INUIT ART AUCTION
MASTERPIECES FROM THE
SAM WAGONFELD COLLECTION
WEDNESDAY, MAY 25TH AT 6PM
TUDOR HALL - 3750 NORTH BOWESVILLE RD.
OTTAWA

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“Some fortunate collectors were in on the beginning of contemporary Inuit art, a golden age starting in the 1950s. My first encounter with this art occurred years later [in 1990] in a chance visit to a gallery ‘north of the border.’ The freshness of the strange and bold images, their imagination and wonderful appeal were different from traditional Western art and captivated me. With no knowledge and a naïve eye, I bought a few drawings and prints. Next, I started to read and appreciate the history of contemporary Inuit art, the various art-producing communities, the styles of individual artists. Meeting many of the early dealers and collectors as well as museum curators added to my understanding of the importance of the art and its cultural history.”

That’s how I began my introduction to Survival: Inuit Art, the catalogue for the 2004 exhibition of my collection at the Loveland Museum/Gallery in Loveland, Colorado. I now realize that I, too, have been a fortunate collector. I’m fortunate in having discovered Inuit art for myself those many years ago. Fortunate in having met some of the great Inuit artists whose work I love so much: Osuitok, Pauta, Kenojuak and many others. And fortunate in having made so many collector, curator and dealer friends along the way, people who share my passion for the art.

Inuit have created something truly special with their art. It has allowed them to tell their story and teach it to us. Of course we can appreciate the art as beautiful objects, but we should remember that these works express the history and soul of a people. In the end, I have been just as captivated by the culture as I have been by the art that flows from it. I am in awe of the survival of Inuit people and their culture. I am impressed by the way in which the traditional Inuit animist beliefs have been expressed in such an eloquent and sophisticated manner. Inuit art has proven to me just how much any civilization needs its art.

I have derived so much pleasure from this pursuit – and it is a pursuit! Feeling the awe and excitement of seeing a work that brings me to my knees; hunting down particular works by my favourite artists and researching them; meeting the artists who have made these works I treasure so much – these experiences have enriched and ennobled my life, and I wouldn’t trade them for anything. There are occasions when I have spent hours looking at dozens of pieces. And then suddenly – POW! – just like in the comics – a piece hits me out of nowhere. There’s almost no feeling like it. I hope that others will be lucky enough to experience these kinds of feelings too, discovering great pieces of Inuit art for themselves.

Sam Wagonfeld, Denver, March 2016
**1 ATTRIBUTED TO CONLUCY NIVIAXIE (1892-d) m., INUKJUAK (PORT HARRISON), Kneeling Hunter Pulling on a Line, c. 1950-52, dark green stone and sinew, 5.25 x 5 x 2.5 in, 13.3 x 12.7 x 6.4 cm, signed “Conlucy” and with disc no. Est. $1,000/1,500**

This fine carving is signed by Conlucy’s son, also named Conlucy. Conlucy the Younger was born in 1940, but as this fine carving was surely made in the very early 1950s, we speculate that the son perhaps delivered the work and signed it with his own disc number for some reason. The wonderfully bulbous form of the figure suggests that the artist was perhaps influenced by the work of Akeeaktashuk, the most famous artist in Inukjuak in the early 1950s (see Walker’s May 2014, Lot 74).

**2 POSSIBLY TIMOTHY KUCHAKA (1924-d), INUKJUAK (PORT HARRISON), Hunter Fashioning a Tool, c. early-mid 1950s, greenish-black stone and ivory, 6.25 x 5 x 6.75 in, 15.8 x 12.2 x 17.1 cm**

Est. $1,800/2,400

This artist was possibly also influenced by Akeeaktashuk, but this figure proves the artist’s own real mastery of sculptural form. The figure of the seated hunter is solidly yet beautifully proportioned. For a later example of a work by Timothy Kutchaka, see Swinton, Sculpture of the Inuit (M&S, 1992/1992), fig. 270; for another also possibly by the artist see Walker’s Nov. 2013, Lot 13.

**3 ELIASSIAPIK (1912-1972) m., INUKJUAK (PORT HARRISON), Polar Bear, mid 1950s, marbled dark green stone and ivory, 7.5 x 11.75 x 5.5 in, 19 x 29.9 x 14 cm Est. $5,000/7,000**

Provenance: Canadian Guild of Crafts, Montreal (1957); Waddington’s, Toronto, Nov. 2009

Elijassiapik was not the brother of Johnny Inukpuk as some have said, but he was a good friend, and lived at Inukpuk’s camp in the early 1950s (Darlene Wight, Early Masters, p. 89). Two similar polar bears dated to 1954, one attributed to each artist, are illustrated in that catalogue (pp. 85 and 88). Both of those are excellent works, but they seem to be rather more naïve in execution than this impressive sculpture, which is not only robustly yet finely carved but also boasts a remarkably realistic set of teeth. We are inclined to accept the original attribution (made in 1957 by James Houston at the Guild), and would suggest a date of 1955-56, by which time Elijassiapik’s style would have matured. This bear resembles two works illustrated in Swinton’s 1965 book Eskimo Sculpture (pp. 198, 199). The first example is unattributed, the second was tentatively attributed to Akeeaktashuk. The first may be another great work by Elijassiapik.

“I love the heft of this piece, the beautiful stone, and the animated (and fierce!) expression.”

~ Sam Wagonfeld
4 IDENTIFIED INUIT ARTIST. SALLUIT (SUGLUK), Standing Mother and Child, Carrying a Water Pail and Bag, c. 1950-52, grey stone, twine and soap inlay, 7.5 x 5 x 2 in, 19 x 7.6 x 5.1 cm
Est. $5,000/7,000
Provenance: Galerie Elca London, Montreal
We know that carvings, probably mostly made of ivory, were sometimes made for trade in the Salluit area in the 1930s and 1940s, but there is virtually no documentation for them. James Houston visited the community in 1951 but was not impressed by the community’s “primitive” style, and he did not leave behind any purchase funds. The local HBC manager did, however, begin collecting carvings. See Ted Fraser, “Stone Sculpture of Sugluk” in Sugluk: Sculpture in Stone 1953-1959, Art Gallery of Windsor, 1992, p. 23.
We would suggest that this very early Salluit carving, far from being “primitive,” is a masterpiece of early modern Inuit sculpture, every bit as wonderful as the contemporaneous examples from Inukjuak or Cape Dorset featured in Darlene Wight’s Early Masters catalogue. Furthermore it is historically important as a clear precursor to the more “developed” Salluit style of the mid-1950s.

Although the maker of this piece is unknown, he or she was a true artist, experimenting with stone and soap inlay, trying to convey an activity and a feeling.”
— Sam Wagonfeld

5 SARAH MEKÖ NASTAPOKÄ (1925-d), INUKJUAK (PORT HARRISON), Mother and Child, c. 1958-60, black stone, 11.5 x 12 x 9.75 in, 29.2 x 30.5 x 24.8 cm, signed in syllabics and with disc no.
Est. $5,000/7,000
Provenance: Alaska on Madison, NYC
Sarah Meeko Nastapoka was the younger of Abraham Nastapoka’s two wives. Both Nastapoka and Meeko began carving in 1950; Meeko continued carving even after her husband was obliged to retire in 1974 due to ill health (Early Masters, p. 75). Two superb early mother and child sculptures by the artist (c. 1950 and c. 1953) are illustrated in Darlene Coward Wright, Early Masters: Inuit Sculpture 1949-1955 (NAGC, 2006), pp. 77-78.
The late 1950s marks an important stage in the development of Inukjuak sculpture. After a decade of experimentation Sarah Meeko, her husband Nastapoka, the great Johnny Inukpuk and others were each developing their mature sculptural styles. Meeko’s iconic Mother and Child beautifully conveys serenity, solidity and well-being. Darlene Wright notes that Meeko and Nastapoka often collaborated (p. 75), so it would not be surprising if the two artists worked together on this important sculpture. Note the similarity in facial styles between this work and Nastapoka’s beautiful portrait head of c. 1956 (see Walker’s Nov. 2015, Lot 131).

“Although the maker of this piece is unknown, he or she was a true artist, experimenting with stone and soap inlay, trying to convey an activity and a feeling.”
— Sam Wagonfeld

“This woman’s body has such a wonderful fullness of volume and line, and I really love the placid expression on her face. In a way, this piece reminds me of Baker Lake sculptures that I also admire very much.”
— Sam Wagonfeld
Ullulaq

While Ullulaq is well known for his carvings of hunters, shamans and spirits, some of his most endearing works are lively portrayals of women at work, often accompanied by wailing children. In her commentary on this work in Art & Expression of the Netsilik, Darlene Wight relates how Ullulaq’s work as a sculptor was influenced by how much he enjoyed making dolls and other crafts as a young boy, working alongside the women in his camp (p. 171). It is quite likely then that he crafted the pail and ladle himself.

In this appealing work, Ullulaq created one of his trademark comical/angst-filled faces to perhaps convey the mother’s “oy vey!” feeling of exasperation. For a sculpture by Ullulaq that is similar both in style and spirit to this one, Mother Killing Fish from 1990, see Ingo Hessel, Inuit Art: An Introduction (D&M, 1998), p. 116.

“The way that Ullulaq pieces the materials together is so delightful. In this sculpture I like the whimsicality of the facial expressions, the interplay between the mother and child. It also has aspects of ‘old style’ Inuit life that I find interesting, such as the woman’s facial tattoos.”

~ Sam Wagonfeld

6. JUDAS ULLULAQ (1937–1999), GIOA HAVEN, Mother and Child with Ulu and Pail, c. 1992, green-grey stone, caribou antler, hide and resin, 11.75 x 7.5 x 7.5 in, 30 x 19.7 x 19.7 cm

Est. $10,000/15,000

Provenance: Marion Scott Gallery, Vancouver


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This delightful early drawing seems straightforward enough, but the lack of background context does leave us slightly unsure of exactly which stage in the hunt we are witnessing. The two kayak hunters have succeeded in killing two caribou, which are being towed (or have just been towed) to shore. Perhaps the most likely explanation is that the hunters have reached the shoreline and have hauled their kayaks onto the beach, with the caribou still in the water. In typical fashion, Anguhadluq presents each figure or object from its most easily recognizable viewpoint.

Oonark’s sophistication as an artist was already clearly evident by 1969, as she was able to move between drawing smaller “sketches” and sewing large, elaborate compositions. Here we see early evidence of Oonark’s love of repetitive patterns. The row of drying fish is echoed by the tent ring stones at bottom; similarly, the drying kamiks (boots) echo the fish lying on the ground.

“This reminds me of prehistoric [Dorset Culture] carvings, which can sometimes show dozens of faces on one small piece of bone. Perhaps Anguhadluq had a similar idea in mind, trying to show Inuit society in miniature.”

- Sam Wagonfeld
GEORGE TATANNIQ (1910-1991), BAKER LAKE, Fox Woman, 1970-71, grey stone, 6.5 x 3.25 x 2 in, 16.5 x 8.2 x 5.1 cm, signed in syllabics
Est. $8,000/12,000
Provenance: Waddington’s, Toronto, Nov. 2002
This marvelous sculpture depicts one of the most touching episodes in the famous epic Kniviq story cycle, in which the hero discovers that his igloo has been tended and his meals cooked for him by a female fox who sheds her skin to transform into a beautiful woman. This story has been illustrated many times, in a variety of media, by several Baker Lake artists (see for example Lot 31 by Miriam Qiyuk). Tatanniq, who usually worked on a somewhat larger scale but was always known for his delicate touch, outdid himself with this work. This figure, small and refined though it is, still manages to be robust in the Baker Lake tradition. With this work, Tatanniq distilled the essence of his style into a work that could only be described as exquisite.

For a larger version of this subject by the artist from 1970, see the Art Gallery of Ontario catalogue Inuit Modern: The Samuel and Esther Sarick Collection (AGO, 2010), p. 131, or Ingo Hessel, Inuit Art: An Introduction (D&M, 1998), p. 51. For another see Darlene Wight, The Faye and Bert Settler Collection (WAG, 2004), p. 92. Norman Zepp’s Pure Vision (1986) illustrates both (cat. 70, 71). The Sarick version is particularly fine, but neither of the large versions exhibits the delicacy or intimacy of this small masterpiece.

JOHN KAVIK (1897-1993), RANKIN INLET, Man and Caribou in Relief, late 1970s or early 1980s, black stone, 6.25 x 6.75 x 2.5 in, 15.9 x 17.1 x 6.4 cm
Est. $5,000/7,000
Provenance: Galerie Eica London, Montreal
This remarkable sculpture has few comparables in Kavik’s oeuvre. A seemingly related work, Musk Ox Spirit Image of 1981, is illustrated in Swinton’s Sculpture of the Inuit (1972/92), fig. 902; also in Vision and Form: The Norman Zepp-Judith Varga Collection of Inuit Art (Marion Scott Gallery, 2003) p. 67. Another work, Female Figure from 1983, also in the Vision and Form catalogue, is also similar, the figure, though partly carved in the round, is also largely gouged into the stone in relief. Because of the essentially graphic treatment of the two subjects in this sculpture, the works by Kavik most closely related to it are probably his drawings. Kavik was introduced to drawing in 1979, but produced the majority in the years 1981-83 (see Lot 43; see also two other drawings in the Wagonfeld Collection, illustrated in Survival: Inuit Art, pp. 102-103). The sculpture is unusual in its imagery as well. First, it depicts a caribou, an animal that rarely if ever appears in Kavik’s imagery. And second, the human figure is highly animated, unlike almost anything we have seen in any medium used by Kavik. Interestingly, another Inuit art image that comes to mind when we look at this work is the famous 1959 Cape Dorset print by Tungangok, Joyfully / See ‘Em Caribou. Kavik’s hunter is overjoyed to be seeing just one!
13 Luke Anowtalik (1932-2006), Arviat (Eskimo Point), Many Faces, c. 1980, grey stone, 19.5 x 12 x 6.5 in, 49.5 x 30.5 x 16.5 cm, signed in syllabics
Est. $4,000/6,000
Provenance: Waddington’s, Toronto, Dec. 1993
This is one of the most touching of Tasseor’s portrayals of families, an intimate glimpse of a couple and a young child. It’s really quite amazing how much Tasseor was able to express with the subtlest of variations in pose and positioning of faces. For a similar composition by the artist see the Art Gallery of Ontario catalogue Inuit Modern: The Samuel and Esther Sarick Collection (AGO, 2010), p. 159; or Norman Zapp, Pure Vision (1986), cat. 34.

“I have always thought of the two large faces as spirit faces. Visually, they tell a different story from the other faces, but still compatible with the qualities of the stone.”
— Sam Wagonfeld

14 Lucy Tasseor Tutsweetok (1934-2012), Arviat (Eskimo Point), Embracing Family Group, c. 1970, grey stone, 7 x 3.25 x 2.5 in, 17.8 x 8.3 x 6.4 cm, signed in syllabics
Est. $2,000/3,000
Provenance: Waddington’s, Toronto, Dec. 1993
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“Like most carvings by Miki, this one can be immediately appreciated for its subtle formal attributes and its enigmatic quality. But it is also the kind of carving that almost compels one to hold it in one’s hand. Its lovely tactile quality is further enhanced by the slightly pitted texture of the stone from which it is carved.”

15 Andy Miki (1918-1983), Arviat (Eskimo Point), Bird, c. 1970, grey stone, 4 x 3.75 x 2 in, 10.1 x 9.5 x 5.1 cm, signed in syllabics
Est. $2,000/3,000
Provenance: Isaacs/Inuit Gallery, Toronto
Like most carvings by Miki, this one can be immediately appreciated for its subtle formal attributes and its enigmatic quality. But it is also the kind of carving that almost compels one to hold it in one’s hand. Its lovely tactile quality is further enhanced by the slightly pitted texture of the stone from which it is carved.
16 BARNABUS ARNASUNGAQ (1924-), BAKER LAKE, Mother and Child with Spirit Face, early 1970s, black stone, 11.5 x 10 x 15 in, 29.2 x 25.4 x 38.1 cm
Est. $7,000/10,000
Despite being known for the bulky forms of his sculptures, Arnasungaaq’s works have not often reached the massive proportions of this monumental piece. Arnasungaaq carved the sculpture when he was in his prime, but must still have had considerable difficulty with this incredibly hard stone, a veritable boulder. The marks of Arnasungaaq’s battle with the stone are clearly evident; they partially blend in with the natural blemishes of the rock. An effort of this heroic proportion becomes part of the story and message of the work. The actual “content” of the sculpture, however, is somewhat mysterious. The large face that emerges below the woman’s parka flap suggests a spiritual meaning. It may depict an absent or deceased person, perhaps the husband/father.
One work by Arnasungaaq that is similar in scale and style to this extraordinary sculpture is Composition: Muskox, Muskox-Shaman and Man from c. 1970, in the Albright Collection (see Hessel, Arctic Spirit, cat. 40).

“The face has always been a mystery to me; I’ve never been able to solve it. It’s one of those amazing sculptures that make me think that there are things that we may never truly understand.”
– Sam Wagonfeld

17 ERIC NIUQTUK (1937-1994), BAKER LAKE, Mother and Child, late 1960s or early 1970s, grey stone, 10 x 10.25 x 6.25 in, 25.4 x 26 x 15.9 cm, signed in syllabics
Est. $3,000/5,000
Provenance: Waddington’s, Toronto, June 1997
Niuqtuk was already a gifted young sculptor in the early 1960s (see Lot 161 for a magnificent muskox by the artist from that period). As his choice of subject matter shifted from animal to mostly human subjects in the early 1970s, Niuqtuk was probably influenced by the style of the respected elder sculptor George Tatanniq (to whom this work was mistakenly attributed until now). We see Tatanniq’s influence in the volumes and lines of the mother’s body; the style of the heads is Niuqtuk’s own. For a fine depiction of a shaman from c. 1974-75 by the artist, in the Sarick Collection at the AGO, see Hessel, Inuit Art, fig. 34.

18 MARC ALIKASWA (1928-2007), ARVIAT (ESKIMO POINT), Seated Woman with a Carved Figure of a Seal, c. 1970, grey and green stones, 7 x 5.25 x 5.5 in, 17.8 x 13.3 x 14 cm
Est. $1,500/2,000
Provenance: Isaacs/Inuit Gallery, Toronto
Carved early in Alikaswa’s career, when the artist still depicted certain details of clothing in his human figures, this charming work probably depicts an artist offering a carving of a seal – perhaps her first – to the manager of the local Craft Shop. In the mid to late 1960s Arviat artists, like their colleagues in other communities, were encouraged to carve a variety of “typical” wildlife and human subjects for sale. By the early 1970s most local artists were carving human figures almost exclusively in the rugged “Eskimo Point” style.
It is no exaggeration to claim that Karoo Ashevak revolutionized Inuit sculpture. Karoo’s love of materials, tools and tinkering, his willingness to explore the world of dreams, spirituality and shamanism, and the uninhibited exuberance with which he approached every aspect of his life combined to produce a stream of remarkable “surreal” constructions the likes of which had never been seen before. His work energized Inuit art collectors and attracted crossover collectors as well.

Shaman Removing a Spirit, dating from late 1971 or 1972, is an impressive sculpture that possesses all the hallmarks of Karoo’s mature style. The entire work is meticulously crafted, as a whole as well as in its various parts, with particular attention paid to the face, the inset hand and the knife. The shaman’s upturned face, with its carefully inlaid eyes and teeth, is wonderfully expressive. We can only imagine his mixture of feelings: Rapture? Possibly. Fear? Probably. Pain? Definitely!

Inuit shamans were both spiritual and medical practitioners in their communities. Because illnesses and other afflictions were generally regarded as symptoms of possession by evil spirits, Inuit shamans developed various methods of “extraction” to heal others, and presumably also themselves, of them. While it is possible that Karoo’s playfulness might have conferred a quite literal meaning to this work, it is more likely that the tooth-pulling depicted here illustrates an extraction of the spiritual variety. Given Karoo’s sense of humour though, the pun (and pain) were surely intended.

Whalebone is not an easy medium to work in. The most beautiful pieces are fossilized and centuries old, collected from the midden heaps of a preceding culture. The physical qualities of the bone are uncertain. The piece of bone may be as fragile and as delicate as lace in one place – rock-hard and impossible to carve in another. The bone may crack or split after hours of effort. One of Ashevak’s strengths is his ability to use the bone’s weakness as an integral part of his creations. (From Judy McGrath’s “Introduction” in Karoo Ashevak: Spirits, American Indian Arts Center, New York, 1973)

See Jean Blodgett, Karoo Ashevak (WAG, 1977, fig. 23), and Bernadette Driscoll, Uumajut (WAG, 1985, fig. 85) for a Karoo sculpture, Spirit from 1972, in which the figure brandishes a quite similar knife.

I just love the whimsicality of the face. To me, this is obviously a shaman, pulling out an evil spirit and not just a tooth. You can tell he’s a shaman because one of his hands is a regular hand and the other one is a claw. Karoo was simply a flat-out genius.”

~ Sam Wagonfeld

“Many of Ashevak’s pieces have a large eye and a small eye. There used to be an old man at Spence Bay who had one big eye and “no” eye on the other side, and it is said that he was a shaman. Ashevak says he is not trying to copy the old man; he just likes making one big eye and one small eye.”

~ Judy McGrath in Karoo Ashevak: Spirits

19 Karoo Ashevak (1940-1974) m., Taloyoak (Spence Bay), Shaman Removing a Spirit, c. 1971-72, whale bone, caribou antler and sinew, 14 7/8 x 12 x 8 in, 37.5 x 30.5 x 20.3 cm, signed in syllabics

Est: $35,000/50,000

Provenance: Feheley Fine Arts, Toronto

20 KENOJUAK ASHEVAK CC RCA (1927-2013) f., CAPE DORSET, Untitled (Owl Spirit), mid 1960s, coloured pencil and crayon drawing, 19.5 x 25 in, 49.5 x 63.5 cm (sight), framed, signed in syllabics
Est. $2,500/3,500
Provenance: Inuit Gallery of Vancouver
With its imperfect symmetry, sure but rapidly-drawn outlines, and energetic crayon colouring, this drawing shows Kenojuak the artist at her most spontaneous and direct. For a very similar contemporaneous drawing see Blodgett, Kenojuak (Firefly, 1985), p. 58. Note how very different the resulting stonecut print, Owl, Ravens and Dogs, was from that drawing. These two drawings are not only vibrantly coloured in comparison to the print, they are conceptually far more complex and intriguing.

~ Sam Wagonfeld

21 KENOJUAK ASHEVAK CC RCA (1927-2013) f., CAPE DORSET, Untitled (Birds and Fish), c. 1990, ink and coloured pencil drawing, 25.5 x 39.5 in, 64.8 x 100.3 cm (sight), framed, signed in syllabics
Est. $2,500/3,500
Provenance: Inuit Gallery of Vancouver
Like many of Kenojuak’s images from the late 1980s and early 1990s, this large, impressive drawing is decidedly busy. Whether Kenojuak was incorporating landscape details or simply crowding more subjects onto the page, or both, many of her drawings and prints from this period convey an increased density as well. This drawing has a charming, restless energy. It’s as if the birds and fish are caught in a traffic jam; having filled the paper, they are turning this way and that trying to find extra room.

Kenojuak not only presents some of her favourite themes here, she connects them visually and physically, and even spiritually. That’s how I see her work, both playful and spiritual. Her love of the animals really shines through here.

22 KOPAPIK “A” QAYUARYUK (1923-1969) m., PRINTMAKER: IYOLA KINGWATSIAK (1933-2000) m., CAPE DORSET, Strange Beasts, 1963 #69, stonecut, 47/50, 24 x 30 in, 61 x 76.2 cm
Est. $1,200/1,600
Kopapik was an occasional carver, and like many Cape Dorset residents he experimented with drawing when encouraged to do so in the early 1960s. This is the only print based on one of his drawings; it is the most intriguing and arguably the most interesting print in the entire 1963 Cape Dorset annual collection. Like many Cape Dorset graphics and sculptures of the period, it is dreamlike and slightly monstrous. The Picasso bull-like figure at bottom-left is particularly remarkable. For a drawing by the artist see Blodgett and Gustavison, Strange Scenes: Early Cape Dorset Drawings (McMichael, 1993) p. 89.

23 IYOLA KINGWATSIAK (1933-2000) m., CAPE DORSET, Composition (Igloo and Caribou Spirits), early 1960s, graphite pencil drawing, 7.5 x 25 in, 19 x 63.5 cm, framed, signed in syllabics
Est. $1,500/2,500
Exhibited and published: Cross-Currents: Cape Dorset in the 1960s, Feheley Fine Arts, Toronto, 2001 (fig. 35).
A fine sculptor and one of the greatest of the Cape Dorset printmakers, Iyola designed almost thirty prints as well as his lifetime, over a dozen in the late 1950s and 1960s. But virtually nothing in his artistic output prepares us for this magical drawing. Iyola has transformed virtually everything but the fishing gaff; even the double igloo has sprouted tails and legs. Iyola’s vision is every bit as fanciful as Kopapik’s. But without the nightmare edge. This is surely one of the most delightful of Cape Dorset’s “strange scenes.”

24 PITALOOSIE SAILA RCA (1942-) f., CAPE DORSET, Untitled (Drum Dancers and Singers), early-mid 1960s, graphite pencil drawing, 16.5 x 21 in, 41.9 x 53.3 cm (sight), framed
Est. $1,200/1,600
Provenance: Isaacs/Inuit Gallery, Toronto
Hospitalized as a child in the south between 1950 and 1957, Pitaloosie lost much of her Inuktitut language and traditions. She began drawing occasionally very soon after James Houston began encouraging Cape Dorset community members to do so, probably before the age of twenty. This early drawing shows Pitaloosie’s eagerness to use art as a means to express herself as she was struggling to regain her culture. The drawing seems almost like a series of sketches, no actual drum dance would have involved so many participants.
Two Figures, c. 1965-66, grey stone, 14 x 12.5 x 6 in, 35.5 x 31.8 x 15.3 cm

Est. $25,000/35,000

Provenance: Waddington’s, Toronto, Nov. 2003


This majestic sculpture will most likely astonish even those who know TikTak’s work well. We know that it was not included in the landmark solo exhibition TikTak curated by George Swinton at the University of Manitoba in 1970, which remarkably showed fifty of the sixty or so major works that Swinton knew of at the time (and he certainly knew of most). It is quite possibly unique in TikTak’s oeuvre; it brings to mind his great mother-and-child works, of course, but doesn’t really resemble them as a composition. Stylistically, however, it fits well with the artist’s greatest large masterpieces of the period, for example his Mother and Child of 1966 at the AGO (see Hassel, Inuit Art, fig. 75), and the pillar-like Bust of a Woman from c. 1966-67 at the McMichael (see Swinton 1972/92, fig. 650). While not the largest known work by TikTak, Two Figures is undoubtedly one of his most impressive and compelling. We continue to be surprised at its sculptural presence no matter how often we look at it; it simply commands whichever space it occupies.

The anthropologist and Inuit art collector Robert Williamson, who lived in Rankin Inlet throughout the 1960s and early 1970s and was a great friend and supporter of TikTak, wrote that “…few who work in stone in all the world can claim such purity, such quiet strength, such cool and lovely lines, such simple, straight humanity” (see “The Spirit of Keewatin” in The Beaver, Summer 1965, p. 12). Williamson and George Swinton were just the first of many who have compared TikTak’s sculpture with that of the famous British modernist sculptor Henry Moore. Moore is said to have been an admiring of TikTak’s work, and unconfirmed reports say that Moore even owned a sculpture by him.

There are a couple of much smaller works by TikTak that have at least a passing resemblance to this work. They are a Mother and Child from 1964 (see Norman Zepp, The Williamson Collection of Inuit Sculpture, Norman Mackenzie Art Gallery, 1987, fig. 75), and a Double Figure from c. 1963-64 in the WAG collection (see Swinton 1972/92, fig. 653).

“This is such a monumental piece, with utter clarity of form, and an unusual subject for the artist. Everyone who sees it tells me it looks like a Henry Moore. I love the stoic dignity expressed by the two heads; they are separate but connected in spirit.”

~ Sam Wagonfeld
26. JOHN KAVIK (1897-1993), RANKIN INLET, Mother and Child, c. 1970, grey stone, 13 x 4.75 x 9 in, 33 x 12.1 x 22.8 cm, signed in syllabics
Est. $6,000/9,000
Provenance: Waddington’s, Toronto, June 1997

For all its massiveness and apparently crude style, this large work by Kavik displays real tenderness. The way in which the child snuggles up against the back of its stolid mother is quite touching; it is not often that Kavik’s sculptures reveal such gentle emotions. Despite the obvious hardness of the stone, Kavik carved a work with imposing form and sculptural presence. For a work by the artist displaying a similar monumentality and carved in a similar stone in the National Gallery of Canada collection, see Christine Lalonde, Sanaugavut: Inuit Art from the Canadian Arctic (NGC, 2011), p. 63; or Norman Zepp’s Pure Vision (1986), cat. 53.

“This piece is characteristically rough-hewn, and technically not refined, but Kavik is able to draw the image out of the rock itself. It reminds me of Michelangelo’s Slaves in the Accademia in Florence.”
~ Sam Wagonfeld

27. BARNABUS ARNASUNGAAQ (1924-), BAKER LAKE, Drum Dancer, 1970s, grey stone and caribou antler, 10.75 x 10 x 5 in, 27.3 x 25.4 x 12.7 cm
Est. $4,000/6,000
Provenance: Baker Lake Fine Arts, Baker Lake
Arnasungaaq’s larger-scale works are generally rather massive and “monolithic” in format. This beautiful drum dancer is atypical; it has the crisp lines, finesse of carving and careful finish that we usually see only in Arnasungaaq’s small pieces. It is reminiscent of the style of George Tatanniq in the early 1970s. The subject matter too is not typical of Arnasungaaq’s work.

28. ANDY MIKI (1918-1983), ARVIAT (ESIKIMO POINT), Animal, 1975, grey stone, 3 x 5.25 x 0.75 in, 7.6 x 13.3 x 1.9 cm
Est. $1,500/2,500
Provenance: Feheley Fine Arts, Toronto
This is one of the loveliest examples of Miki’s “cookie cutter” works. The form is not meant to imply that they were mass-produced (because they were not), but rather it describes their indisputable two-dimensionality. In true form, Miki keeps us guessing about the identity of the animal, especially since the carving sits well and looks good in two positions.
**KENOJUAK**

**29 KENOJUAK ASHEVAK CC RCA (1927-2013) f., CAPE DORSET, Seated Inuk with Bears and Owl Spirit Face, early-mid 1970s, dark green stone, 12.5 x 20 x 9.5 in, 31.8 x 50.8 x 24.1 cm, signed in syllabics**

Est. $6,000/9,000

Provenance: Waddington's, Toronto, Nov. 1998


Kenojuak always insisted that she possessed little knowledge of shamanism or spirituality, although her graphic works from the early 1960s suggest otherwise. While at times a welcome release from the pressures of making drawings, her sculpture conforms generally to her overall aesthetic interests and concerns. Even when Kenojuak’s sculptures are large and impressive, they tend to present relatively cheerful subject matter. This work is certainly one of her major sculptures, and though it probably depicts a shaman with helping bear and owl spirits, it reads almost like a depiction of a boy playing with bears. As with many of her prints, it seems that Kenojuak hinted at spiritual content here but was reluctant to be overt about it.

The subject matter brings to mind another important sculpture by Kenojuak, Mother Nature from c. 1980-82, in the Sarick Collection at the AGO (see Odette Leroux et al eds., Inuit Women Artists: Voices from Cape Dorset, CMC, 1994, p. 104).

**“I’m really impressed with Kenojuak’s ability to carve so well in addition to being able to draw so beautifully. The human figure and the bears are certainly not fighting, so I am inclined to think this is a shamanic or at least a spirit sculpture. It certainly shows the compatibility of Inuit everyday life with spiritual life.”**

~ Sam Wagonfeld

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**30 OSUITOK IPEELEE RCA (1923-2005) m., CAPE DORSET, Owl and Chick, early 1960s, black stone, 9.25 x 11.75 x 4 in, 23.5 x 29.8 x 10.2 cm**

Est. $7,000/10,000

Provenance: Spirit Wrestler Gallery, Vancouver


Osuitok began carving ivory as a young man in the 1940s, and was already considered a major talent when James Houston visited Cape Dorset in 1951. He received two major commissions in 1955 (NWT mace) and 1959 (portrait of Queen Elizabeth II), but these works were still rooted in an older 1950s style. It was really in the early 1960s that Osuitok began to forge a new way forward stylistically. The famous Sculpture/inuit catalogue (CEAC, 1971) illustrated no fewer than four Osuitok bird sculptures ranging in date from 1964-1968. They all depict raptor birds, most with prominent eyes and distinctive beaks, and standing in unusual balanced postures. We would suggest that this Owl and Chick by the artist is somewhat earlier, in some ways a prototype of Osuitok’s new style of bird sculpture. Sculpturally it is certainly every bit as bold as its successors.

**“I am so impressed by Osuitok’s diversity of styles. Even in this one piece, he presents two different styles, one for the mother and one for her chick. This sculpture has such power that it just bowls me over.”**

~ Sam Wagonfeld
31 Miriam Nanurluk Qiyuk (1933-), Baker Lake, Kiviuq Legend, 2002, wool stroud, felt and embroidery floss, 36 x 57 in, 91.4 x 145 cm, signed “Miriam Qiyuk” Est. $4,000/6,000
Qiyuk’s hanging illustrates several important episodes in the Kiviuq legend cycle. At the top left, Kiviuq meets the Fox Woman who becomes his wife; this includes his encounter with a lemming, and possibly also two wolf-women. The right side depicts Kiviuq’s discovery of and escape from the murderous Troll-Woman, as well as his encounter with the Wood Chopper. The two caterpillars at center-left are a continuation of the Troll-Woman story. The Works on Cloth catalogue features a written description by Qiyuk (p. 38), a lengthy excerpt from Knud Rasmussen’s The Netsilik Eskimos (Copenhagen, 1931), and further insightful commentary by Robert Kardosh; they combine to describe these fascinating stories in great detail. Both Qiyuk’s cultural knowledge and artistry shine forth in this work. Qiyuk presents a complex, interwoven series of events, presenting an enormous amount of narrative information but also a great range of compositional, pictorial and decorative detail with real flair. Also a high degree of careful workmanship is evidenced by her varied use of tiny loop stitches to add both textural and visual variety.

“Qiyuk really displays her immense skill as an artist and a storyteller. Looking at this hanging is like reading a comic strip or a graphic novel. I just love the decapitated heads in the igloo – so whimsical!”

~ Sam Wagonfeld

32 Luke Anguhadluq (1895-1982), Baker Lake, Untitled (Animals), c. mid 1970s, coloured pencil drawing, 32 x 23.5 in, 81.9 x 59.7 cm, framed, signed in syllabics
Est. $2,000/3,000
Provenance: Isaacs/Inuit Gallery, Toronto
Typically it is Baker Lake’s women artists who are credited with imbuing their two-dimensional works with sensitivity of colour balance and pattern. Here we see that Anguhadluq was equally adept at creating subtle interplays of colour and space. This drawing has a lovely feeling of airiness.

33 Janet Kigusiuq RCA (1926-2005), Baker Lake, Hunter and Dogs Fending Off Two Bears, late 1990s, wool duffel, felt and embroidery floss, 23.5 x 23.5 in, 59.9 x 59.9 cm, signed in syllabics and with disc no. Est. $2,500/3,500
Provenance: Feheley Fine Arts, Toronto
This print shows the shaman-hero Kiviuq, accompanied by dogs, killing two polar bears; the image is indistinguishable from an “ordinary” hunting scene. This story generally involves a family of grizzly bears, but some illustrations of Kiviuq stories include polar bears. Kigusiuq’s knowledge of the Kiviuq legend might not have been as encyclopedic as that of her sisters Miriam Qiyuk and Victoria Mamnguqsualuk, but her artistry certainly matched theirs. Neither large nor complex, Kigusiuq’s hanging, with its simple but effective interplay of colours, has quite a modernist graphic sensibility.

34 Ruth Annaqtuusi Tululik (1934-), Baker Lake, Marble Island, 1995, coloured pencil drawing, 21.75 x 29.5 in, 55.2 x 74.9 cm (sight), framed, signed in syllabics
Est. $1,500/2,000
Provenance: Spirit Wrestler Gallery, Vancouver
This vibrant drawing is a reprise – not a copy – of Annaqtuusi’s most famous image. The original drawing, made in the late 1970s, was translated into a linocut and stencil print for the 1980 Baker Lake print collection (see Walker’s May 2014, Lot 211); the first drawing is illustrated in Darlene Wight’s Creation and Transformation (WAG, 2012) fig. 65, and in Annaqtuusi and David Pelly’s book Qikaaluktut: Images of Inuit Life (Oxford UP, 1986).

Marble Island is a real place near Rankin Inlet with a mythical history. According to legend, the white stone island was originally a huge chunk of floating ice. Many Inuit and Qallunaat have died there, and anyone visiting it must first crawl up the shore to appease the spirits of the dead before venturing to stand up and walk. Annaqtuusi deftly combines her energetic drawing style with fantastical details to bring this magical place to life.
JOHNNY INUKPUK (1911-2007), INUKJUAK (PORT HARRISON), Mother with Two Children, Making a Boot, c. early-mid 1960s, black stone, 13.75 x 7 x 8 in, 34.9 x 17.8 x 20.3 cm, signed in syllabics and with disc no.

Est. $25,000/35,000

Provenance: Waddington’s, Toronto, Nov. 1998


Wow. We did not think we would have a work to rival Johnny Inukpuk’s large and stunning Mother and Child, Playing String Game (Walker’s May 2015, Lot 34) any time soon, but this smaller carving is just as magnificent in a distinctly different way. It takes a consummate artist to be able to negotiate the differences in scale, material, composition, proportion, style and subject matter so effortlessly. The larger work derives its beauty in large part from Inukpuk’s ability to carve large, robust masses with sensitivity and finesse. With this “small” work, the artist shifted gears to create a sculpture of extraordinary delicacy and refinement, but with certain details exaggerated to increase the “robustness” factor. As he was wont to do, Inukpuk magnified the size and thus the importance of his subjects’ hands.

It is relatively easy to differentiate Inukpuk’s works from the 1950s from those carved in the 1960s, but rather more challenging to date them more precisely than that. It may be that like his Cape Dorset peer Osuitok Ipeelee, Inukpuk enjoyed changing up his style a bit to keep from getting bored or repeating himself too much, in which case it is not possible to discern a strictly linear progression of style. This work has so far been dated at c. 1960, but it might have been carved a few years later than that.

“I was standing next to Budd Feheley at the auction, who said to another collector, ‘If I were starting to collect Inuit art now, this would be a really good piece to start with.’ So I decided to take his advice myself. I just love Inukpuk’s amazing attention to detail, and the fullness of his carving. The woman’s hair, the bossing of the skull – that is a real skull, not an imaginary one! The young child in the animal skin hood with the ears still attached, fantastic! I also love the idea of the mother transmitting the details of her work to the older child.”

--Sam Wagonfeld
GEORGE TATANNIQ (1910-1991), BAKER LAKE, Resting Figure with a Drum, early-mid 1970s, grey stone, wood, caribou hide and twine, 9.75 x 7.5 x 6 in, 24.8 x 19 x 15.2 cm, signed in syllabics
Est. $4,000/6,000
Provenance: Arctic Artistry, Hastings-on-Hudson, N.Y.

justly admired for their graceful elegance and crisp lines, Tatanniq’s works are not usually known for their emotional content. This beautiful and poignant sculpture portrays the stooped, seated figure of a female drum dancer.

Is she physically exhausted, emotionally drained, or perhaps despondent? Perhaps she is all three. Tatanniq eloquently captures this woman’s fatigue and mood almost through posture alone, conveyed by means of the sparsest and subtlest of undulating sculptural forms.

TATANNIQ

GEORGE TATANNIQ

John Kavik (1897-1993), RANKIN INLET, Pot with Five Figures in Relief, late 1960s, glazed ceramic, 8.5 x 7.25 x 7.25 in, 21.6 x 18.4 x 18.4 cm, signed in syllabics
Est. $2,000/3,000
Provenance: North of Sixty Gallery, St. Andrew’s, N.B.

As with many Rankin Inlet ceramics, this sculpture is a pot in name only. Kavik fashioned five standing and kneeling female figures in relief for this work, but our guess is that he probably formed them on the pot itself rather than making them separately and attaching them as he did with some of his other ceramic sculptures (see Hessel, Arctic Spirit, fig. 124). The glaze further emphasizes the sense that these figures truly emanate from the matrix. It’s a powerful, primal work.

JOHN KAVIK

ANDY MIKI (1918-1983), ARVIAT (ESKIMO POINT), Muskox, c. 1968-70, grey stone, 5 x 5.25 x 3.75 in, 12.7 x 13.3 x 9.4 cm, signed in syllabics
Est. $2,500/3,500
Provenance: Waddington’s, Toronto, Nov. 2005

True to form, so to speak, Miki hints at the identity of the species rather than presenting us with a fully formed animal. This muskox reminds us of an earlier work by Miki, Caribou from c. 1968, carved when the artist was still living in Whale Cove, and perhaps dates to just slightly later. This endearing animal has a certain puppy-dog charm.

ANDY MIKI

ANDY MIKI

And Mike, A Slice of Life, 2005, oil on canvas, 48 x 48 in, 121.9 x 121.9 cm
Est. $3,000/5,000
Provenance: Waddington’s, Toronto, Nov. 2005

As Mike himself points out, his aim is to create “a slice of life” in his depictions of Inuit daily life. This is particularly evident in this large-scale painting, which is a study in balance and movement. The composition is dynamic, with figures in various poses and expressions, creating a sense of narrative and energy. The colors are rich and vibrant, adding to the overall impact of the painting. Overall, And Mike, A Slice of Life is a powerful depiction of Inuit life, capturing the essence of the culture and its inhabitants.

ANDY MIKI
“I am really struck by the literalness of the sculpture. Seeing the carefully incised spinal cord on the stump of the neck really flipped my mind.”

~ Sam Wagonfeld

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39 DAVIDIALUK ALASUA AMITU (1910-1976) m., PUVIRNITUQ, Hunter Under Northern Lights with Decapitated Head and Body, early 1970s, grey stone, 4.25 x 13 x 4.25 in, 10.8 x 33 x 10.8 cm, signed “DAVIDIALUK”
Est. $8,000/12,000
Provenance: Waddington’s, Toronto, 2000

Ennitsiak, the most famous of the Frobisher Bay “old-time” carvers, became well known for his scenes involving several participants (see Lot 147). Single figures by him are actually quite rare, this carving of a standing woman is also surprisingly large-scale for a work by this artist. We have compared Ennitsiak’s artistry to that of his contemporary Joe Talirunili from Frobisher, this charming sculpture in particular does bear comparison with Talirunili’s Woman Ice Fishing (see Lot 191).

Ennitsiak signed his carvings only infrequently. Interestingly, not only did the artist sign his name in syllabics and with his disc number, the name he used was “pullie” which Ennitsiak’s son Nuweeya eventually adopted as the “official” family surname.

40 ENNITSIAK (1894-1967) m., (FROBISHER BAY), Standing Woman with Baby, Softening a Kamik, c. 1958-60, grey stone, 7.5 x 13 x 3 in, 19 x 8.2 x 7.6 cm, signed in syllabics and with disc no.
Est. $5,000/6,000
Provenance: Galerie Elca London, Montreal

Ennitsiak has created sea-goddess transformation imagery using a variety of species: muskoxen, foxes and bears, as well as marine animals. It’s a relatively simple formula but an inspired one that makes her work instantly recognizable and caused her to become the most famous artist in her community. See Walker’s Nov. 2014, Lot 323 for another fish transformation by the artist – less impressive than this one but also lovely. For another larger-scale work by Ekagina see Hessel, Inuit Art, fg. 39.

41 PEGGY EKAGINA (1919-1993), KUGLUKTUK (COPPERMINE), Sea Goddess, early 1970s, black stone, 4.75 x 13 x 3 in, 12.1 x 33 x 7.6 cm, signed “EKAGINA”
Est. $2,000/3,000
Provenance: Waddington’s, Toronto, Nov. 2003

Ekagina has created sea-goddess transformation imagery using a variety of species: muskoxen, foxes and bears, as well as marine animals. It’s a relatively simple formula but an inspired one that makes her work instantly recognizable and caused her to become the most famous artist in her community. See Walker’s Nov. 2014, Lot 323 for another fish transformation by the artist – less impressive than this one but also lovely. For another larger-scale work by Ekagina see Hessel, Inuit Art, fg. 39.
43 JESSIE ONARKO OC RCA (1906-1985), BAKER LAKE, PRINTMAKER: ELIJAH POOTOOGOOK (1943-), CAPE DORSET; People of the Inland, Cape Dorset 1961 #67, stonecut, 44/50, 19 x 14 in, 48.4 x 35.3 cm (sheet), Framed
Est. $4,000/6,000
Provenance: North of Sixty Gallery, St. Andrew’s, N.B.

The fact that this print was one of three Onarko images produced at the Cape Dorset print shop in 1960-61 reminds us that her potential as a great graphic artist was recognized some ten years before the release of the first Baker Lake print collection. The image incorporates figures derived from two separate Onarko drawings (Jean Blodgett, Jessie Onarko, WAG, 1986, p. 58). The print shows Onarko’s early interest in clothing patterns and tattoos.

44 JOHN KAVIK (1897-1993), RANKIN INLET, Untitled (People, Faces and Animals), c. 1961, graphite pencil drawing, 23.5 x 18 in, 59.7 x 45.7 cm, Framed
Est. $3,000/5,000
Provenance: Isaacs/Inuit Gallery, Toronto
This drawing probably dates from the first year of his artistic production, in 1961 (Period I, according to Hessel, “The Drawings of Parr: A Closer Look” in IAQ, Fall 1988, pp. 14-20). Proof that this drawing is early is the vestige of the “tent-shaped” clothing that we see in his very earliest efforts. While that aspect might be considered naïve, we already see Parr’s sophisticated sense of composition, where figures large and small, several species of animals and humans in various poses, are uniformly – and beautifully – balanced across the paper. The most remarkable feature of this drawing is the row of faces spanning the top of the picture. Parr almost never drew partial figures, this may be another aspect of the work’s early date.

45 PARR (1893-1969) m., CAPE DORSET, Untitled (Hunter, Dog and Caribou), c. 1967, felt pen drawing, 18 x 24 in, 45.7 x 61 cm (sight), Framed
Est. $3,000/5,000
Provenance: Feheley Fine Arts, Toronto

This wonderfully energetic drawing dates from the other end of Parr’s short artistic career, c. 1967 (Hessel’s Final Period IV, see again IAQ, Fall 1988). Parr had discovered colour through pencils and crayons in 1963, and worked mostly with felt-tip pens by 1967. Parr had also increased the size of his figures, drew them more realistically, and incorporated them into lively (mostly hunting) narratives. This drawing also reveals Parr’s attempt at foreshortening and his experimentation with colour patterns.
Of all of the attributes of the Inuit shaman, perhaps the most impressive was the ability to fly. Shamans could fly in human form, might sprout wings, or could even transform themselves into birds. They needed to establish contact with deities or spirits in faraway places. And as Jean Blodgett suggested: “Most exciting, perhaps, of the shamanic journeys were those that were undertaken for joy alone” (The Coming and Going of the Shaman, WAG, 1978, p. 89).

For other depictions of winged shamans by Iksiktaaryuk, see The Coming and Going of the Shaman, cats. 1 and 50, and Inuit Modern: The Samuel and Esther Sanick Collection (AGO, 2010), p. 133. Interestingly, each of these four winged shamans has a quite different facial expression from the others, imparting a unique psychological and spiritual mood to each work.

The pose of the Waggonfeld version implies that this shaman is still rooted to the ground. His facial expression, with eyes seemingly closed, suggests that he is just about to take off on his spirit journey. It’s an interesting facial expression, expectant, perhaps wishful.

“This piece came from George Swinton’s personal collection. It was a gift from one of his daughters, and it resided on his night table for years. I am so impressed by the sculpture’s simplicity and purity of line. And the facial expression is so unique.”

~ Sam Waggonfeld
“This is such a masterpiece, with its size and majesty, the fluidity of the woman’s body and movement. She is caught in mid-action, but the piece is not just about fishing; it is about a proud woman catching food for her family. You can see how pleased she is with herself, with that charming grin.”

- Sam Wagonfeld

48 OSUITOK IPEELLEE RCA (1923-2005) m., CAPE DORSET, Woman Fishing, c. late 1960s, green stone, wood, caribou antler, cord and metal, 39.5 x 25 x 15 in, 100.3 x 63.5 x 38.1 cm
Est: $25,000/35,000
Provenance: Waddington’s, Toronto, Nov. 1999
Jean Blodgett observed that Osuitok’s portrayals of women far outnumbered those of men (see her article “Osuitok Ipeelee” in Alma Houston, ed., Inuit Art: An Anthology, Watson & Dwyer, 1988, pp. 42-55). She elaborated: “His representations of the female range from portrait busts with delicate facial features, long eyelashes, pert noses, and elaborate braids, to the buxom figures of his fisherwomen. He pays tribute to the Inuit woman’s ability to fish, sew, and care for children, and he frankly admires their physical form” (p. 46). One of Osuitok’s earliest examples, Fisherwoman from 1963, in the TD-Bank Collection, is illustrated in the article. For two lovely more recent examples, see Walker’s May 2012, Lot 17 (c. 1984), and Nov. 2012, Lot 60 (early 1970s).
This Fisherwoman is possibly Osuitok’s largest and arguably his finest rendition of the theme. It is monumental not only in size but also in its attitude. Osuitok worked this large chunk of stone with consummate skill, creating a truly heroic sculpture that works from every angle, even though the slab is only about seven inches thick. The artist’s attention to detail is apparent everywhere, from the woman’s mischievous smile and her hair, to the textured details of clothing, to the beautifully crafted kakivik spear and the fish that is a lovely sculpture in its own right. The overall composition, with its interplay of strong rounded forms and dynamic diagonals, is nothing short of brilliant. This unashamedly admiring celebration of Inuit womanhood is one of Osuitok’s masterpieces.
49  JOHN KAVIK (1897-1993), RANKIN INLET, Hunter Carrying a Seal, c. early 1970s, grey stone, 8.25 x 6 x 2.5 in, 21 x 15.2 x 6.4 cm, signed in syllabics
Est. $3,500/5,000
Provenance: Images Art Gallery, Toronto

In his article “Kavik: The Man and the Artist” (Arts & Culture of the North, Spring 1980, pp. 219-221) Stanley Zazelenchuk wrote: “He does not consciously or even unconsciously seek out heroic themes depicting great strength or courage, yet he instills qualities of strength and heroicness in his people.” That observation applies very much to a sculpture like this one. Kavik eloquently reveals to us the perseverance and reserves of strength this stoic hunter must have to first capture the animal and then haul it home on his back. For an earlier, similar composition by the artist, see Swinton (1972/92), fig. 644.

“I think it’s great the way that the artist is able to capture the looks of terror in the children’s faces” ~ Sam Wagonfeld

50  LUCY TASSEO TUTSWEEOT (1934-2012), ARVIAT (ESKIMO POINT), Mother with Two Children, c. 1997-98, dark grey stone, 16 x 13 x 11 in, 40.7 x 33 x 28 cm
Est. $2,000/3,000
Provenance: Marion Scott Gallery, Vancouver
This is a fairly early and particularly fine example of the “boulder” sculptures that Tasseor began carving after she started looking on the land for carving stone rather than buying it in town. As she had done for decades, Tasseor let the original shapes of these stones decide the overall format of the works. Interestingly, this same time brought her back almost full-circle to the figurative subject matter and compositions of her earliest carvings, even if in this particular case the sculpture was roughly a hundred times more massive.

51  MARTHA TICKE (TICKIq) (1939-2015), BAKER LAKE, Amautalik: the Demon with Captured Children, c. 1980, black stone, 11.5 x 15.5 x 8.5 in, 29.2 x 39.4 x 21.6 cm
Est. $3,000/5,000
Provenance: Waddington’s, Toronto, June 1993

Amautalik is a female ogre who captures small children, stuffs them into her “amaut” (the capacious back pouch of her parka), and carries them away to be eaten. It is a story often told but seldom illustrated in Inuit art. It was perhaps typical of Martha Tickie to tackle the theme, though. Tickie was a fiercely independent woman, a residential school survivor and single mother, she hunted, trapped and fished for her family, canoed to make extra money, and worried several claims as a prospector in the Baker Lake area. Not surprisingly, her works have a slightly edgy modernist look to them. This concept of Amautalik perverts the idea of motherhood. Tickie bestowed upon her subject a not overly monstrous yet very malevolent visage.

52  VICTORIA MAMNGUGUALIK (1930-), BAKER LAKE, Mother and Child, early 1970s, black stone, 10 x 6 x 3 in, 25.4 x 15.2 x 7.7 cm, signed in syllabics
Est. $2,000/3,000
Provenance: Waddington’s, Toronto, June 1993

An artist famous for her brilliant wall hangings (see Lot 89) as well as her action-packed legend drawings (see Lot 243), Mamngugualik was also an occasional but highly gifted stone sculptor in the 1970s. As the sister of the celebrated sculptor Miriam Qiyuk (see Lot 73), it is perhaps not surprising that a “family resemblance” in their two sculptural styles is apparent. A particularly charming aspect of this lovely composition is the way in which the child engages the viewer.

Another Mamngugualik sculpture, Head from 1971, displays a similar ecstatic facial expression (see Blodgett, The Zazelenchuk Collection of Eskimo Art, WAG, 1978, fig. 24). For a smaller, somewhat later depiction of a mother and children by the artist, see Darlene Wight, The Faye and Bert Settler Collection (WAG, 2004), p. 84.
53 KIAKSHUK (1886-1966) m., CAPE DORSET, Polar Bear, late 1950s, mottled green stone, 4.5 x 10 x 3.75 in, 11.4 x 25.4 x 9.5 cm
Est. $5,000/8,000
Provenance: Waddington’s, Toronto, June 1997

Cape Dorset’s most elderly artist, Kiaksuk was perhaps best known as the author of hundreds of drawings and about fifty prints. He was a skilled sculptor as well, who carved charming whale bone owls (see Sculpture/Inuit, 1971, 186 and 188) and several other fine works (see Walker’s Nov. 2015, Lots 40 and 82).

This carving of a bear is a fairly early work. Expertly carved, it nonetheless has a certain naive charm, perhaps because of its early date, or because the subject is possibly a young cub. For a quite similar carving of a bear by the artist, see Cynthia Waye Cook, Inuit Sculpture in the Collection of the Art Gallery of York University (1988), fig. 67.

55 KENJUAK ASHEvak CC RCA (1927-2013) f., CAPE DORSET, Untitled (Green Owl), 1992-93, ink and coloured pencil drawing, 20 x 26 in, 50.8 x 64.8 cm, signed in syllabics
Est. $2,500/3,500
Provenance: Inuit Gallery of Vancouver

This striking drawing exemplifies Kenojuak’s complete mastery of the medium of drawing well into the 1990s. It’s a bold in-your-face image with real graphic punch and yet it is surprisingly subtle as well. The drawing foregrounds eye-catching Kenojuak print images such as Lonely Feathered Owl of 1994 and Freeing Owl of 1995.

56 PUDLO PUDLAT (1916-1992) m., CAPE DORSET, Untitled (Muskoxen and Loon), c. 1983-84, graphite and coloured pencil drawing, 20 x 26 in, 50.8 x 66 cm, framed, signed in syllabics
Est. $1,200/1,600
Provenance: Isaacs/Inuit Gallery, Toronto

It could be argued that Pudlo was the first Inuit graphic artist with a truly modern sensibility – perhaps the only one of his generation. Avant-garde, quirky compositions like this one would not become regular fare in Cape Dorset art for another twenty years, and would not look out of place in one of today’s annual catalogues. This composition is similar to that of Pudlo’s 1985 print Loons Among Muskox, which was featured on that year’s Cape Dorset print catalogue. Pudlo’s daring use of bold striped patterns appeared regularly in his drawings from the early 1980s.

57 PITSEOLAK ASHOONA CM RCA (1904-1983) f., CAPE DORSET, Untitled (Caribou Hunt), c. 1964-65, coloured pencil drawing, 20 x 25 in, 50.8 x 64.8 cm, framed, signed in syllabics
Est. $1,000/1,500
Provenance: Inuit Gallery of Vancouver

Stylistically this drawing resembles Pitseolak’s original drawing for the 1972 print Animals I Know, which has been dated to c. 1964 (see Jean Boigeddar’s Three Women, Three Generations catalogue, McMichael, 1999, p. 54), although thematically, it relates to her 1964 print Caribou Hunt. Pitseolak animates the drawing both with her rapid pencil strokes and through the lively interactions between the hunters and the onlookers in this charming scene.
58 UNIDENTIFIED ARTIST, WESTERN THULE
CULTURE, ALASKA, Five Amulets or Gaming Pieces, c. 1500-1800, ivory, human: 1.25 in, 3.1 cm high; largest swimming figure: 1.5 in, 3.8 cm long
Est. $1,000/1,500
Provenance: Waddington’s, Toronto, Nov. 1999

59 KANANGINAK POOTOOGOOK RCA (1935-2010), CAPE DORSET, Raven Stealing an Egg, 1999, ink and coloured pencil drawing, 19.5 x 25 in, 49.5 x 63.5 cm (sight), framed, dated and signed in syllabics
Est. $900/1,200
Provenance: Spirit Wrestler Gallery, Vancouver

60 MIKISITI SAILA (1939-2008), CAPE DORSET, Loon, 1993, marbled dark green stone, 6.25 x 14.25 x 2.5 in, 15.9 x 36.2 x 6.4 cm, dated and signed "M SAILA" and in syllabics
Est. $1,000/1,500
Provenance: Waddington’s, Toronto, Dec. 1994
Exhibited and published: Survival: Inuit Art, Loveland Museum/Gallery, Loveland, Colorado, 2004 (p. 120).
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