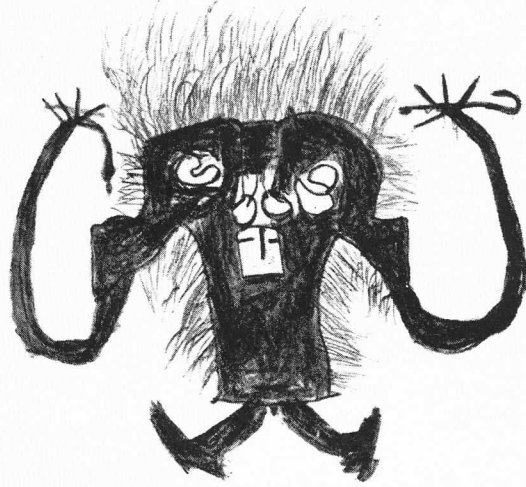
Note 2

The two illustrations here reproduced are from *Knud Rasmussen's* INTELLECTUAL CULTURE OF THE IGLULIK

ESKIMOS, Copenhagen 1929, opposite pages 160 and 193, by permission of the heirs of Knud Rasmussen.



While hunting caribou Anarqâq met this spirit which is called Nârtôq (the pregnant, or the one with the big stomach). It looked horrible: its nose was on its forehead and the lower jaw ran into its breast. It rushed threateningly at him, but disappeared when he prepared to defend himself. Later on it appeared to him again, but this time it was calm, and said that its name was Nârtôq. The cause of its hot-headedness was that Anarqâq himself was too easily angered. In future he need never be afraid of it, if only he changed his disposition and abandoned his short temper. It became one of his best helping spirits. Drawn by Anarqâq.



The gloomy helping spirit Issitôq, or giant eye. Soon after he had lost his parents this melancholy spirit came to him and said: "You must not be afraid of me, for I, too, struggle with sad thoughts; therefore will I go with you and be your helping spirit." It has short, bristly hair standing straight up; each eye is in two sections, and its mouth is vertical with a long tooth at the top and two shorter ones at the side. Its speciality is to find people who have broken taboo.

Note 3

The question of quality is a knotty problem. Inevitably, the differences between Eskimo and white attitudes toward aesthetics and meaningfulness create oppositions difficult to overcome. Particularly when it comes to an exhibition, one thinks of work that looks 'good' or 'beautiful', that is not merely *well* done but has *superlative* aesthetic qualities. And often such qualities have to conform to our aesthetic notions.

Quality to an Eskimo is always based on achievement of meaning and on handling of materials. On being successful in both. On having said most in the best way, not necessarily in the most beautiful way. The best way is the way that tells most. The emphasis is on truth, not on beauty.

As far as the size of our Exhibition is concerned, we started out with twenty-five prints and drawings plus thirty-five carvings. But as our definitions changed we had to increase the number of sculptures to fifty-five in order to accommodate the wide range of work and the even wider geographical distribution. Even so our exhibition represents a minimum sampling only. I can think of at least another two hundred works which I would like to have included to indicate the true breadth and depth of the fantastic element in contemporary Canadian Eskimo art.

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Abbreviations:

AMNH: American Museum of Natural History,
New York

Fifth Thule: Report of the Fifth Thule Expedition
1921-24, Copenhagen

NMC: National Museum of Canada, Ottawa

The Beaver: The Beaver, Hudson's Bay House,
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The Catalogue

1. Eskimo names are part of the soul of man. Unfortunately they are difficult to spell in English. Our spellings are based on descriptive sounds that were acceptable to the artists and are, in accordance with established practices in the various areas, although our spellings of Povungnituk names differ greatly from those used by Zebedee Nungak and Eugene Arima in their book "ESKIMO STORIES—UNIKKAATUAT"

To underline the spelling problems of Povungnituk names, four examples are cited. Nungak and Arima spell *Davideealook's* name "Taivitaluk Alaasuaq" but SCULPTURE / INUIT lists it as "Amittu Davidialu Alasua (*Davidealuk*):" Peter Angotik is spelled "Piita Angutiggiq" by Nungak and Arima, *Isah Toologak* as "Aisa Tulugaq" and *Levi Smith* as *Liivai Alaasuaq* whom SCULPTURE / INUIT lists as "Pirti, *Levi Alasua Smith*:"

2. As to media, we have subdivided our catalogue into Drawings, Prints and Sculpture. Since the variety of stone used is bewildering we have decided to use the simple term 'stone' instead of the usual 'soap-stone' or 'serpentine' which often are misleading, incorrectly.

3. As to dimensions, we have used the traditional height by width for the two-dimensional work, measuring the paper size rather than the image size. For the sculptures we have given the most significant size, usually the height, but have sometimes added length or width.

4. Names of collectors are listed underneath each item except for drawings and prints most of which (unless specified otherwise) come from my collection. The selection of drawings and prints was to a certain extent a matter of expediency inasmuch as a great deal of excellent work in these two media is readily available everywhere; the items selected were simply more close at hand.

5. Titles in parenthesis were added by me to give some carvings a better means of identification.

G.S.

Lenders to the Exhibition

Mr. and Mrs. M. F. Feheley, Toronto, Ontario	MFF
Mr. and Mrs. Pat Furneaux, North Augusta, Ontario	JDF
Mrs. Lily Weil Jaffe, Vancouver, British Columbia	LWJ
Mr. and Mrs. John K. B. Robertson, Ottawa, Ontario	JKBR
Professor George Swinton, Winnipeg, Manitoba	GS
Professor Kim Sylvester, Winnipeg, Manitoba	KS
Mr. and Mrs. D. F. Wright, Ottawa, Ontario	DFW
The Museum Society of Frobisher Bay, Frobisher Bay, NWT	FBMS
The National Museum of Man, Ottawa, Ontario	NMM
The Twomey Collection, Government of Manitoba, Winnipeg, Manitoba	MG

Drawings

- 1 **Ruth Annuktoshe**, Baker Lake 1971
(Kayak Woman) Crayon
29 $\frac{3}{8}$ " x 22 $\frac{1}{4}$ "
- 2 **Barnabas Akkanarshoonak**, Baker Lake 1971
Legend Pencil and Crayon
20" x 26"
- 3 **Myra Kookeyout**, Baker Lake 1971
(Two mythological creatures) Color Pencil
20" x 25 $\frac{3}{4}$ "
- 4 **William Noah**, Baker Lake 1971
(Northern Allegory) Black Crayon
20" x 26"
- 5 **Oonark**, Baker Lake 1968
Dream of the Bird Woman Ink and Felt Pen
19" x 24"
- 6 **Mark Okayeetok**, Baker Lake 1971
(Animal Fantasy) Pencil and Crayon
Collection KS 20" x 26"
- 7 **Mark Okayeetok**, Baker Lake 1971
(Fantasy) Pencil and Crayon
20" x 25 $\frac{7}{8}$ "
- 8 **Mary Pitseolak**, Cape Dorset 1963
(Fantasy Drawing) Crayon
18 $\frac{3}{4}$ " x 23 $\frac{3}{4}$ "

Prints

- 9 **Annuktoshe** and **Kannak**, Baker Lake 1970
Shaman Stone cut
19" x 24"
- 10 **Mummookshoarluk** and **Ruby Arknaknark**
Baker Lake 1969
Keeveok's Journey
20" x 32 $\frac{1}{8}$ "

- 11 **William Noah, Oosuk and Martha Noah**, Baker Lake
Wolf Man Stencil and Stone cut
20 $\frac{5}{8}$ " x 26 $\frac{5}{8}$ "
- 12 **Oonark**, Baker Lake 1970
The People Within Stone cut
12" x 19"
- 13 **Eejyvudluk**, Cape Dorset 1960
Vision of Caribou Stone cut
24" x 26"
- 14 **Johnniebo**, Cape Dorset 1962
Engraving
12 $\frac{3}{8}$ " x 17 $\frac{3}{4}$ "
- 15 **Kenojuak**, Cape Dorset 1961
The Return of the Sun Stone cut
24 $\frac{1}{4}$ " x 36 $\frac{1}{4}$ "
- 16 **Kenojuak**, Cape Dorset 1962
Engraving
13" x 19 $\frac{1}{8}$ "
- 17 **Kenojuak**, Cape Dorset 1962
Engraving
12 $\frac{1}{2}$ " x 16 $\frac{3}{4}$ "
- 18 **Kiakshuk**, Cape Dorset 1961
Two Men Killing Giant Stone cut
14 $\frac{5}{8}$ " x 17 $\frac{7}{8}$ "
- 19 **Kiakshuk**, Cape Dorset 1964
Strange Scene Stone cut
24 $\frac{1}{2}$ " x 34"
- 20 **Napachee**, Cape Dorset 1960
Eskimo Sea Dreams Stone cut
19 $\frac{1}{8}$ " x 20 $\frac{7}{8}$ "
- 21 **Napachee**, Cape Dorset 1964
Sea Spirits Stone cut
16" x 19 $\frac{7}{8}$ "
- 22 **Mary Pitseolak**, Cape Dorset 1964
Engraving
11 $\frac{7}{8}$ " x 9 $\frac{7}{8}$ " (*Cover illustration*)
- 23 **Pudlo**, Cape Dorset 1965
Spirits Stone cut 8/50
24 $\frac{5}{8}$ " x 33 $\frac{5}{8}$ "
- 24 **Saggiassie**, Cape Dorset 1961
Sea Goddess Feeding Young Stone cut
12" x 16 $\frac{1}{8}$ "
- 25 **Sajuli Arpatu (Syollie Arpatuk)**, Povungnituk 1963
Family Hunting Stone cut
24 $\frac{3}{8}$ " x 31 $\frac{1}{8}$ "
- 28 **Mummuk**, Baker Lake 1967
(Spirit Bird) Antler
h. 6 $\frac{1}{4}$ " w. 11 $\frac{7}{8}$ " Collection GS
- 29 **Axangayuk**, Cape Dorset 1964
(Dancing Walrus) Stone
h. 9 $\frac{1}{2}$ " Collection MG (*ill. p. 22*)
- 30 **Eeteedlooe**, Cape Dorset 1960
(Fantasy Bird) Stone
h. 8" Collection MFF (*ill. p. 24*)
- 31 **Kaka (Kakkak or Hakka)?** Cape Dorset 1961
(Fantasy Dog) Stone
h. 8 $\frac{1}{2}$ " w. 19" Collection JKBR
- 32 **Kaka (Kakkak or Hakka)**, Cape Dorset 1961
(Sea Spirit) Stone
h. 9 $\frac{1}{4}$ " w. 16 $\frac{1}{2}$ " Collection JKBR
- 33 **Latcholassie**, Cape Dorset 1960's
Standing Bear Stone
h. 4 $\frac{3}{4}$ " Collection DFW (*ill. p. 26*)
- 34 **Oshooweetook "B"**, Cape Dorset 1965
Woman with Ulu Stone and Bone
h. 9" Collection DFW (*ill. p. 27*)
- 35 **Otochie**, Cape Dorset 1964
(Evil Spirit) Stone
h. 10" Collection MG
- 36 **Peter Pitseolak**, Cape Dorset 1967
Sea Serpent Stone
h. 33 $\frac{5}{8}$ " Collection NMM
- 37 **Simigak**, Cape Dorset 1963
(Composite Figure) Stone
w. 12" Collection MG
- 38 **Komak, Peter**, Eskimo Point 1969
Standing Spirit Figure Stone
h. 5 $\frac{1}{4}$ " Collection GS
- 39 **Henry Evaluardjuk**, Frobisher Bay 1971
(Heraldic Caribou) Stone
h. 14 $\frac{1}{2}$ " w. 10 $\frac{1}{4}$ " Collection FBMS
- 40 **David Isigaitok**, Hall Beach 1971
(Seal Man) Stone
h. 6 $\frac{3}{4}$ " Collection KS
- 41 **Unidentified artist**, Hall Beach 1970
(Spirit Carrying Human) Stone
h. 11 $\frac{1}{8}$ " w. 7 $\frac{1}{4}$ " Collection NMM (*ill. p. 33*)
- 42 **Kaunao (Kaonouk)**, Ivujivik 1962
(Shamanic Journey) Stone
h. 5 $\frac{1}{2}$ " Collection MG
- 43 **Nawleenik**, Lake Harbour 1969
(Dog and Spirit) Stone
h. 4 $\frac{1}{2}$ " w. 8 $\frac{1}{4}$ " Collection JKBR
- 44 **Newgilliak**, Lake Harbour 1968
(Shamanistic Figure) Stone and Ivory
h. 5" Collection GS
- 45 **Manasie Maniapik**, Pangnirtung 1971
Mask (Open Mouth) Whale bone
h. 17" w. 17" Collection DFW (*ill. p. 34*)

Sculptures

- 26 **Paneloo**, Arctic Bay 1970
Abstract Form Stone
h. 5" Collection JKBR (*ill. p. 32*)
- 27 **Paneloo**, Arctic Bay 1970
(Bird-Animal Form) Stone
h. 6" Collection JKBR

- 46 **Peter Angotik**, Povungnituk 1968
(Crouching Male Spirit) Stone
h. 6¼" Collection NMM
- 47 **Davideealook**, Povungnituk 1958
Nulayuviniq (The One Who Suddenly Grew Big) Stone
h. 8" Collection MFF
- 48 **Davideealuk**, Povungnituk 1964
Iqalunappaa (The Half-fish) Stone
h. 7" w. 15" Collection NMM
- 49 **Davideealuk**, Povungnituk 1968/69
Northern Lights with Katyutayuuk Stone
h. 10¼" Collection NMM (*ill. p. 31*)
- 50 **Davideealook**, Povungnituk 1969/70
Katyutayuuk Stone
h. 3½" Collection GS (*ill. p. 19*)
- 51 **Johniealook**, Povungnituk 1960/61
(Legend) Stone
h. 8½" Collection MG
- 52 **Jonnieapik**, Povungnituk 1960
(Spirit Figure) Stone
l. 8¾" Collection GS
- 53 **Jonnieapik**, Povungnituk 1968
(Male-Female Allegory) Stone
h. 1¾" l. 4" Collection NMM
- 54 **Jonnieapik**, Povungnituk 1970
(Insect Fantasy) Stone
h. 3" w. 5" Collection JKBR
- 55 **Johnny Qakutuk**, Povungnituk 1968
(Form Complex) Stone
h. 6¾" Collection JDF
- 56 **Johnny Qukutuk**, Povungnituk 1968
(Spirit Complex) Stone
h. 5⅛" w. 7" collection JDF
- 57 **Leah Qumaluk**, Povungnituk 1968
(Mythology Sculpture) Stone
h. 4⅞" Collection NMM
- 58 **Levi Qumaluk**, Povungnituk 1968
(Spirit Carving) Stone
l. 7" w. 5⅞" Collection GS (*ill. p. 30*)
- 59 **Eli Sallualuk**, Povungnituk 1958
(Legend) Stone
l. 12¾" w. 7¾" Collection G S (*ill. p. 29*)
- 60 **Eli Sallualuk**, Povungnituk 1967
Man Devoured by Spirit Monster* Stone
h. 4-15/16" Collection JDF (*ill. p. 28*)
*1st prize Povungnituk Imaginative Carving Exhibition
- 61 **Eli Sallualuk**, Povungnituk 1967/68
(Spirit Figure) Stone
h. 2¾" Collection NMM (*ill. p. 21*)
- 62 **Eli Sallualuk**, Povungnituk 1968
Myth Figure (No. 9) Stone
h. 4-9/16" Collection LWJ
- 63 **Eli Sallualuk**, Povungnituk 1968/69
(Spirit Carving) Stone
h. 10⅞" Collection NMM
- 64 **Lucassie Samwillie**, Povungnituk 1968
(8-legged Cyclopic Monster with 2 Kamiks) Stone
h. 3⅜" l. 5⅝" Collection NMM
- 65 **Isa Sivuarapik**, Povungnituk 1968
(Spirit Carving) Stone
h. 2½" Collection GS
- 66 **Isapik Smith**, Povungnituk 1966
Shaman, Winged Spirit (Transformation) Stone
h. 3¼" w. 6" JDF (*ill. p. 23*)
- 67 **Isapik Smith**, Povungnituk 1968
(Myth Figure) Stone
h. 6" w. 6⅞" Collection LWJ
- 68 **Isapik Smith**, Povungnituk 1968
(Spirit Complex) Stone
h. 9" Collection JDF (*ill. p. 20*)
- 69 **Jimmy Smith**, Povungnituk 1968
(Legend) Stone
h. 8⅛" Collection GS
- 70 **Levi Smith**, Povungnituk 1968
(Allegorical Carving) Stone
h. 5" Collection NMM
- 71 **Levi Smith**, Povungnituk 1970
(Head Fantasy) Stone
h. 3" Collection JKBR
- 72 **Isah Toologak**, Povungnituk 1968
(Female Spirit) Stone
h. 3" Collection NMM
- 73 **Toolowak**, Povungnituk
(Marine Fauna Composite) Stone
l. 9⅓" Collection MG
- 74 **George Arlu**, Rankin Inlet 1966
Louse Stone
h. 2" w. 6¼" Collection GS
- 75 **Ukkutuk**, Rankin Inlet 1964/65
(Composite Carving) Stone
h. 14" Collection MG
- 76 **Bernadette Iguptark**, Da Repulse Bay 1970
(Hunter Fantasy) Stone and Antler
h. 12" w. 12" Collection JKBR
- 77 **John Kaunak**, Repulse Bay 1967
Composite Carving (Bear-Man-Woman-Raven) Stone
h. 7½" Collection MG
- 78 **Unidentified Artist**, Spence Bay 1969
(Double-Headed Bird) Whalebone
h. 17" Collection MG
- 79 **Arlaituk**, Wakeham Bay 1967
Sea Spirit Ivory
l. 1½" Collection DFW
- 80 **Henry Michaelson**, Greenland 1968 (?)
Tupilak (Greenlandic spirit) Ivory
h. 4⅛" Collection GS (*ill. p. 25*)

































