STRANGE SCENES



EARLY CAPE DORSET DRAWINGS

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BY JEAN BLODGETT AND SUSAN GUSTAVISON

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Sheouk at work in the kitchen area of her tupik *(summer tent), near Cape Dorset 1960. 1987/363-E-240/121 (N9573)*

PREFACE

THIS IS THE SECOND IN A PLANNED SERIES OF EXHIBITIONS utilizing artworks that are currently on long-term loan to the McMichael Canadian Art Collection from the archives of the West Baffin Eskimo Co-operative Ltd.* This extensive collection, comprised of approximately 100,000 drawings as well as representative prints and sculptures, was amassed over a period of some thirty years and dates back to the beginnings of the graphics program at Cape Dorset in the late 1950s. Since only a fraction of these drawings were ever sold, the resulting collection is virtually a complete record of Cape Dorset graphics. As a collection it is of tremendous historical importance, documenting as it does the artistic careers of almost 100 graphic artists.

While these drawings are now a major and significant component of the West Baffin Eskimo Co-operative's archives, they began as one of several art projects in the 1950s. At that time James and Alma Houston were encouraging various arts and crafts activities in the community, including carving, printmaking, and sewing. Drawing, which began as just another artistic endeavour, developed—in the serendipitous ways of Northern existence, especially that of art programs—into one of the main activities of the Co-op, and certainly the most prolifically practiced by its artists.

Drawing seems to have caught people's fancy and it was an activity that was open to anyone who wished to participate. Because it was without historical precedent within the culture, everyone was a beginner. Also, it was an activity that was physically easier than carving stone and could be done at home as time was available, unlike printmaking that was done in the printshop. At the time the graphics program was initiated, people were living primarily in camps in the area surrounding Cape Dorset. Working at home in their camps, they could bring the light-weight drawings (albeit done on somewhat cumbersome and fragile pieces of paper) into the community when they came for supplies. While not everyone continued to work in this media, a great many people—young and old, male and female—tried their hand at this new technique.

The Co-operative's collection of drawings was, until 1990 when it was airlifted to the McMichael, stored in Co-op buildings in Cape Dorset. In the 1970s the Co-operative began to catalogue the collection, which was becoming increasingly large and valuable. As Terry Ryan explains in the interview reproduced in this publication, drawings that were easily identifiable, especially those by well-known artists, were the first to be catalogued. By the time the collection was transferred to the McMichael the majority of works had been identified and catalogued, but some 2,000 unidentified drawings were left in Cape Dorset awaiting documentation.

Because many of the remaining drawings date from the early years and were done by people who died soon after or who did not continue to draw, and because there is usually only a small sampling of works by one person, they have not been easy to identify. The project of doing so—now that there is more space in the archives area in Dorset—has been undertaken by Terry Ryan. Ryan, who arrived in Cape Dorset in 1960 and has worked with the local artists since that time, is uniquely qualified for the task of establishing the authorship of these drawings.

*For further information about the Cape Dorset collection, the West Baffin Eskimo Co-operative, the beginning of drawing, and the process of printmaking, see the catalogue of the first exhibition: Blodgett, *In Cape Dorset We Do It This Way: Three Decades of Inuit Printmaking.* (Kleinburg: McMichael Canadian Art Collection, 1991)



Friends arriving at Cape Dorset, 1958. 1987/363-G-104/23 (N9567)

In the summer of 1992 when I travelled to Dorset to do research on this exhibition, Terry was working at identifying the drawings. Although his busy schedule precluded spending a great deal of time doing so, it was clearly a job he enjoyed immensely as he revisited the work being done some thirty years ago in Dorset. Originally I had intended to do an exhibition of works by Kiakshuk and possibly some of his contemporaries for this year's show, but the treasure trove of unsorted drawings was too tempting. On shelves where they had been sorted by Terry, or in boxes where they had been for years, were hundreds of drawings by people who were unknown as graphic artists and whose work had never been displayed before. I spent the rest of my stay going through box after box of these early works, finally selecting some 200 drawings.

My initial selection included a variety of works, each special in some way. To edit this down for the exhibition I decided to focus on those drawings that represented some kind of unusual subject or scene; a topic that seems to be particularly prevalent in drawings from the early years, as well as in Cape Dorset sculptures dating from the early to mid-1960s. This unusual type of subject matter can also be found in early Dorset prints, one of which, a Kiakshuk from the 1964-65 collection entitled *Strange Scene*, provided the title for this exhibition. So in a sense the exhibition did come back to Kiakshuk.

Strange Scenes: Early Cape Dorset Drawings includes seventy-eight drawings by thirty-nine Inuit artists. In the fall of 1992 Sue Gustavison, Assistant Curator, Inuit Art, and Kathryn Rumbold, Registrar of the Cape Dorset Collection, travelled to Cape Dorset and Iqaluit to interview the artists. For those artists who are now deceased, interviews were arranged with family members and friends. Quotations from these interviews are included with the reproduction of the work, along with short biographies of each individual written by Sue Gustavison.

Sue and Kathryn were assisted in their interviews in Cape Dorset by Katauga Saila, who acted as interpreter. Katauga, who worked with me in 1991 on interviews for the first in the series of Dorset exhibitions, has been especially helpful to us by providing thoughtful advice and sensitive interpretation. We would also like to thank Meakie Pudlat, who interpreted interviews in Iqaluit; the Inuit Art Section of Indian and Northern Affairs Canada for its significant contribution to the research; and Alma Houston, who kindly agreed to answer a number of questions relating to her years in Cape Dorset.

The West Baffin Eskimo Co-operative was, as usual, generous in its cooperation and assistance; special thanks to Jimmy Manning, Joemie Takpaungai, and Leslie Boyd. While Terry Ryan's contribution to this project is clearly evident, what is not so apparent is his ongoing support of the McMichael and the projects associated with the Cape Dorset collection, especially exhibitions such as this.

Sue and I would like to take this opportunity to also recognize the McMichael staff who have worked on making this exhibition a reality, especially those in Collections and the Cape Dorset offices. Linda Morita was responsible for finding and selecting the archival photographs included here. Ann Kubasta's able production of this catalogue has been facilitated by the participation of Andrew Smith, designer, and Larry Ostrom, photographer.

These drawings provide a rare opportunity for a glimpse of cultural life in the Cape Dorset area in the late 1950s and early 1960s. For this we are deeply indebted to the artists of Dorset; our thanks to them and to their families for providing us with not only the works but also, in the interviews, some glimmerings of what these drawings represent.



Unloading supplies for the Hudson's Bay Company, Cape Dorset 1958. 1987/363-G-104/53 (N9572)

INTERVIEW WITH TERRY RYAN

EDITED TRANSCRIPT OF AN INTERVIEW WITH JEAN BLODGETT ON 2 DECEMBER 1992 IN KLEINBURG, ONTARIO.

Jean Blodgett *Terry, I'd like to ask you to think back to 1960. Can you tell me why you think there are so many strange subjects in these drawings?*

Terry Ryan I think a good deal of it has to do with the fact that in those days, unlike today when there is such a bombardment of useless media information and the vibes of a community that didn't exist in the '60s, people's thoughts were filled with the kind of imagery depicted in these drawings. Living out on that great landscape in tiny camps, people pondered the great unknown and listened to stories about mythological beasts and the entities of sea and sky. A lot of the drawings depict animal aberrations or, perhaps, spirits, so I think those images must simply have come to mind—much as when we wander away from the urban centres our thoughts settle on other things; we often become more fanciful, more imaginative. So that is perhaps one explanation; whether or not there was more to it, I really don't know. I'm not aware that the older people in the camps seriously discussed animism; they may have done, but I don't really know. As I said, I think the subject matter was simply taken from their thoughts and the things they knew about in those days.

JB *Did you or James Houston encourage people to do this kind of drawing?*

TR No, not really. Certainly when people said, "Well, what should I draw?" Jim would prompt, as I did on another level, with a request that they draw what they were familiar with or something they had heard about. Often the term was, "Tell us about your legends - your stories," not really knowing what we were asking for. You might call this encouragement, I suppose. So I think people just depicted stories. I also think that to some extent it was a case of—and I don't want to overemphasize this—follow the leader. For example, "What are you doing?" "I'm drawing this—it looks like a Sedna, it's not quite a Sedna, but it's the way I see her." Obviously whether the people verbalize this approach or not, it's interesting—"I have such thoughts" or, "I can do one of those." I think a lot of people simply, as Kenojuak did, started drawing and, not being proficient at what they did, one thing simply became another. It's like looking at the clouds—"Oops!, but then I can make that into a head." So I think the resulting drawings are a combination of many things; a combination of wanting to say something and not being all that capable of saying it as a draughtsman so that the original drawing might well lead to another, perhaps quite different image. I think in many cases, and you can see it in some of these drawings, the approach may have been something like, "This corner—now what am I going to do with this? If I extend the tail, put a head on it, that will fill in this corner of the paper." As you know, in some of the drawings there are only one or two little motifs and some people were aware of the space surrounding those images. In other cases I think the artists possibly felt the need to fill up the paper and in doing so, one image ran into another. They didn't necessarily conceive of the final overall image before they started to draw. Now I might be challenged on this interpretation, and I'm sure there might be reason to challenge me on it, but I do

think that happened on occasion. People simply finished the drawing by embellishing the initial figure.

JB *Well, I was thinking about this and it seems to me that in a culture with such a common belief in the transformation of animals into humans—humans into animals—that, on a piece of paper, it is even easier to change one thing into another.*

TR Yes, the belief that people did *see* strange beings was very well established. Even those who didn't see them were not critical, were believing really, of those who said they did; certainly when it came to Sedna. There are people who say they have seen the Sedna. Today, that belief is challenged by the new generation. There was a time when the young people wouldn't challenge the belief in strange beings; indeed, from what they'd heard they would just assume that maybe one day they would see one too. I remember the day when old Joe Jaw was out in a snowstorm hunting near Tassiojajuak and he came back having shot at something. He saw something coming out of the mist and shot at it! We were all concerned that once the storm blew over we'd go out and find someone lying there. But whatever it was he saw, he obviously either didn't hit it or it wasn't there, but he was convinced. Of course we were all a bit concerned because Joe only had one eye that was functioning.

JB *You comment about conditions then versus conditions now, but could you also talk about their relationship to traditional culture—the beliefs and religion as compared to now.*

TR Yes, although I don't know if that is very clearly depicted. It's hard to say what's in some of these drawings. Some are obviously story-line or, as we are prone to call them, legends/myths, but others I think, are just personal visions. People had been asked to put something down on paper. Because, unlike Southerners, they weren't hesitant, or they didn't feel the need to hide their feelings because they weren't called upon to explain them anyway, they drew things that perhaps they did indeed see. We wouldn't do that for fear we'd be asked to explain and someone might say, "Oh my goodness, you do have a problem, don't you." So they would just put things down and, when you asked what they were, more often than not they'd just say, "I don't know." They didn't have to qualify what they put on paper.

JB *That was actually confirmed in the interviews* [with the artists]. *There were some cases where people were fairly specific, but that was definitely a small minority. Usually they either didn't remember or there was a rather vague response—"Oh, it might be this or that." Can you possibly explain why so many people don't even remember doing the drawings?*

TR I'm sure that in many cases it is true that they don't remember. But in others, I think it's just that: one, they are not sure what it is you are asking, and two, they simply don't attach as much importance to that finding. This is often revealed when you ask specific questions about something. More often than not you get someone saying, "I don't know. There it is, if you can't read it, why are you asking me? I'm a drawer not a writer." That is a very common response—"I don't know," "I don't remember," or "I choose not to remember," or "It's really not that important." Then, however, you will on occasion have people volunteer something, especially to me, although I'm not sure I have an example. So sometimes you find that what you've assumed was one thing suddenly turns out to be something else. While sitting over a cup of coffee for instance, someone might say, "Oh, you know what that is?" or they will refer to an occurrence, a drawing, or a print. And then you're introduced to something altogether different—some story, it's not really a myth or legend, simply a story heard from someone, or something that had happened to so-and-so. Perhaps that individual was having problems, but he remembers doing or seeing something and this is now second- or third-hand. Someone remembers the story and they

put it down but at the time they did it, had you asked what it was all about, they'd say, "I don't know."

JB *Can you comment on why at the beginning it seems that so many people were drawing and why those people didn't continue? Is it just that it was a novelty? People tried it and then some decided they weren't interested and didn't want to continue. Can you give me an explanation as to why so many people were drawing at that time?*

TR Well, I think everyone was requested to draw—anyone we thought might have something to say. We encouraged people to the point where we started to realize that the work was either too derivative of someone else in the family or was something that became very repetitious because they really didn't have anything to say. We were looking—although it wasn't a dictate—for images that might be used in the graphics program. Some of the drawings, the manner in which they were drawn, were interesting but they didn't lend themselves at all to transference to stonecut or stencil which were the only two print media we had at the time. I don't recall discouraging anyone, it was just that some people simply didn't have that much to say. They did some drawings and then moved back to the camps. We pursued some and not others. It wasn't a case of saying "you stop" and "you keep going," it was a case of pursuing a core of particular individuals and not pursuing others.

JB *But that's enough in a community like that. If you didn't pursue them, wasn't that as good as telling the people down here not to do something?*

TR Yes, so that would certainly be one of the reasons why some people didn't continue to draw. There has often been this assumption that it was because we told them what to draw, but obviously we didn't.

JB *I find it quite amazing that so many people did try drawing.*

TR Well, it was novel and there was also the monetary reward, albeit very little, but anything was a lot in those days. So sure, "Have you heard that Lucy's drawing and getting money? Well I want to draw." And we were pleased to support that because we didn't know who had what . . . what talent was out there. Lots of people drew; some came in with drawings—done on a variety of papers, as you can see from the array here—that we hadn't really asked for. But they had heard about it [the program], and they were in camp or somewhere else where there was an old book, or pages of something they could draw on—more often than not kids' schoolbooks. Then they would bring the drawings in and there were times when we were actually rather anxious to discourage some of this. We would say we didn't have any paper and they'd go and find some kind of paper and bring in a drawing which we then regretted was on that piece of poor quality paper. But it was all an experiment.

JB *What is your theory on why so many of these people seemed able, without instruction of any kind, to do drawings like the ones in this show? How could so many people do such a good job without any kind of training and often the first time they put pencil to paper?*

TR I don't know if I have a theory. What does intrigue me is that when I look back on my trip in 1964* and a similar request for people to draw, for the most part—and it may have been the way they interpreted my request—the drawings were

*In 1964, Terry Ryan flew from Cape Dorset to Clyde River on the east coast of Baffin Island. From there he made the arduous journey by dog sled along the coast to Pond Inlet and from there to Arctic Bay. In the communities and the various camps along the way, he asked the Inuit to make drawings and he supplied them with paper and pencils. Upon his return some weeks later, he purchased all the drawings that had been produced. For further information about the collection and its subsequent exhibition, see Blodgett, *North Baffin Drawings* (Toronto: Art Gallery of Ontario, 1985).



Inuit gather together in a shelter typical of the time, Cape Dorset 1958. 1987/363-G-104/6 (N9566)

all very narrative. People were clearly telling me stories; with these early Dorset drawings, however, it is harder to say. If they do indeed depict stories, they're pretty strange. I don't know if they were stories . . . well I'm sure there's a story-line in some of them—somewhere. But it was a much different response to the request. Now perhaps that was because there was no rush to respond to the request as we were around most of the time and they could think about it over the course of months, in some cases years, before they decided to make a drawing. The North Baffin ones related to a specific time frame—"I will be back next month, please do something." I think also because I was there and then gone again, people said to each other, "Well, what was your interpretation of the request?" "What was that all about?" "What did he want?" "Oh, he wants us to tell it like it was," or that's what they chose to tell me. I think that was a very conscious thing; now unconsciously—and I think they weren't aware of this—they knew it [the tradition] was going. The old way of life was disappearing very quickly so they were anxious to leave a record, or give me a record, of what they felt was important in their thoughts and memories. That's what they put down on paper. The Cape Dorset experiment was somewhat different, I suspect, but how different is hard to arrive at.

JB *So do you want to continue with your theory on how it is that so many people could draw?*

TR Oh, I don't know, I think we can all draw if we don't have too many inhibitions. I think this is especially true with children. People will make the attempt even if they don't feel they are able to draw. I think that was the case with the people in Dorset. Some would say, "Oh, I can't draw," but more often than not they'd say, "I've never drawn,"—"Well, please try," "Oh, alright," and they'd do things without feeling embarrassed about it. They'd bring in some work and if they then felt a bit embarrassed about it they'd stop drawing. But both Jim and I were pretty encouraging, saying "Um that's interesting, that's great." I think, unconsciously we perhaps promoted a style—not a style of drawing but a topic, because if someone brought in something simply depicting a caribou (unless it was Kananginak because it was well drawn), we would say little. Whereas if someone brought in a drawing we were intrigued by they sensed that, and would go back thinking, "Oh, I'd better elaborate on this." "If they liked the last one, I'll add another head." So how much of the content had any validity? Who knows? I think it's hard to say.

JB *Do you remember any particular artists of that time—the early '60s?*

TR You had someone like Peter Pitseolak who was very narrative, I think that related in some degree to his interest in photography. You had someone like old Kiakshuk—you wouldn't call his style narrative. I suspect that just like Natsiva, Turoo, Kunu, and a lot of the old women, Kiakshuk got a lot of pleasure from drawing. They enjoyed drawing and they compared notes. If they happened to bring their drawings in at the same time, they'd look at one another's work and laugh and chuckle and point things out. I regret that I didn't know the language well enough to fully appreciate what they were talking about. But they would recognize something in the other person's work and you could hear them talking about it because the drawing was depicting a story they'd heard from their parents. Each, of course, had a different recollection, as we all do, of what they'd been told. In many cases I'm sure a lot of the drawings were a variation on a theme. Looking at some of these creatures I'm sure it's their personal interpretation. It may well be the same creature their mothers or grandmothers told them about, but in their minds they saw it in a different way. You had the whole range; there were people as narrative as Peter Pitseolak and then you had people who were on the other side of the street, so to speak, and were doing strange and wonderful things. But when asked about them, they

would simply chuckle and say, "I don't know, it's just my drawings." Because they were so isolated, we were all isolated in those early days, they were perhaps depicting things they shouldn't. Perhaps this was because they didn't know where the drawings were going to go, if anywhere. I don't know if they gave any thought to that, so indeed some of the drawings may have depicted some truly personal thoughts, or things you don't generally talk about. But then they knew that we didn't know what was in the drawings anyway, so they weren't really revealing anything. In some of the early drawings there may well be things about which that generation, or some people among that generation, might have said, "Oh, this shouldn't be shown," whereas the young people wouldn't recognize what it was anyway. Today, given the enormous change in their lifestyle, even the people who did them wouldn't consider it of any great importance. I mean they weren't religious in that sense.

JB *What would you be referring to, not religious in that sense?*

TR There was reference made to certain happenings, as in the case of old Kiakshuk. There was a time when he was not a man. He became something else at that time—in that manifestation or whatever you want to refer to it as—there were accidents and some people were killed or died. Now what does that mean? That he was involved? It's hard to say. If he did a drawing depicting that story it would be hard to decipher what he was saying, even though he may have done it consciously. So there may well be something in one of his drawings that effectively depicts an occasion when he wasn't a man. So here you have this other being. It echoes back to the whole shamanistic awareness, understanding or involvement. There are things depicted that we still don't understand; in fact, I'm not sure that anyone understands them anymore. Certainly some of the drawings must depict these traditional beliefs. However, as I alluded to earlier, many of the images are just an extension of the pencil.

JB *I think it's very hard to distinguish between them because I think it is all so tied together and uncompartmentalized.*

TR I don't know as we want to make a distinction. I mean if we knew exactly what they were depicting I don't know how we would relate to it. Again, as with most drawings, they say different things to different people. I'm sure the audience that sees this show will be just the same. Some people will choose to read things into the drawings, some will have a reaction, others will have none. A lot of people will just think it's just kind of silly—"My kid can do that,"—that old bit.

JB *There is a very good percentage of women represented here. Can you make any comments about men versus women as far as drawing is concerned? Did women show greater facility?*

TR Women had the time, well perhaps that's not quite the way to put it. Men were out hunting during the day and the women were at home. For the most part they were very busy, but there were opportunities for drawing. I remember how Kenojuak used to draw at night when everyone was asleep; this was depicted in that early film, *Kenojuak,* where she is drawing while her family is asleep on the platform. Also I think perhaps too much has been made of the fact that because women worked with the making of clothing and skin appliqué they had a feeling for the visual in a different way to most of the men. But there was at least an equal number of women drawing, perhaps even more than men. I'm not sure what the statistics are. They certainly drew and were encouraged to draw. When you look through the drawings you can see that, for the most part, the men depicted the hunt. Like Pitseolak Ashoona, if women depicted the hunt they depicted a part that they were generally involved with, egg gathering or other things they knew about. Seldom did the men (except Kananginak who has done some very narrative things in his prints of recent years) draw anything other than the hunt. The men didn't often depict a woman sewing or preparing

skins, that was always done by the women. Women would depict that.

JB *With these drawings it is harder to tell if the artist is male or female. The subjects aren't day-to-day activities. These are wild creatures so they are not readily categorized. You can't categorize them by the subject matter because both the men and the women did these creatures.*

TR But looking through what you might call the musings, and knowing who the men are and who the women are, does anything jump out at you?

JB *No, not me anyway. You might look at them with that in mind and see if you see anything.*

TR Again, I guess one would have to do a very in-depth study to see who did the drawings and one would have to really know the people. I know there were women who were very, I won't say masculine, but given the lack of men or boys in the family, were very involved in hunting. One such woman was old Echalook Goo who hunted and stood at the seal hole because her father didn't have any boys. And then there was the whole theory that because there were no boys in a family a girl was raised as a boy until a certain age, and vice versa. Consequently, some of those people, if they drew, had a different take on the world than one of their brothers, sisters, cousins, or whomever. Because they were playing a dual role they were exposed to things that another individual, male or female, would not have been. But dual-role involvement was quite common. There were boys who were raised as girls, girls who were raised as boys. Once they reached puberty—I think that was the dividing line—girls returned to womanly pursuits, but they had had this experience of hunting with their fathers and doing manly things. With boys who were raised as girls, I think the dividing line was when they had the opportunity to kill their first animal. There are a number of versions of where the dividing line was—when exactly they stopped playing a dual role.

JB *When you were talking about this male/female thing, you were talking about subject matter primarily. I certainly haven't, but I was wondering if you have noticed any kind of technical distinctions, like draughtsmanship skills, between men and women.*

TR There are people—I guess Kananginak is the obvious example—who are good illustrators, particularly when illustrating the material culture. I don't know of any women in Dorset who have chosen to be that explicit—like here is the snow scoop and here is the way it was made, and here is a sled and it has this many cross pieces. The only place that I remember seeing that approach was at Clyde River years ago where women there did those exploded drawings of how many pieces were in an *amautiq* or some other object. Every piece had a name. That was a female approach to something she knew a lot about, whereas the men would show you all the parts of the animal.

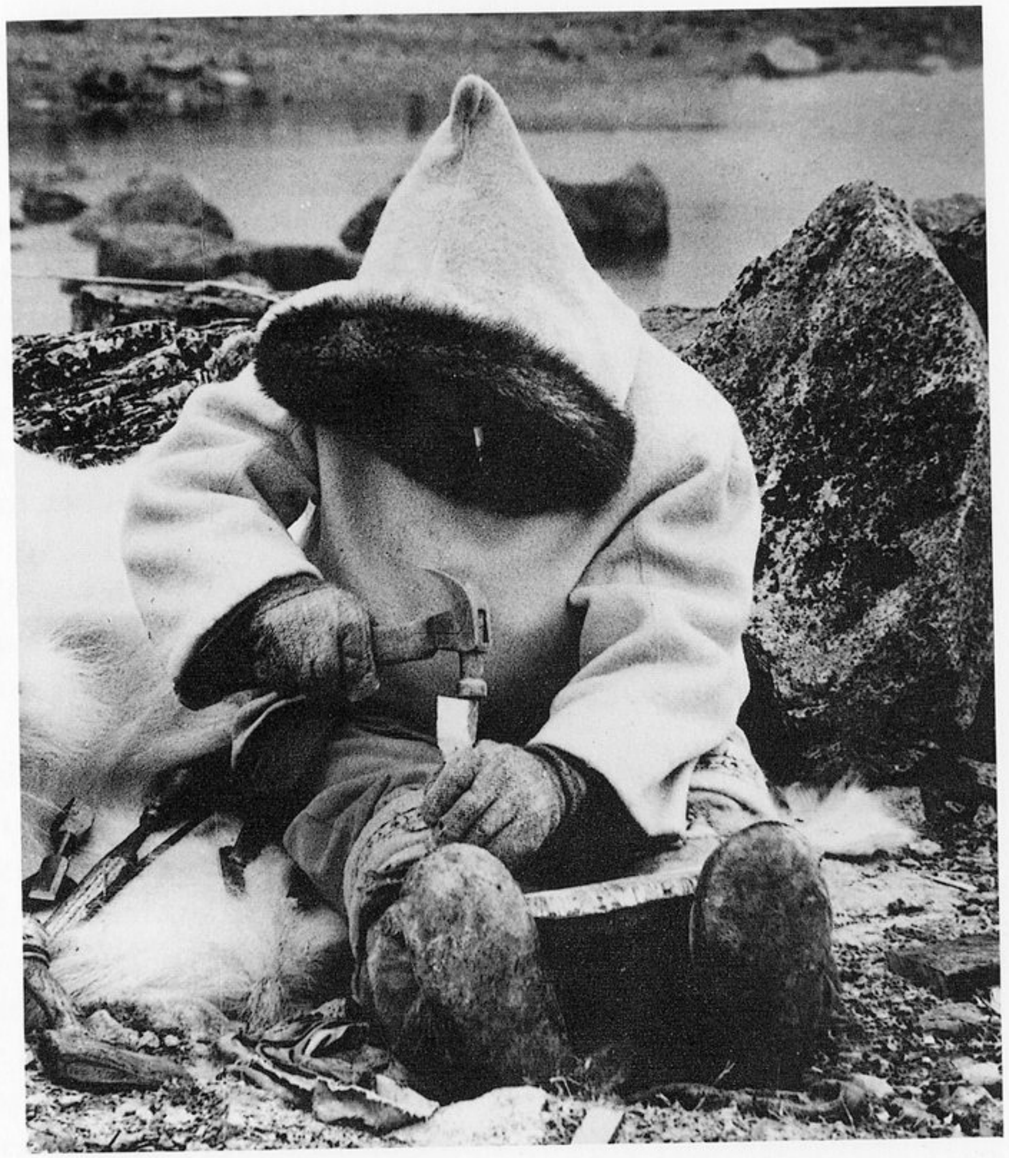
JB *But that's still content. What about drawing technique?*

TR Well people like Mary Pitseolak and Mary [Koomwartok] Ashoona have done some very detailed drawings, but again that's the same family and not unlike Kananginak in the sense that everything is easily explained. You can tell that this is a harpoon, that this is a needle, that this is a sealskin bag, everything is illustrated correctly. But that may be the old Pootoogook clan's approach. Like their uncle, Peter Pitseolak, they were simply being very narrative.

JB *I was trying to talk about this body of drawings and I am curious . . . I selected these out of all those unsorted boxes that you are working through in Dorset. Why is it that these were left in those unsorted boxes? Was it harder to recognize who did them?*



A group of children dressed in traditional parkas and kamiks, Cape Dorset 1958.
1987/363-G-104/42b (N9569)



Man carving a stone kudlik *(oil lamp) to be used for warmth and cooking while out on the land, Cape Dorset 1958.*
1987/363-G-104/27 (N9568)

Is there any reason why these were left? You've catalogued and sorted thousands of drawings. Why are these boxes still unsorted?

TR Well, by the time we got around to starting the archival approach there was already a core group of recognized artists and we began with them. The early cataloguing was done by Pat Ryan and I guess I dictated, to some degree, that we should start with the big names and then move from there to the lesser ones. But the sorting was never finished. Also there were the likes of these drawings which were in some cases, unidentifiable, and at the time I just did not have the time to get involved, and I was the only one who would know who had made the drawings. As you know, we still haven't finished identifying them. So in a sense they were consciously set aside because they needed more research, unlike other drawings which were easy to identify—here is a pile of Pudlo, here's a pile of Lucy, here's a pile of Pitseolak. They are all very easy to recognize. Most were being signed by then so we moved ahead with what was doable as opposed to what was going to be a problem. So these were left.

JB *These drawings must have been gone through to sort out big-name people because I didn't find a single Kenojuak in going through them. Someone has gone through these things. I called them unsorted, but they have obviously been looked at before because someone took out the big-name artists.*

TR Yes, I did that. That would have been done on the initial cull. There are still boxes of drawings left from the initial sorting when we would go through saying, "Well we think this is so-and-so, Oh, here's one by . . . This is easily identifiable, pull that one out." So there had been an initial cull, although today we still come upon some that are the early works. I agree there's not much in there that is by the big names. I don't know what you'd call it, the first wave I guess, the initial response to "Will you draw?"

JB *I'd like to get into that more specifically when we look at the pieces of paper in the hope that you can give me specific dates. But what are the parameters we are talking about with these drawings? Is this late '50s into early '60s?*

TR Yes, there are drawings that were there when I arrived in 1960. Some have a year on them, but most don't. Some are dated 1958 or 1959; there are a couple of drawings that were made in 1957, but most of them are after 1960 or about that time, late '50s, early '60s. I recognize a lot of them so they were done after 1960, within two or three years—'60 to '63, perhaps. There weren't that many drawings around when I arrived, just a few portfolios, and there was just that one little building to store things in.

JB *Were there a couple of hundred drawings when you arrived?*

TR Yes, but that's about all. There wasn't a thousand.

JB *So, a lot of work has been done since then.*

TR Yes. Jim had sewn a seed and I was intrigued, so we went on ploughing the fields as it were, and reaping the harvest. No, there wasn't much there, just a few boxes. I'm just trying to think where they were kept. There were the old grey shelves at the end of what is now the stonecut shop and in there were odds and ends—paper stock, paper and drawings, not many but all on bits and pieces. Then there was that old cartridge paper, that terrible paper. It was supplied I think and must have come through with the school supplies. He [Jim] must have bought it from the school because that's what the kids were using in the classroom although not necessarily for drawing. I don't know that there were many drawings done at the school by kids.

JB *After looking at the drawings, Sue Gustavison wanted to know how the artists managed to bring these drawings in from the*

camps to sell to the Co-op without crumpling them or spoiling them in some way. How did they transport the drawings?

TR Initially? Well, looking at the size of them, they rolled them. Did they have tubes? I'm just trying to think. The women always stuck them in the back of their *amautiq*. There really weren't many places that a woman could put things, so it was either in there with the kid or down the other back, but that's where they were pulled from. They were rolled and were therefore secure to some degree. And then in the early 1960s we distributed all those black cardboard folios, but they were very inconvenient. People used them, but they used them very reluctantly because they were a real pain. They had to leave with something under their arms and if they were getting into the boat or the *kamotik* [sled] it was hard to store, so people inevitably drifted back to using the rolls. We were forever unrolling paper. People would come in with drawings and there were rolls all over the place. I remember we had weights to hold things down. No, drawings didn't get destroyed. There were many occasions where they did if they came in by *kamotik*, so we gave out tubes to protect the drawings as well as the paper the people went back with. I remember that I had a harder time—I'm just trying to think exactly how I did transport the drawings out of North Baffin.

JB *You must have had them flat because those Clyde ones are still glued together at the end and I think if you had rolled them it would have been quite a problem.*

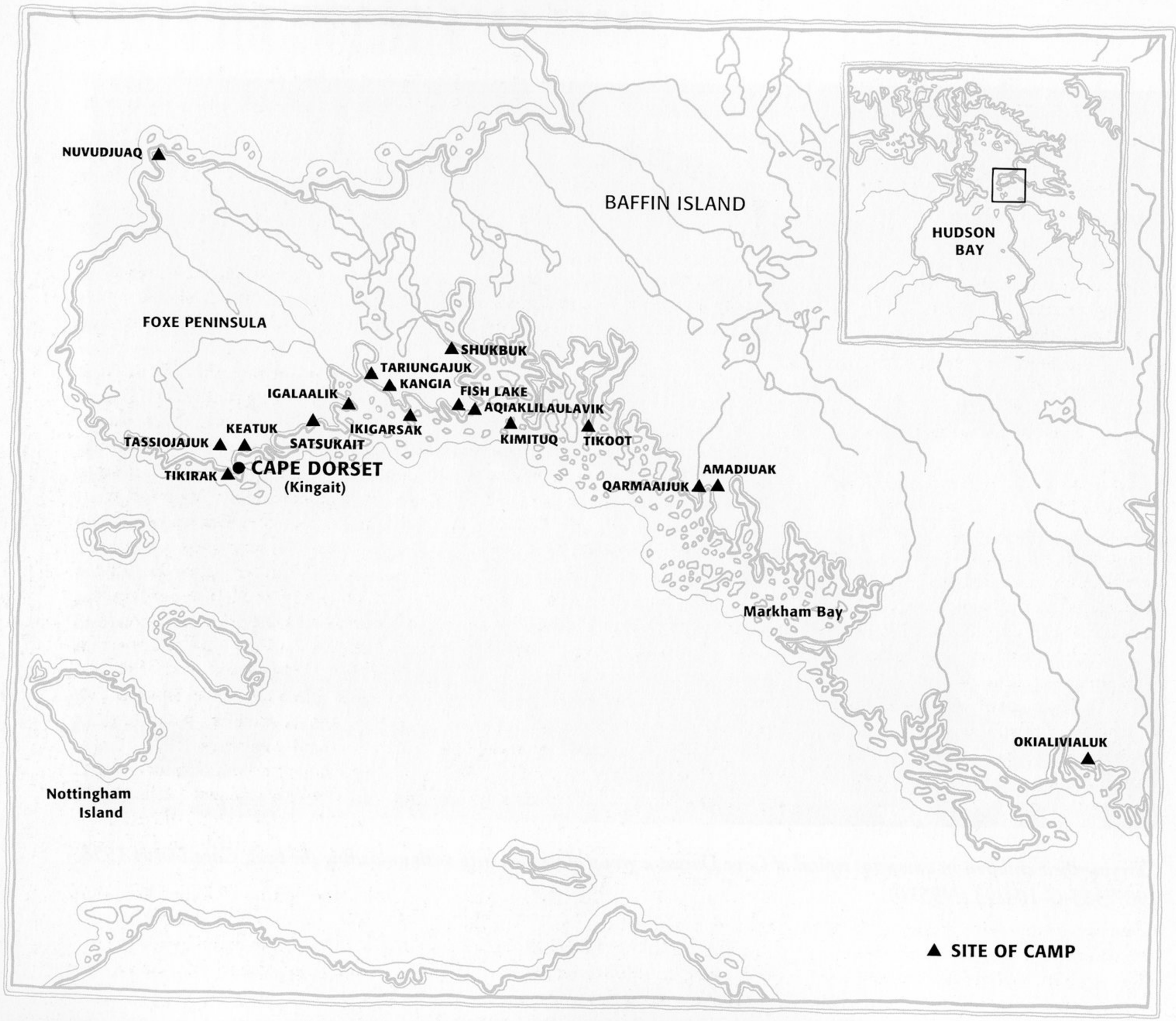
TR I tried to keep things flat. I had the big boxes. After I collected drawings from the communities I put them back into the boxes that the paper came in—big cardboard boxes. Those boxes remained intact. But again, when I went to see the drawings, people usually had them in rolls. Some didn't, some had enough paper and they had cardboard-backed pads. So then I bought the pads and put the pads back in the boxes. But in Dorset all manner of people arrived with drawings in all kinds of conditions and some were in terrible shape. Parr wasn't bad, Parr was pretty good. Old Saggiak didn't care how a drawing looked. He would bring in drawings that were all sort of crumpled and tea stained. The women, Lucy and Kenojuak, were usually very good with them. They had finished their drawings and were proud of them so they wrapped them up and kept them away from the kids. That must have been quite a feat in those exceedingly cramped quarters. That's why in some of the interviews you were told, "We drew when the kids were asleep."

JB *But it is still quite amazing how many of them are intact considering the conditions under which they were done.*

TR Yes, I remember going up to the camps in the early years and you'd see evidence of someone having drawn or, if you were in the *qaumaq* or the snowhouse, see them drawing. They'd just sit on the platform with their legs straight out and work on a makeshift drawing board. Kids didn't seem to bother their parents that much or if they did, the drawings were just put aside. I guess some people would be intrigued as to how they would arrive. "Where did this drawing come from?" "How did it get here?"



Carrying their children in amautiqs typical of Cape Dorset, a group of women help with unloading the boat, Cape Dorset 1958. 1987/363-G-104/43 (N9570)



Map showing the location of camp sites in the Cape Dorset area

STRANGE SCENES

EARLY CAPE DORSET DRAWINGS

Works are organized in alphabetical order by the artist's last name. Descriptive titles have been assigned to the drawings as an identifying aid; whenever possible these were based on information in the interviews. Measurements are in centimetres; height precedes width.

Many of these drawings have writing on them and this information is provided with each entry. These notations identify the artist and sometimes the date that the drawing was received by the Co-operative. Only a few of these inscriptions are actually signatures by the artist, which generally are written in syllabics.

The majority of inscriptions, written in English on either the back or front of the drawings, are by Terry Ryan (who arrived in Cape Dorset in 1960) or occasionally James Houston (those generally before Ryan's arrival in 1960 but not after 1962 when Houston left Dorset permanently) and were done when the drawings were purchased. These inscriptions have proven invaluable in identifying the artists—some of whom are long dead or were little known as graphic artists—but in several instances subsequent research, primarily interviews with the artists, has demonstrated that the name written on the drawing was that of a relative who brought the drawing in for sale not the actual artist. *People and Bird/Humans at the Fish Weir* [35], for example, has Pudlalit written at the lower left and was attributed to Pudlalat Quvianatuliak. Pudlalat, when interviewed, insisted that he had never done any drawing and further research established that the drawing was actually done by his mother Ningeeuga Oshuitoq; presumably Pudlalat had brought it in for sale. *Legend about the Creature Who Ate Humans* [24] was originally attributed to Qaunaq Mikkigak's husband, Ohotok.

Authorship of the drawings in this exhibition has been confirmed by those artists available for interviews and by Terry Ryan who confirmed or assigned attributions for unidentified drawings. Of the drawings included here only two remain unidentified, *Bear Drum Dance* [77] and *High Heels in the Arctic* [78].

In some instances the inscriptions on the drawing include a date; these are indicated in the captions as "dated." Other dates were assigned by Terry Ryan in December 1992, when we looked through the drawings selected for the exhibition.

One of the distinguishing features that assists in dating these drawings is the media and paper used. Until late 1965/early 66, when the Co-operative supplied coloured pencils, the majority of drawings were done with graphite, although some other locally available materials such as crayons or ink were incorporated into certain works. The kinds of papers used in the early years varied tremendously, depending on what the Co-operative had and what the artists provided on their own. This variety is reflected in the exhibition and includes the recycled Christmas card used by Mary Qayuaryuk [51].

As previously noted, all quotations are taken from interviews conducted between 26 October and 3 November 1992 by Susan Gustavison and Kathryn Rumbold.

All works in this exhibition are from the collection of the West Baffin Eskimo Co-operative Ltd., and are on loan to the McMichael Canadian Art Collection.

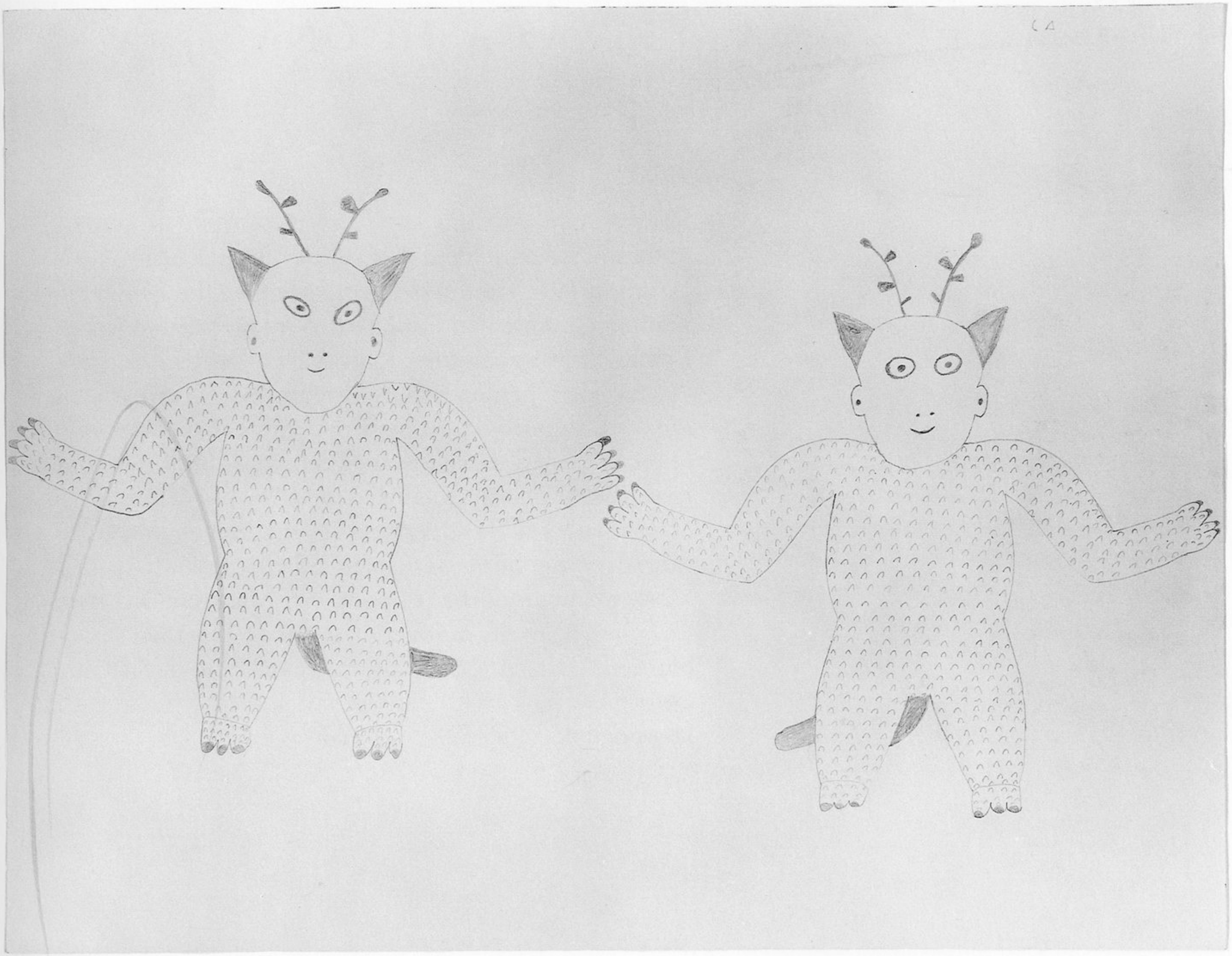
TYE ADLA

1936-1990

Tye would make everyone in the Co-op laugh when she came to sell her drawings. She would make jokes about herself and about her drawings. She mostly made small drawings.

IYOLA KINGWATSIAK, ARTIST/PRINTMAKER AND BROTHER OF TYE ADLA

TYE ADLA, BORN AT AMADJUAK CAMP, STARTED DRAWING IN 1962 when she returned to the North following two years of tuberculosis treatment in the South. She then lived in the camps at Tikirak and Igalaalik until ill health forced her permanent move to Cape Dorset in 1964. Her drawings usually depict solitary figures like owls and bears and, once in a while, humans. She experimented with coloured pencils and felt-tip pens in addition to graphite in her drawings and occasionally, she carved small owls and seals. The 1972 UNICEF card collection—a collection that featured nine designs by Canadians including five by Inuit artists—used one of Tye's designs. Other members of Tye's family known for their artwork include her husband Kulai (1927-), her sisters Anna Kingwatsiak (1911-1971) and Keeleemeeoomee Samualie (1919-1983), her brother Iyola Kingwatsiak (1933-), and her stepbrother Mikigak Kingwatsiak (1943-).



1. Tye Adla
Two Horned Creatures 1960/61
graphite
50.5 x 65.2
CDL.1992.1.226 CD.34.1160

recto: u.r. C △ verso: l.l. Tye

KIAWAK ASHOONA

1933-

KIAWAK ASHOONA HAS BEEN A MAJOR FIGURE IN INUIT sculpture for more than forty years. His first sculpture—carved in 1947 from walrus tusk—was sold to the Baffin Trading Company in Cape Dorset by his brother Kaka (1928-). In his sculpture, Kiawak repeatedly finds new variations of themes drawn from hunting, his great passion. He tends to make sculpture with complicated compositions, often framed by elements such as rope, fish, or twisted hair. Kiawak says that he doodled a lot as a youth but only occasionally sold his drawings. After a long period away from drawing, he is considering starting to draw again. Many members of the Ashoona family are talented artists, including Kiawak's mother, Pitseolak (1904-1983), and his brothers, Kaka (1928-), Koomwartok (1930-1984), and Ottochie (1942-1970), and his sister, Napatchie Pootoogook (1938-).

I liked the idea of shamans, so maybe this is a shaman turned into a bear. Dogs are always on the lookout for polar bears so I included them. Also ravens are always near polar bears. I'm not sure why I included the caribou. Bears don't usually attack caribou, but sometimes they do. Sometimes they make a surprise attack, especially if a caribou is swimming.

KIAWAK ASHOONA



2. Kiawak Ashoona
Bear Playing Fiddle 1960
graphite
50.4 x 65.3
CDL.1992.1.49 CD.64.121

recto: l.r. ᑭᐅᒐ verso: l.l. Kiawak

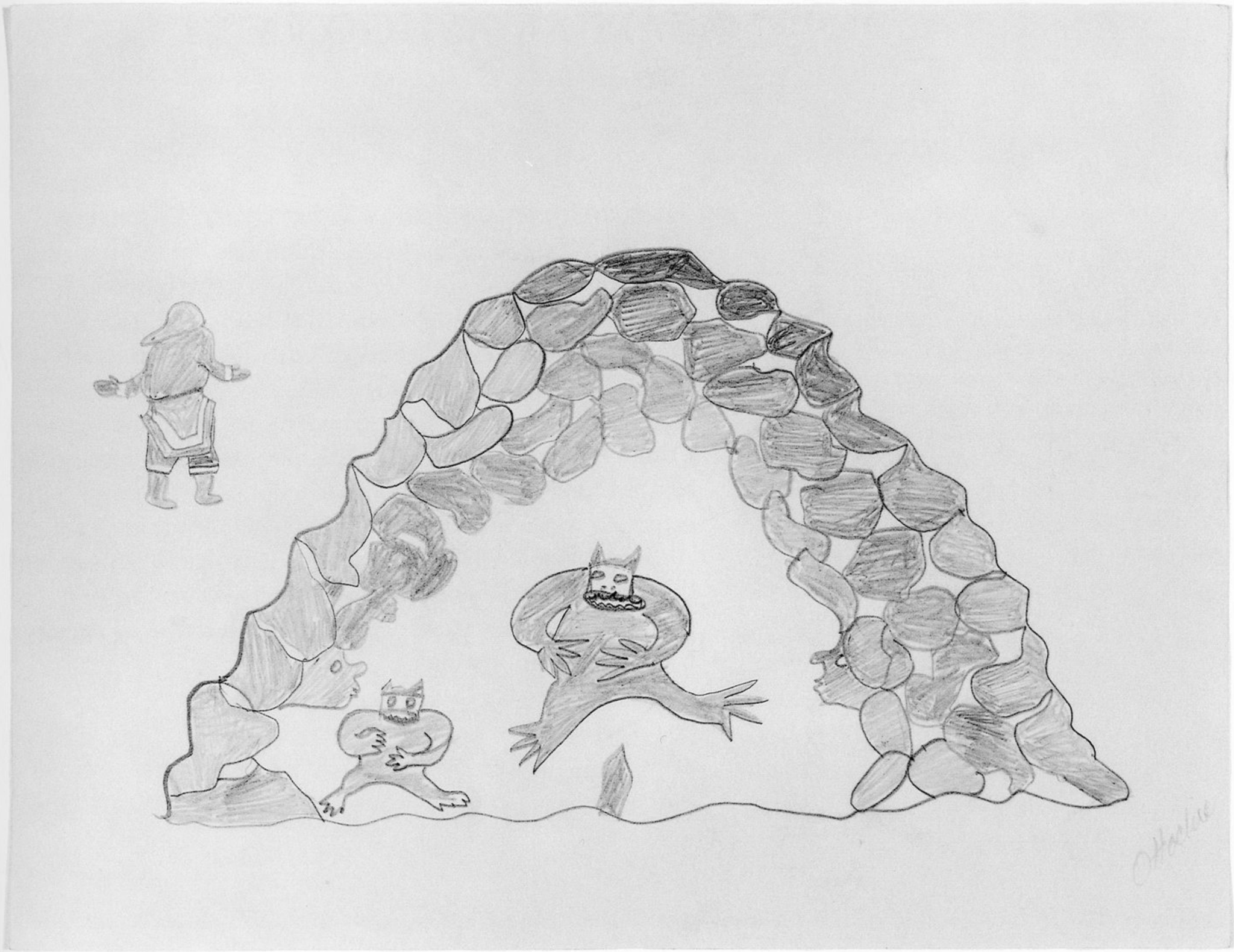
OTTOCHIE ASHOONA

1942-1970

Ottochie was better at drawing than I am. He was a happy-go-lucky person. He was always amused by his drawings. He even showed his drawings to people and made jokes about them.

KIAWAK ASHOONA, BROTHER OF OTTOCHIE ASHOONA

OTTOCHIE IS ANOTHER MEMBER OF THE TALENTED ARTISTIC Ashoona family. Like his siblings, Ottochie was raised on tales of the old days and drew on that way of life for the subject matter of his art. His carvings, although not numerous, were usually strong, accomplished figures like bears. Ottochie was born at Tariungajuk, the camp near Andrew Gordon Bay where white marble is found. In the late 1950s, he moved into Cape Dorset and worked for a time for the federal government. His sculpture has been shown in such group exhibitions as *Cape Dorset: Selected Sculpture from the Collection of the Winnipeg Art Gallery* (1975) and *The First Passionate Collector: The Ian Lindsay Collection of Inuit Art* (1990-1992).



3. Ottochie Ashoona
Beings and Strange Rock Structure 1959
graphite
21.6 x 28.1
CDL.1992.1.130 C0.98.1

recto: l.r. Ottochie

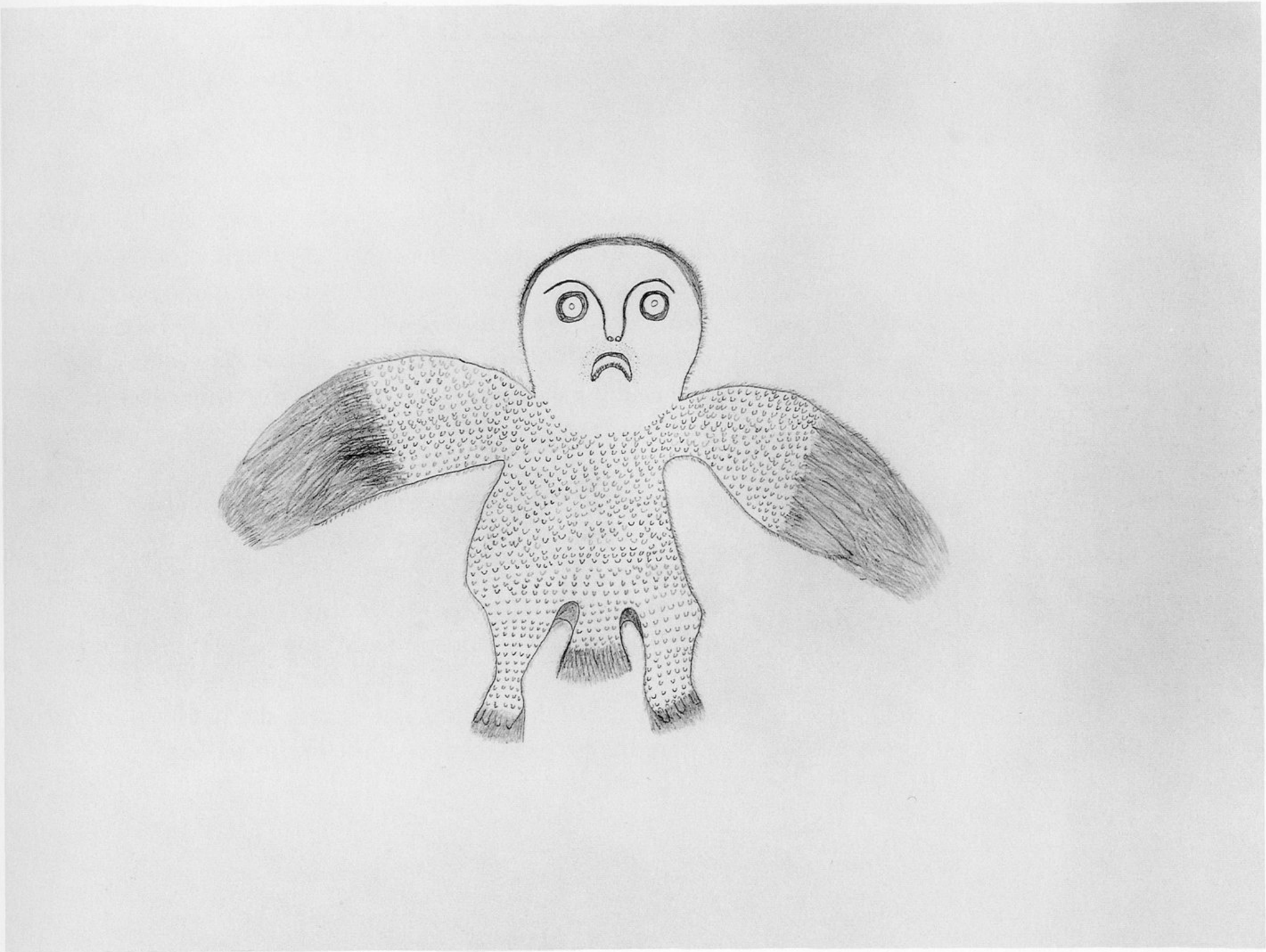
SAMIAK ASHOONA

1928-1970

I remember Samiak drawing this. I laughed at her and asked if she was making a spirit. She said that it was just something that she made up. At first, this drawing seemed funny but later I realized that her drawings were more serious. She was trying to bring back something of the past to show to the younger generation. That was important to her. I am happy that she left something behind for the family. Our family really misses her.

NAMOONAI ASHOONA, HUSBAND OF SAMIAK ASHOONA

SAMIAK ASHOONA WAS BORN AT SATSUKAIT, A GROUP OF islands to the east of Andrew Gordon Bay. As a young girl, she lived for a time with her family in Arctic Quebec. In 1946, Samiak married Namoonai Ashoona (1926-), a member of the very well-known Cape Dorset family of artists. Samiak and Namoonai had grown up together in the Cape Dorset area. Subsequently, they spent the years from 1955 to 1959 in Iqaluit. Namoonai recalls suggesting that Samiak start drawing, an idea that came from watching his mother Pitseolak (1904-1983) draw. Although Samiak drew for only one year before her sudden death in 1970, she drew with a desire to record the past. Some of her drawings were executed with coloured pencils borrowed from Pitseolak.



4. Samiak Ashoona
Owl with Human Face 1961/62
graphite
45.8 x 60.9
CDL.1992.1.162 CD.99.1

verso: u.r. Samiya

TUMIRA ASHOONA

1943-

It becomes fun when you have just about finished a drawing. It takes a long time to make a drawing. Sometimes I gave up. It's easy to draw if you do it a lot. It's hard if you do it only occasionally.

TUMIRA ASHOONA

TUMIRA ASHOONA RECALLS MAKING ONLY A FEW DRAWINGS in her lifetime and, even at that, they were few and far between. Most of her drawings were of imaginary creatures although she remembers working particularly hard at one drawing—a realistic drawing of an *inukshuk* with a bird on its head. This drawing was used for the stonecut print entitled *Inukshoo* in the 1964/65 Cape Dorset annual collection. Tumira moved to Cape Dorset in 1959 as her mother had tuberculosis and had been advised not to live in the cold anymore. She remembers starting to draw in the early 1960s. After the death of her husband, Ottochie Ashoona (1942-1970), who is also represented in this exhibition, Tumira did some carving to help support her family. She was also very skillful at making sealskin clothing. For most of the last decade she has lived in Iqaluit where she presently works at the Frobisher Inn.



5. Tumira Ashoona
Spirits dated 1962
graphite
46.0 x 61.1
CDL.1992.1.220 CD.100.1

recto: l.l. Tumara 31/5/62

MARY ASHEVAK EZEKIEL

1932-

Maybe I didn't know what to draw then so I just made up a subject. It's surprising to me now that I had so much imagination to put so many elements into this drawing. It's scary. I don't remember what I was thinking about but it looks like a crab with bird's claws for feet.

MARY ASHEVAK EZEKIEL

MARY BEGAN DRAWING ON PAPER PROVIDED BY JAMES Houston when she was in her mid- to late twenties. She worked in relative isolation and was unaware that others were drawing at that time. In the same period, she also did some carving—birds and human figures, mainly female. She stopped drawing around 1963/64. Making clothing for the sewing project, initiated by Alma Houston in the 1950s, was one of Mary's most pleasurable artistic activities. She remembers liking it more than any other art that she has done. Her husband, Ashevak (1932-), is a carver, while her son, Palaya (1956-), has worked as an etching assistant in the printshop.



6. Mary Ashevak Ezekiel
Transformation 1960
graphite
45.9 x 60.9
CDL.1992.1.80 CO.87.2

recto: l.r. Mary A

JOE JAW

1930-1987

Joe did some drawing but not a lot. He did like to carve and did many different subjects.

MEALIA JAW, ARTIST AND WIFE OF JOE JAW

JOE JAW WAS BORN ON NOTTINGHAM ISLAND NEAR CORAL Harbour. He moved from Qarmaaijuk camp to Cape Dorset with his wife Mealia, also a carver, because they were starving. While in Cape Dorset, Joe began drawing on his own but he stopped when he went to the South in 1961 for tuberculosis treatment. Many of his carvings, which he liked to create in his free time, were shown in a number of exhibitions including the 1971-73 *Sculpture/Inuit: Masterworks of the Canadian Arctic* organized by the Canadian Eskimo Arts Council. He had one print in the 1961 Cape Dorset annual collection. Joe was the brother of Simeonie Quppapik (1909-), as well as Pudlo (1908-1992) and Oshutsiak Pudlat (1916-1992).



7. Joe Jaw
Winged Creature with Spirit 1961
graphite
45.8 x 60.8
CDL.1992.1.32 CO.103.3

recto: l.r. Jaw 31-97
verso: l.l. F-36

8. Joe Jaw
Two Creatures 1961
graphite
45.8 x 60.8
CDL.1992.1.33 CD.103.4

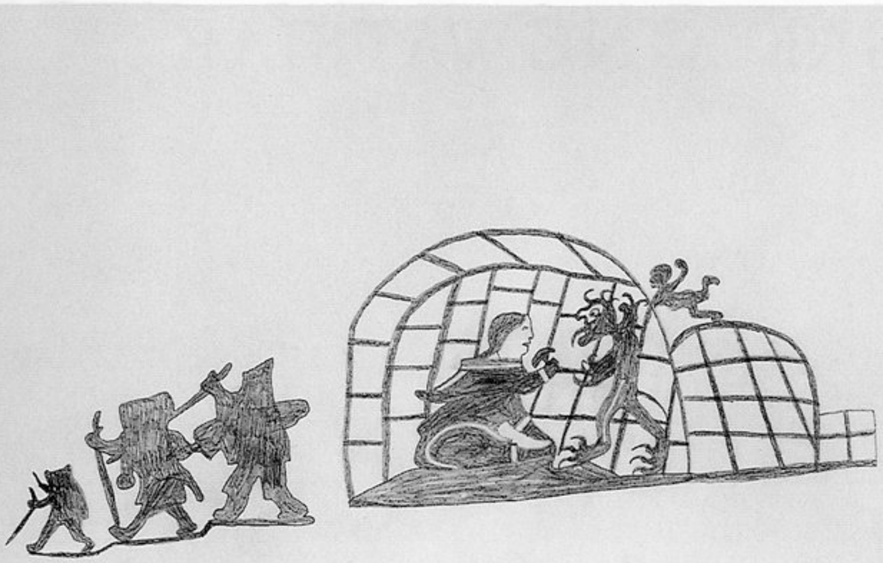
recto: l.l. Jaw



9. Joe Jaw
Dancing 1961
graphite
45.8 x 60.8
CDL.1992.1.38 CD.103.9

recto: l.r. Jaw





10. Joe Jaw
Evil Spirit in the Igloo dated 1961
graphite
45.8 x 60.8
CDL.1992.1.41 CD.103.12

recto: l.r. Jaw 6/61

In the old days it was completely quiet and serene in the igloo. We would hear nothing. When I was young my grandmother told me stories at bedtime and I would always fall asleep in the middle of the story. The stories were mostly about animals that talked like humans. It was not animal language.

MEALIA JAW, ARTIST AND WIFE OF JOE JAW



11. Joe Jaw
Wolf People dated June 1961
graphite
45.8 x 60.8
CDL.1992.1.42 CD.103.13

recto: l.r. Jaw June '61

MIKIGAK KINGWATSIAK

1943-

According to James Houston, Mikigak Kingwatsiak had strange dreams and religious experiences as a young man. The subjects of Mikigak's infrequent, but bold, drawings are often from this world of dreams and spirits. Imaginary creatures may appear in human clothing or in a state of transformation. Mikigak also carves a lot; again, he mostly depicts imaginary creatures. His carvings have been shown in over twenty-five Inuit sculpture exhibitions, including a 1980 solo exhibition at The Snow Goose in Ottawa. Mikigak is the natural son of Pitseolak Ashoona (1904-1983) and the adopted son of Kingwatsiak.



12. Mikigak Kingwatsiak
Imaginary Creatures 1959
graphite
24.4 x 45.1
CDL.1992.1.96 CO.105.6

recto: l.r. Mik

13. Mikigak Kingwatsiak
Man and Bird/Woman 1960
graphite
45.7 x 61.0
CDL.1992.1.95 CD.105.5

recto: l.l. Mikkikak

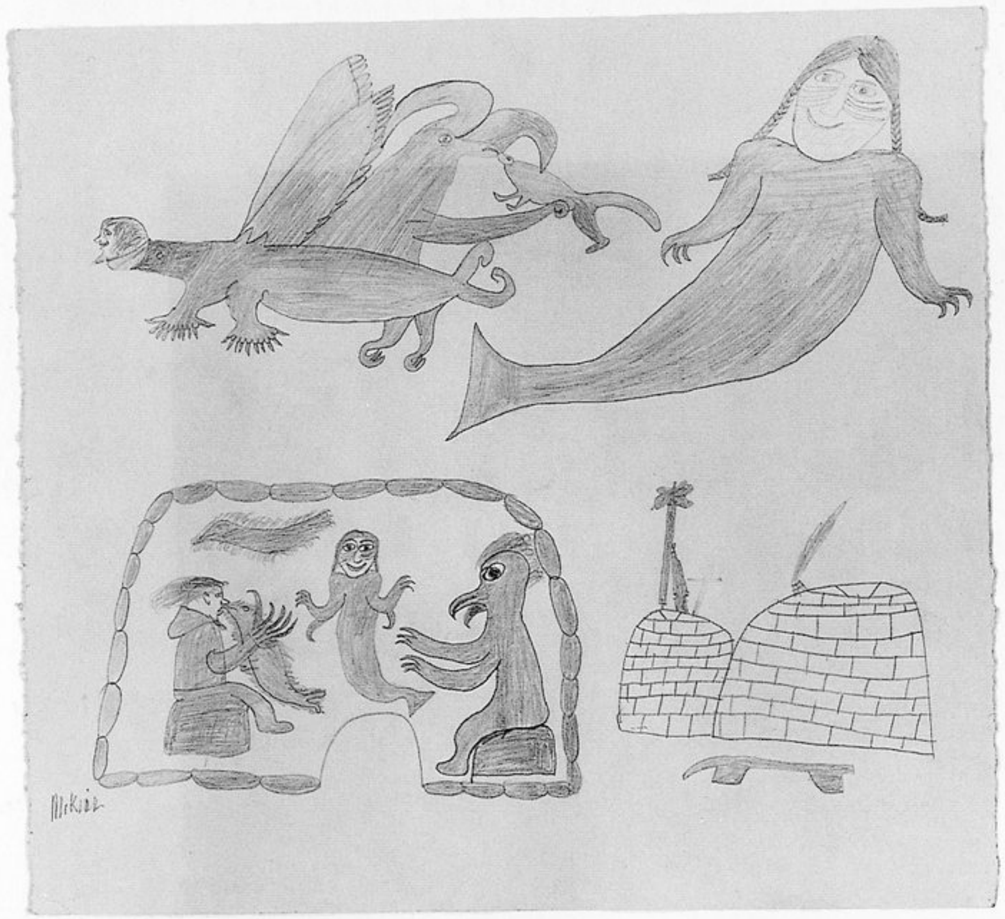


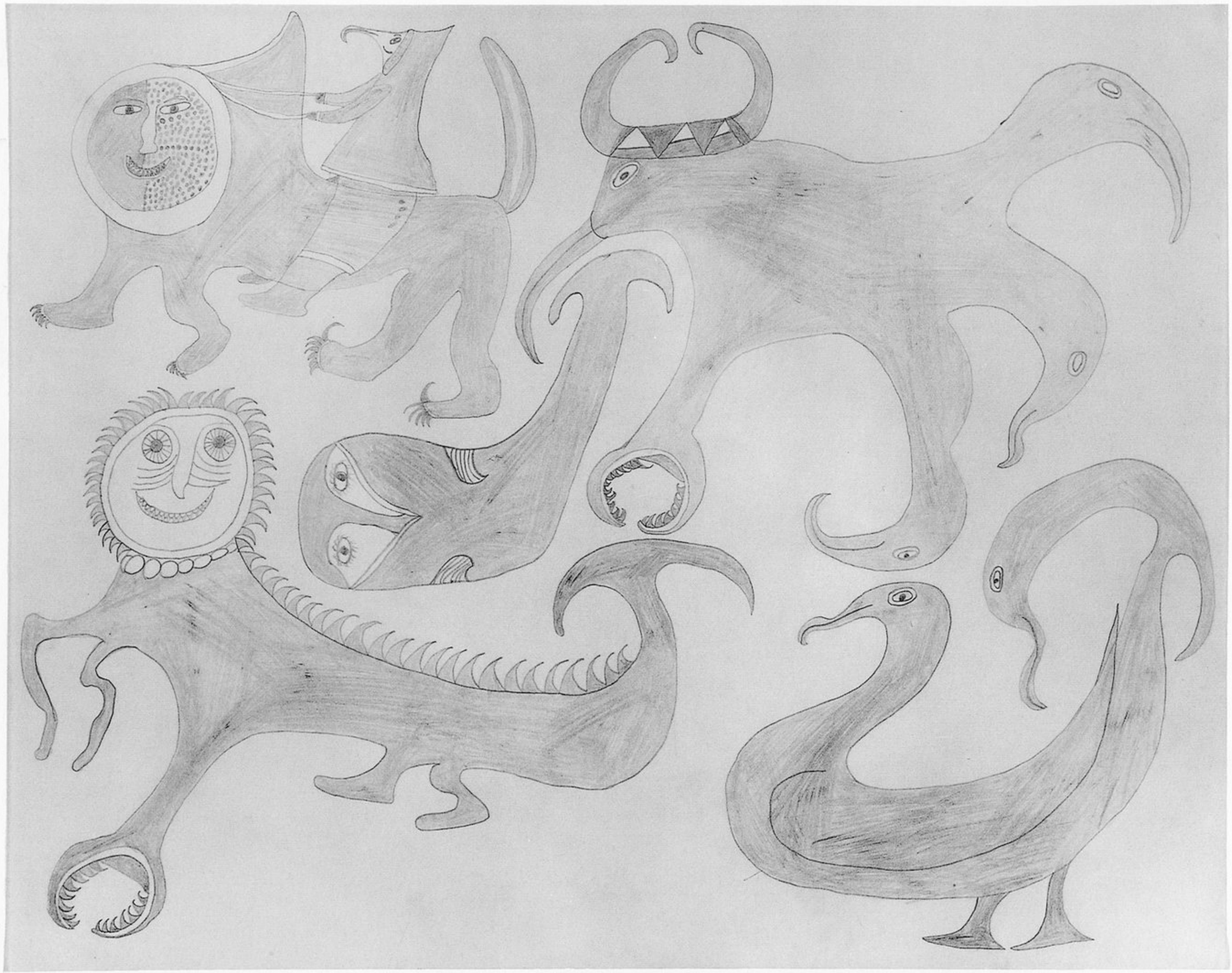
Mikigak drew a lot of imaginary creatures, usually in human clothing. The subject was often transformation; humans in animal clothes or animals with human clothes. Maybe Mikigak's drawings are connected with shamanism. Our father, Kingwatsiak, was a shaman. He used to tell a lot of stories about his younger years when he used to be around shamans.

IYOLA KINGWATSIAK, ARTIST/PRINTMAKER AND
STEPBROTHER OF MIKIGAK KINGWATSIAK

14. Mikigak Kingwatsiak
Sea Goddesses and Spirits 1960
graphite
38.8 x 42.0
CDL.1992.1.99 CD.105.9

recto: l.l. Mikiak





15. Mikigak Kingwatsiak
Transformations dated 1962
graphite
47.8 x 60.3
CDL.1992.1.98 CD.105.8

verso: u.r. Mikkikah 8/62

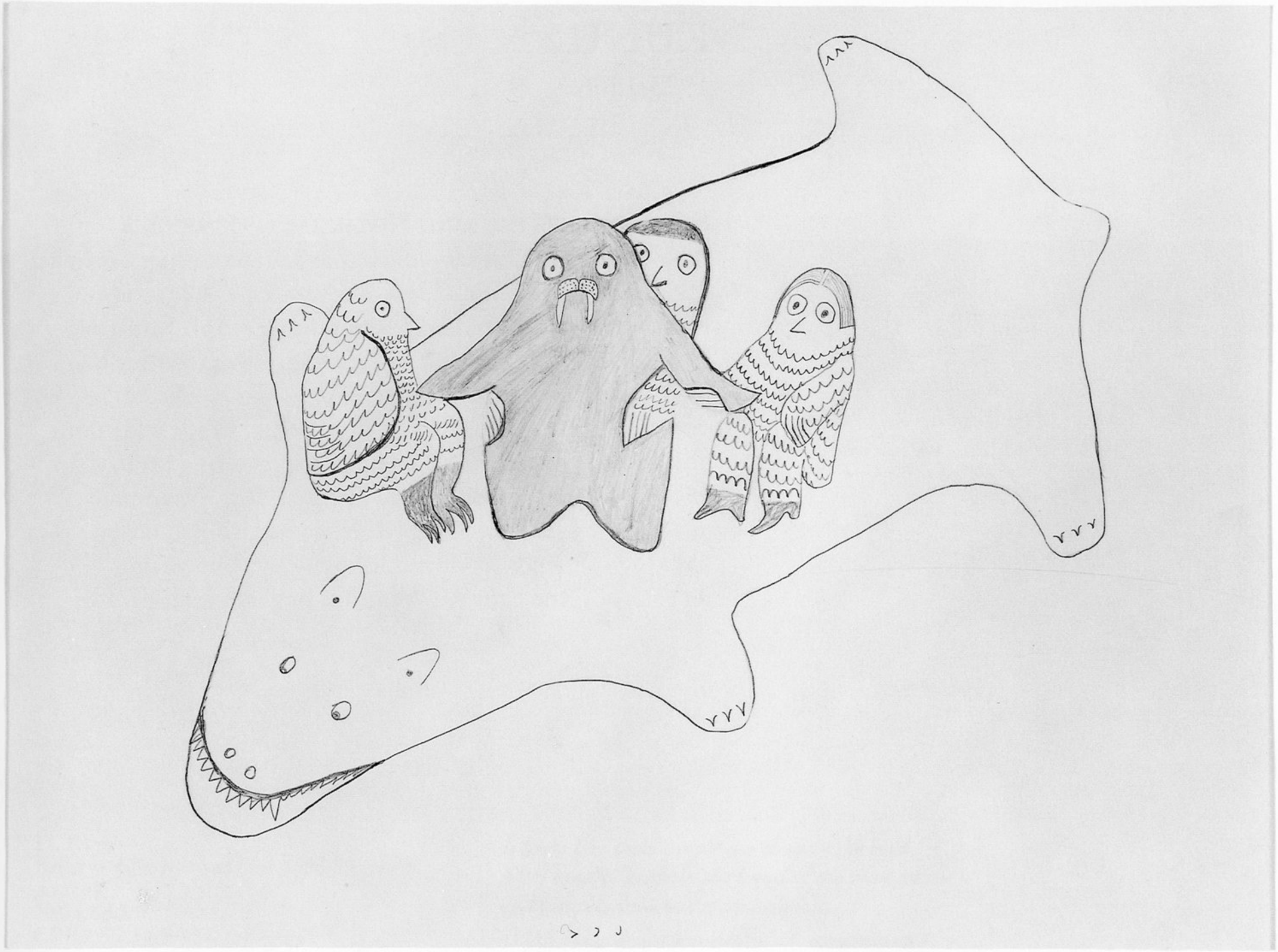
This drawing amuses me. The figure in the upper right is like a musk-ox. He's the leader of the rest. I think that Mikigak had a hard time to draw real animals. It was easier to make up creatures.

IYOLA KINGWATSIAK, ARTIST/PRINTMAKER AND
STEPBROTHER OF MIKIGAK KINGWATSIAK

POOTOOGOOK KINGWATSIAK

1936-

POOTOOGOOK KINGWATSIAK IS THE WIFE OF IYOLA Kingwatsiak (1933-) the illustrious sculptor/printmaker who has been active in the Cape Dorset printshop from its earliest days. Her mother, Iqaluq Petaulassie (1914-1989), also known as Echalook Goo, had some prints in the annual Cape Dorset collections during the 1970s and early 1980s. Pootoogook drew for a brief time during the 1960s and also carved occasionally. She had four prints in the annual collections between 1960 and 1966.



16. Pootoogook Kingwatsiak
Flying Bear 1961
graphite
45.6 x 61.1
CDL.1992.1.139 C0.85.1

recto: lower edge centre: ᓴᑐᒍ

KUNU

1923-1966

KUNU AND HER HUSBAND NIVIAKSIAK (1908-1959), A renowned artist and carver, lived in Kangia camp near Lake Harbour when their children were young. They later moved to Nuvudjuaq camp near Cape Dorset. Kunu was in the South for tuberculosis treatment when her husband died. After her return to Cape Dorset, Kunu started drawing and continued to do so until her death in 1966. She also participated in the community sewing project. In 1959, 1960, and 1967, Kunu had prints in the annual collections. Her son, Pitseolak Niviaqsi (1947-), began working in the Cape Dorset lithography shop at its inception in the early 1970s and is now a master printer.



17. Kunu
People and Transformed Bird 1958/59
graphite
20.5 x 43.2
CDL.1992.1.68 CD.59.33

recto: l.l. Kunu

It looks like these people are chasing the bird. That kind of knife in the hand of the man on the right is only used to cut up animals.

MAYOREAK QUVIANAKTULIAQ, DAUGHTER OF KUNU



18. Kunu
Man, Bird/Woman and Child 1960
graphite
20.2 x 25.1
CDL.1992.1.64 CO.59.2

recto: l.r. Koonoo

The tool held by the figure on the left is used to finish an igloo—to pat down the snow used to seal the spaces between the blocks of snow. I think that the bird in the amautiq in the middle is imaginary.

MAYOREAK QUVIANAKTULIAQ, DAUGHTER OF KUNU



19. Kunu
Man, Seal/Man and Other Creatures 1960
graphite
45.6 x 60.9
CDL.1992.1.70 <0.59.35

verso: u.r. Kunu

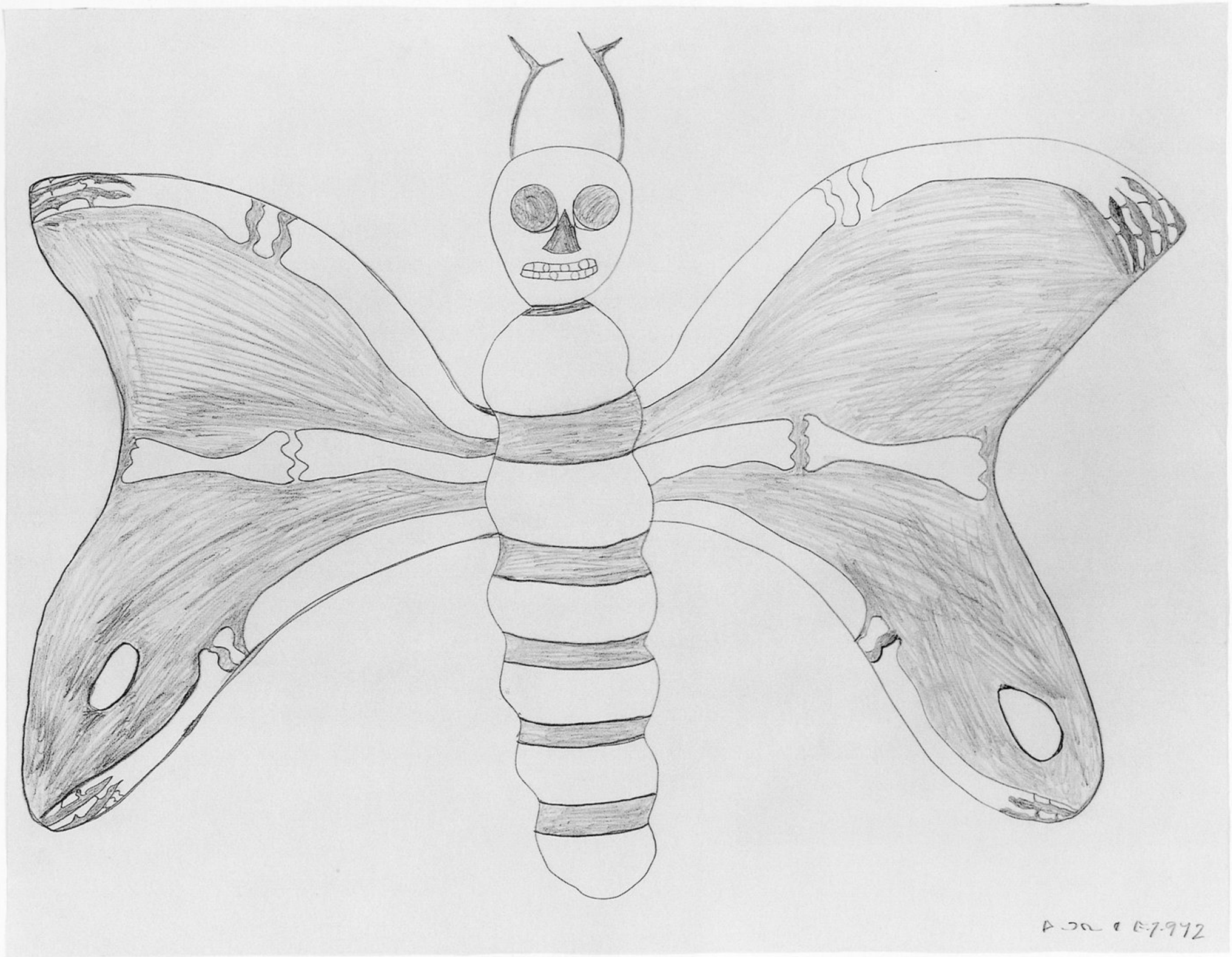
I remember watching my mother drawing and thinking to myself, `Hurray, there will be some money for groceries.' It must have been around the time James Houston was here. She must have done more while in Cape Dorset than she did in the camps. She didn't draw all the time because she had lots of things to do, like sewing.

MAYOREAK QUVIANAKTULIAQ, DAUGHTER OF KUNU

OODLOORIAK MANNING

1924-1971

Oodlooriak Manning, the eldest daughter of Peter Pitseolak (1902-1973), was born at Okialivialuk camp near Lake Harbour where the family was spending the winter. Her sister, Mary Pitseolak (1931-), is also included in this exhibition. Oodlooriak married Tommy Manning (1927-) who worked for the Hudson's Bay Company in Cape Dorset. She was active as an artist for only a brief period. She was responsible for the 1960 stonecut and stencil print *Undersea Beast*. Her sons are Johnny (1956-), an artist, and Jimmy Manning (1951-). The latter is Assistant General Manager of the West Baffin Eskimo Co-operative and also a photographer of some repute. Oodlooriak died in 1971 of a heart attack.



20. Oodlooriak Manning
Skeletal Insect 1962/63
graphite
50.8 x 65.5
CDL.1992.1.231 CO,91,2

recto: l.r. ᐅ ᓄ ᓇ ᐊ E-7-972

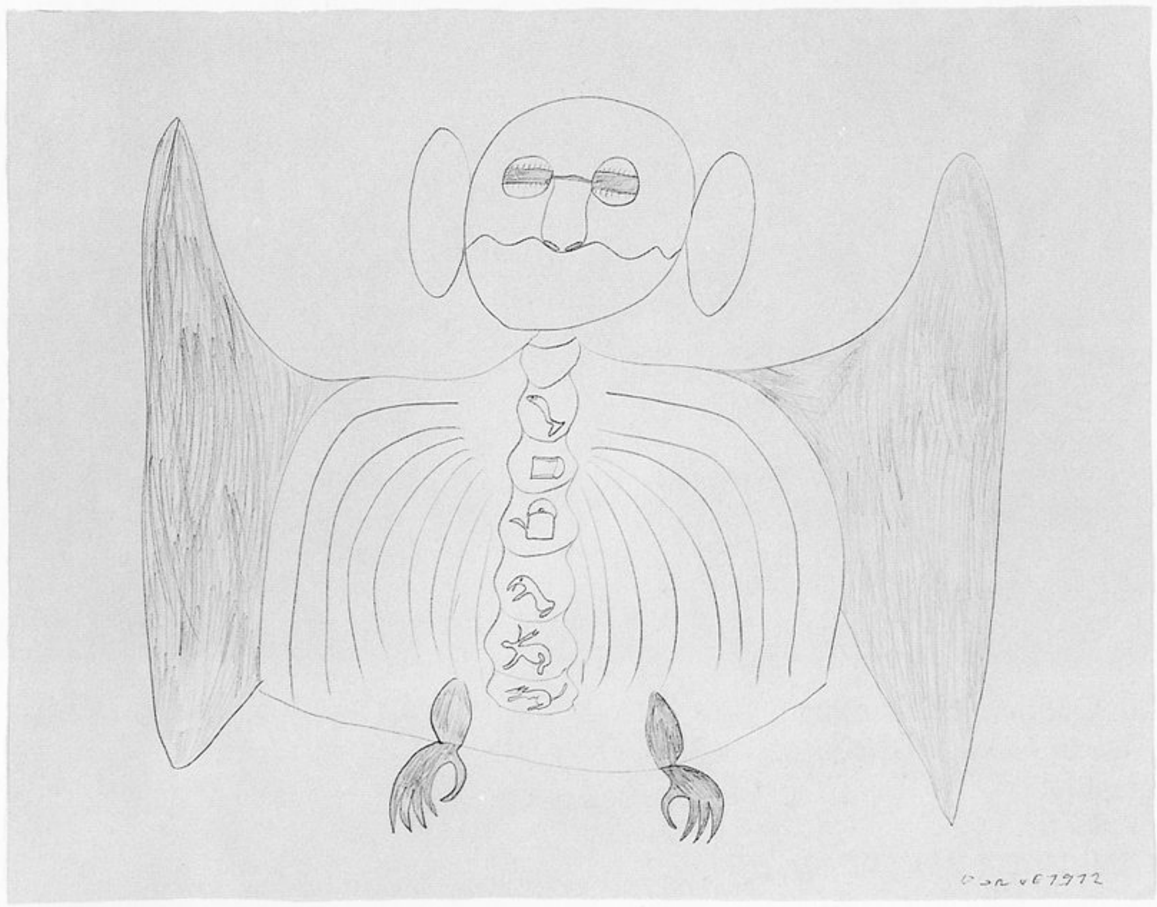
21. Oodlooriak Manning
Woman's Kamik 1962/63
graphite
50.8 x 65.5
CDL.1992.1.232 CD.91.3

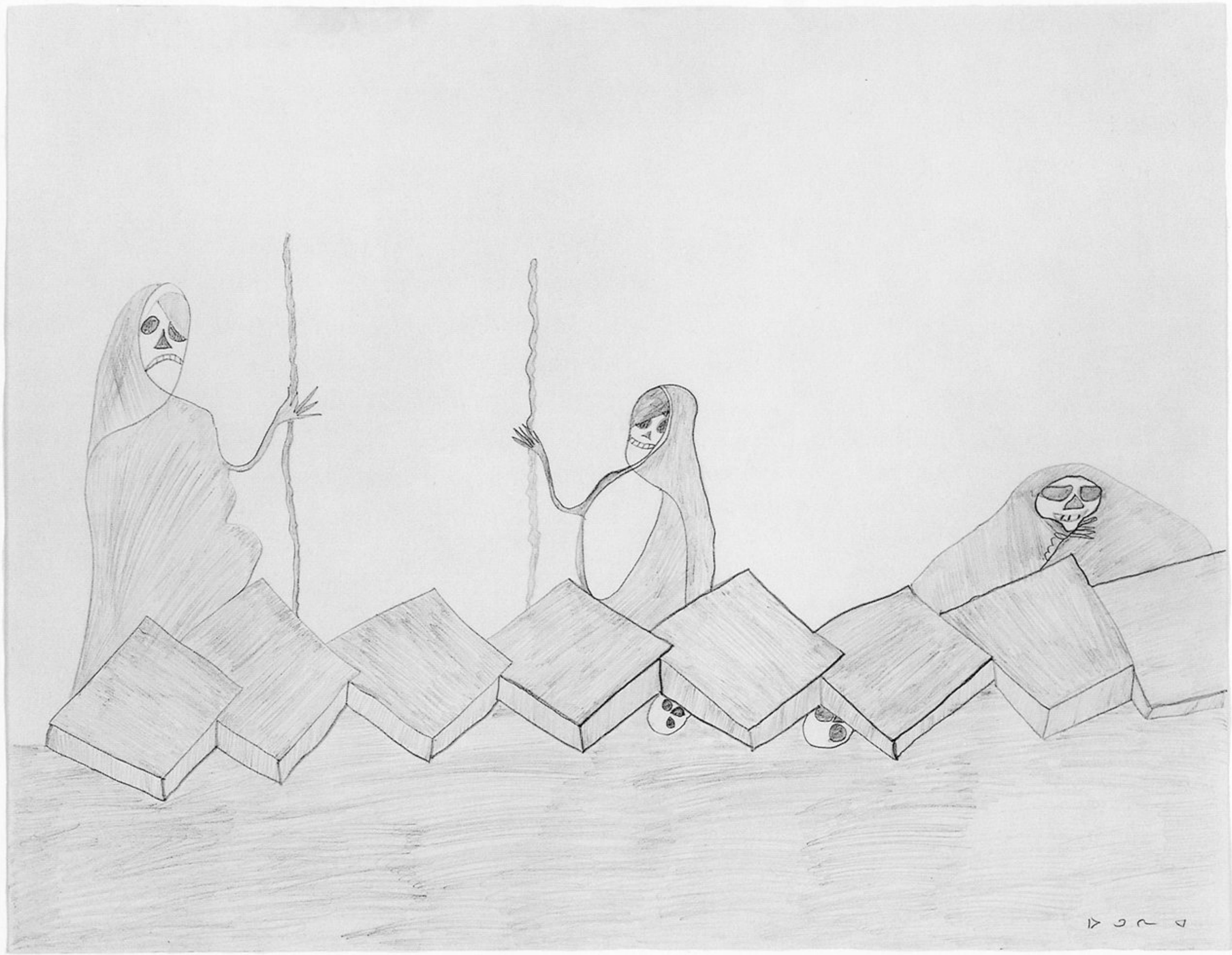
recto: l.r. ᐅᓗᓂᐊ E7-972



22. Oodlooriak Manning
Winged Creature with Big Ears 1962/63
graphite
50.8 x 65.5
CDL.1992.1.233 CD.91.4

recto: l.r. ᐅᓗᓂᐊ E7-972





23. Oodlooriak Manning
Skeletons 1962/63
graphite
50.8 x 65.6
CDL.1992.1.234 CO. 91.5
recto: l.r. ᐅᓗᓕᐊ
verso: l.l. Udluriak Manning

QAUNAQ MIKKIGAK

1932-

This drawing depicts a legend about a creature who ate humans. He scraped humans on a board just like we Inuit scrape sealskins. Above the lamp there is a human figure in a pot. He cooked the humans. In the upper right corner, human skins are stretched out like animal skins to dry. That story scared me. I only depicted this legend once.

QAUNAQ MIKKIGAK

QAUNAQ HAS FOND MEMORIES OF HER EARLY YEARS AT Nuvudjuaq where she was born, of life in an igloo, and of occasional trips to Cape Dorset by dog team. She moved to Cape Dorset with her husband Oqutak (1936-) at the same time as her mother, Mary (1908-1982), and her stepfather, Kopapik 'A' Qayuaryuk (c.1923-1969). Her parents are also included in this exhibition. During 1960 Qaunaq began drawing, stopped a few years later, and restarted in 1978. Five of her drawings were made into prints between 1980 and 1986. In 1977, Qaunaq received a jewellery design award for her use of indigenous materials in making a neckpouch. The piece toured the North during 1977 and 1978 in the exhibition *The things that make us beautiful*, sponsored by Cape Dorset, Gjoa Haven and the Department of Indian Affairs. Qaunaq claims to be one of the first women at Cape Dorset to begin carving. Birds and women are her favourite subjects. Seven of her carvings were included in *Women of the North*, the 1992 exhibition held at the Marion Scott Gallery in Vancouver. Her latest drawings, in coloured pencil, depict birds and dog teams. Qaunaq currently works at the community centre in Cape Dorset.



24. Qaunaq Mikkigak
Legend about the Creature Who Ate Humans 1961
graphite
45.8 x 60.8
CDL.1992.1.18 CD.54,1404

recto: l.l. Ohotok 31-68
verso: u.r. F-36; l.l. Haunak TR 7/19/72

25. Qaunaq Mikkigak
Domestic Scene 1961/62
graphite
45.8 x 60.5
CDL.1992.1.27 CD.54,1413

verso: l.l. att Haunak TR 7/16/92

There is a man in the igloo. Beside him are a bow and arrow for hunting. The harpoon outside has some meat on it. Meat could be frozen this way out of reach of the dogs, then cached in snow blocks. I think that I put in the bird and the dog with the ulu [a woman's knife with a semicircular blade] ***to complete the drawing. Perhaps the dog is a transforming figure.***

QAUNAQ MIKKIGAK



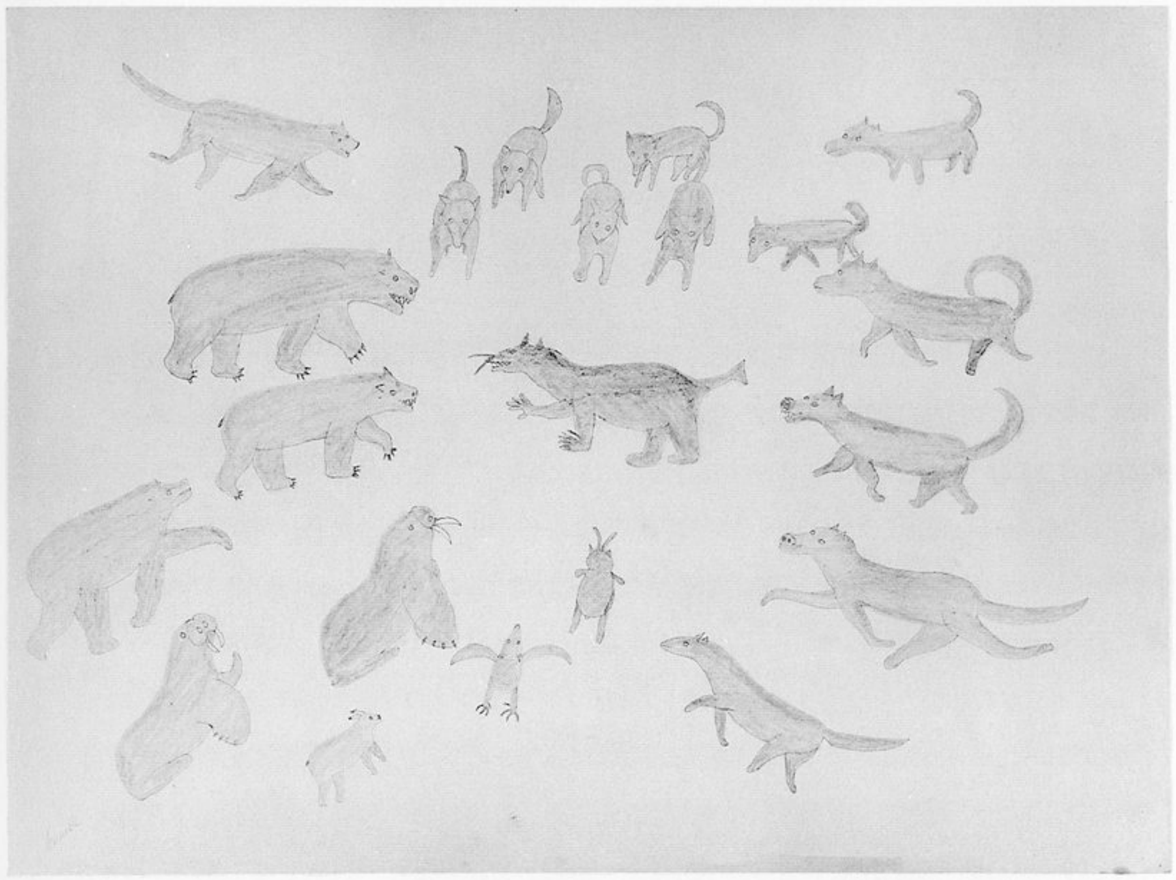
26. Qaunaq Mikkigak
Imaginary Creature 1962
graphite
47.4 x 67.6
CDL.1992.1.19 CD.54.1405

verso: l.l. Haunak

This is probably an imaginary creature. I have never seen anything like this. I don't know if it's wearing a suit. I am attracted to images that are 'out of this world.' Now I use more colours in my drawings. I didn't think of using colours back then. I didn't know it was a big part.

QAUNAQ MIKKIGAK





27. Qaunaq Mikkigak
Circle of Animals 1962
graphite
45.7 x 61.4
CDL.1992.1.22 CD,54,1408

recto: l.l. hunuk

These are animals. There are two humans, dogs and other wildlife. I used to find it scary to sell my drawings and carvings. I used to hide when I was carving because women didn't carve then. It was scary for me to sell then. I used to get someone else to take my drawings to the Co-op to sell because I was embarrassed about them.

QAUNAQ MIKKIGAK



28. Qaunaq Mikkigak
Scary Creature dated 1962
graphite
47.9 x 60.5
CDL.1992.1.25 CD.54.1411

verso: u.l. Hownak 8/62

This is some kind of scary creature which comes from my imagination. These bags are made of sealskin. Men used to have these packs.

QAUNAQ MIKKIGAK

NATSIVA
1919-1962

Sometimes I drew with my mother but not often. When she got some paper, I would get some too. There were usually three or four pieces of real drawing paper handed out at one time. This was at Tikirak camp. I notice that I draw the same faces as my mother. My mother used to say, 'I don't know why I draw a creature like this when I never saw one myself. I don't know why I continue to draw these creatures.'

PAPIARAK TUQIQI, DAUGHTER OF NATSIVA

Back then, we didn't think that imaginary figures would be made into prints. Just those images that were real, that represented real animals or scenes, were for prints.

IYOLA KINGWATSIAK, ARTIST / PRINTMAKER AND ACQUAINTANCE OF NATSIVA

29. Natsiva
Transformed Creatures 1959
graphite
24.4 x 45.3
CDL.1992.1.109 CD.95.5

recto: l.r. netsi

NATSIVA BEGAN DRAWING AROUND 1958 OR 1959 ACCORDING to her daughter, Papiarak Tuqiqi (1941-), who is also included in this exhibition. At the time, Natsiva was living in the outpost camp Tikirak. She would bring her drawings into Cape Dorset for sale at the same time as she was collecting supplies. She was also involved in Alma Houston's sewing project, but not to any great extent because she was only in Cape Dorset for short periods of time. She followed the traditional Inuit way of life and tried to pass that knowledge along to the next generation. Natsiva's drawings were used for the Cape Dorset prints *Angels in the Moon*, 1960 and *Mother and Son*, 1961. When she became ill at Igalaalik camp, her family brought her to the nursing station at Cape Dorset where she died.





30. Natsiva
Walrus with Cane and Other Imaginary Creatures
1959/60
graphite
44.6 x 57.0
CDL.1992.1.113 CD.95.9

recto: l.r. netsivaar

You can tell what animal it's like, but it goes from there into her imagination. My mother was probably just using up the space on the paper. The figures are not related to each other like they are in a story. She did one picture or image a day so a whole page of images might take a week.

PAPIARAK TUQIQI, DAUGHTER OF NATSIVA

NETSIAPIK

1939-

These animals all ate fish. We eat these things out of respect. These images are not like appliqués. It's a bit of shamanism. A shaman could swallow without chewing what he was swallowing. This is not a picture of the shaman per se, *but the shaman could do this to animals. This image has a lot of meaning for me—the human with the human legs on the right, the creature with the caribou legs on the left, and the animals all around the human. It is all important to me.*

NETSIAPIK

NETSIAPIK WAS BORN AT AMADJUAK CAMP, BUT ALSO SPENT part of her youth in the Lake Harbour area. After her return to the Cape Dorset area, she moved to Iqaluit in 1955, only to move back again around 1964 because of her husband's work. Netsiapik began drawing before 1962 while the Houstons were still living in Cape Dorset. She remembers bringing drawings to the community during the two or three weeks before break-up in the late spring and again in the fall before freeze-up. She also remembers the Houstons visiting the outpost camps and how much they helped the people. In 1966, one of her drawings was made into a stonecut and stencil print entitled *The Dream.* As in her drawings, Netsiapik liked to use fantastic and imaginary subject matter in her carvings. Netsiapik currently lives in Iqaluit and has not been drawing or carving for the past few years.



31. Netsiapik
Man and Animals 1961
graphite
50.8 x 65.4
CDL.1992.1.100 CD. 107.1

recto: l.r. ᓇ ᒥ ᐊ ᐱ
verso: l.l. Natsiapik

This drawing started with a story but I got lost or frustrated so I stopped making a story. The top line shows some games that the Inuit used to play. Then I drifted off to just fill the page. I was into making faces. I don't know why. It's maybe not shamanism or transformation but I heard of ghosts and goblins. I heard of spirits. I don't know much about shamanism.

SOROSOLUTO ONALIK

SOROSOLUTO ONALIK

1943-

OVER THE YEARS SOROSOLUTO ONALIK HAS BEEN A PROLIFIC and talented carver, usually making small detailed pieces on a variety of themes. In addition, she has made many drawings since 1968. At present, she carves only sporadically. Sorosoluto was born outside Cape Dorset at Kimituq camp, but came into the community as a young girl to attend school. She remembers the older artist Sheouak (1923-1961), also in this exhibition, encouraging her to draw and taking her to the Co-op for drawing paper. Her mother, Egevadluk Ragee (1920-1983), was also a talented artist while her stepfather, Sakiassie Ragee (1924-), is included in this exhibition. Sorosoluto spent part of 1967-68 working for Alma Houston at Canadian Arctic Producers in Ottawa before returning to the North and settling in Iqaluit where she still lives. In 1982 she had two prints, *Our Mothers Seem to Have Wings* and *I Had a Dream*, in the Baffin Island Graphics collection produced by Arts Induvik in Montreal.



32. Sorosoluto Onalik
People, Animals and Other Creatures 1959/60
graphite
44.5 x 57.2
CDL.1992.1.198 CD.46.34

verso: l.l. Sorosilutu Ragee

STRANGE SCENES



33. Sorosoluto Onalik
A Kayak and Beings with Many Faces 1959/60
graphite
45.9 x 61.6
CDL.1992.1.202 CD.46.38

recto: l.r. Shogis

I can only remember one kayak being made in Cape Dorset. It happened when I was little.

SOROSOLUTO ONALIK



34. Sorosoluto Onalik
Drawing and Doodling 1959/60
graphite
44.3 x 57.3
CDL.1992.1.203

recto: l.r. Shogisluloklok CD, 46, 39

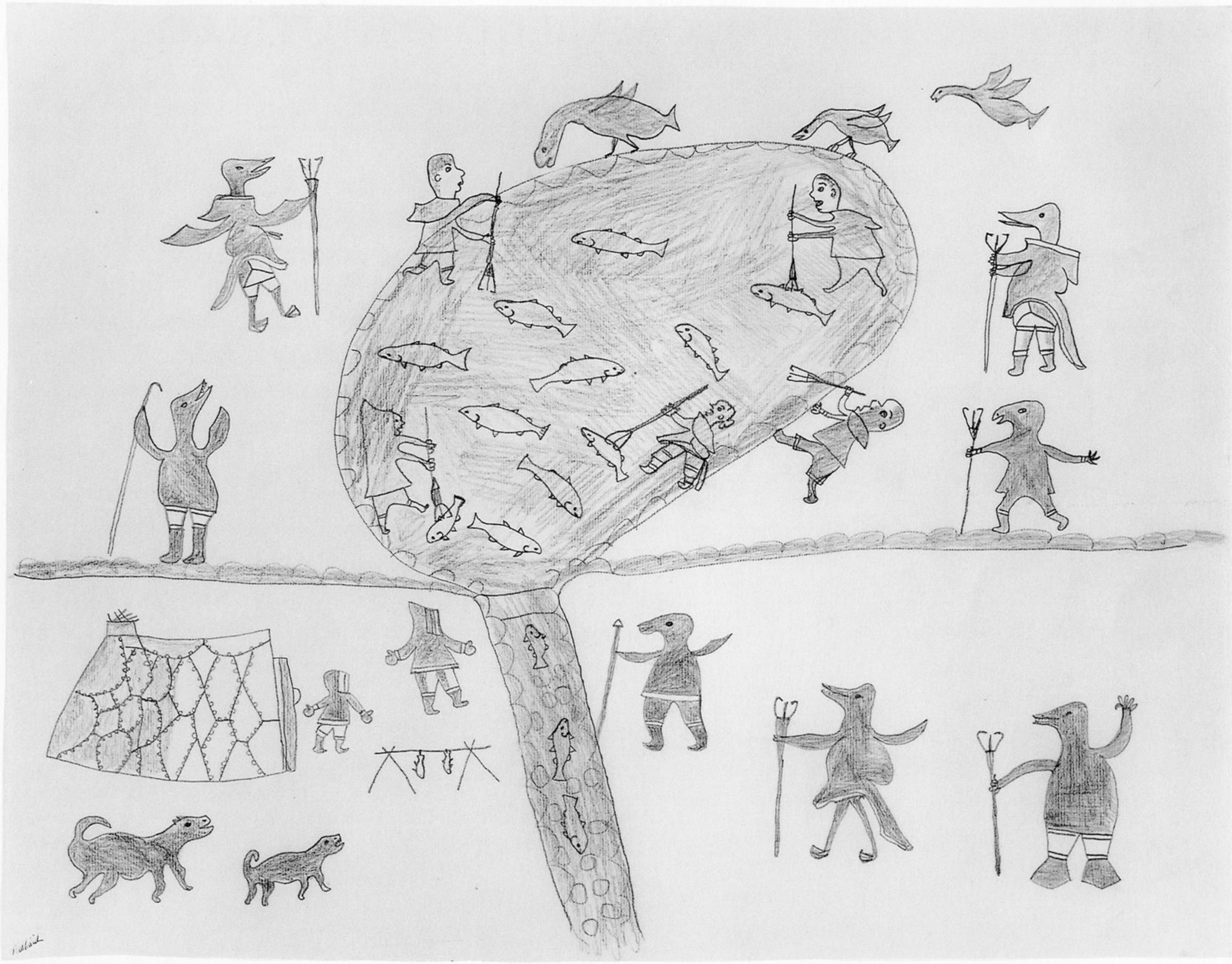
Sometimes I had nothing particular in mind when I was drawing. I was just kind of doodling. It's very hard to start on a carving stone because I must plan ahead before I cut anything away. When drawing I can erase, so a mistake is not serious. There is no story-line to the figures in the drawings.

SOROSOLUTO ONALIK

NINGEEUGA OSHUITOQ

1918-1980

NINGEEEUGA OSHUITOQ WAS BORN AT AMADJUAK CAMP TO Adla and Anernik. Anernik (1902-1983) had numerous prints in the early Cape Dorset annual collections. In 1934, her family moved closer to Cape Dorset where there was a Hudson's Bay post. (The post at Amadjuak had closed down.) She settled at Shukbuk camp with her husband, Peesee Oshuitoq (1913-1979), after their marriage in 1939. Around 1960 the family was forced by illness to move even closer to Cape Dorset. Ningeeuga spent the years from 1961 to 1964 in Hamilton for tuberculosis treatment. Some time after her return from the South, probably about 1965, Ningeeuga began to draw. Although she has her own distinctive style, Ningeeuga's use of simple profile forms is similar to that of her mother who had been drawing for about five years longer. Ningeeuga often drew creatures from the spirit world. Between 1966 and 1972, she had nearly thirty prints in the annual Cape Dorset collections.



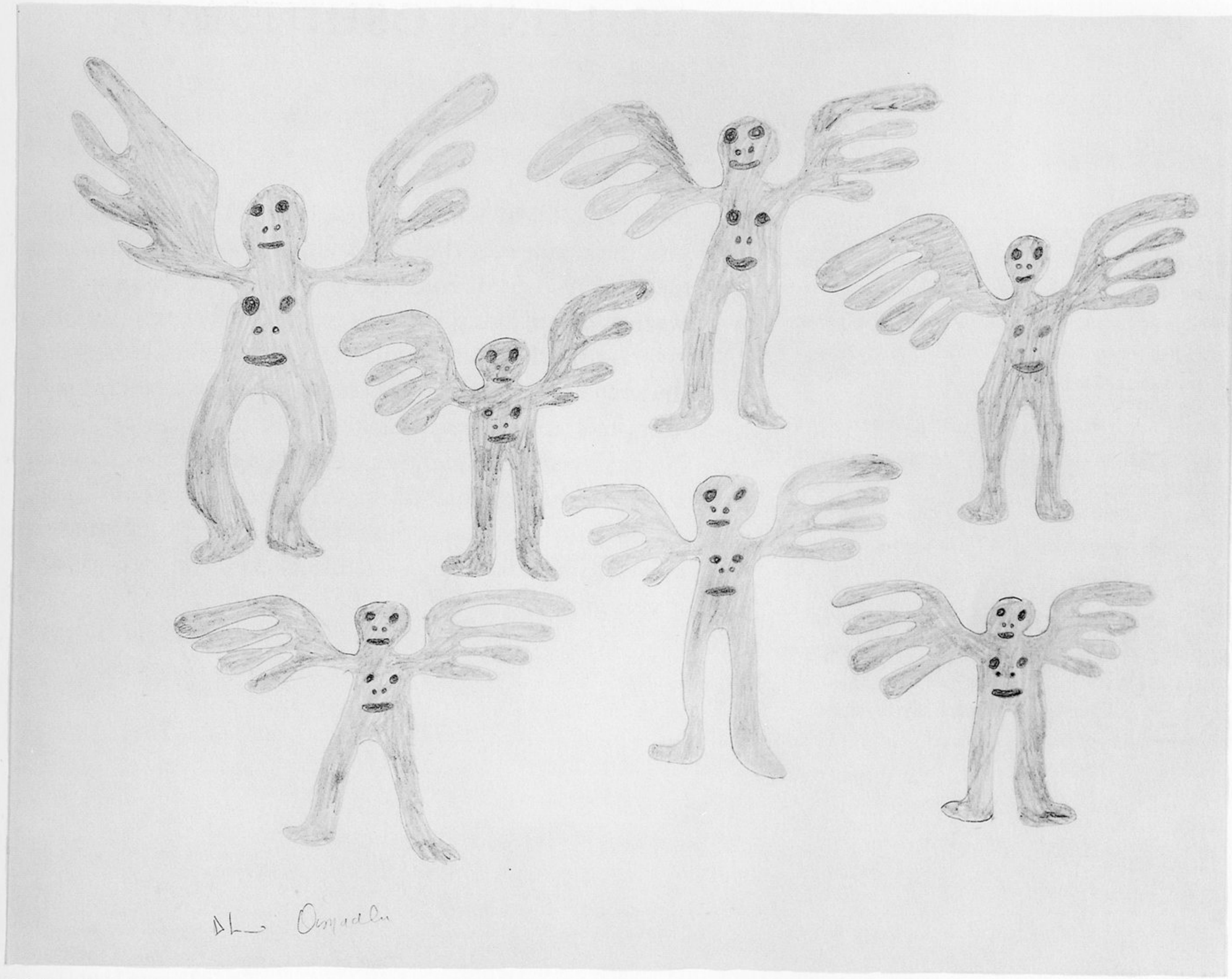
35. Ningeeuga Oshuitoq
People and Bird/Humans at the Fish Weir 1959/60
graphite
44.4 x 57.1
CDL.1992.1.140

recto: l.l. Pudlalit

OMALLUQ OSHUTSIAQ

1948-

OMALLUQ OSHUTSIAQ WAS RAISED IN A FAMILY OF CAPE Dorset artists. Her adoptive parents are Etidlooie Etidlooie (1911-1981) and Kingmeata Etidlooie (1915-1989). As a young child, Omalluq spent five years in various Southern sanatoriums for tuberculosis treatment. Although she has done some drawing, Omalluq's passion is carving, usually mother and child groupings. In *Women of the North*, the 1992 exhibition catalogue, Omalluq stated, "I will carve as long as I can breathe. . . ." Since 1989, Omalluq has been on the board of directors of the Inuit Art Foundation in Ottawa. She is also secretary of the newly incorporated Cape Dorset group of artists known as Iluayummiut. The group's main objective is to raise funds for a building where artists from all disciplines can meet, talk and work.



36. Omalluq Oshutsiaq
Spirit Angels 1961/62
graphite
47.8 x 60.5
CDL.1992.1.126 CP.62.69
recto: l.l. ᐅᒪᓗ Omadlu

I must have been dreaming when I drew this. My mind was blank when I started drawing. I used to like drawing funny objects. Perhaps these are spirit angels.

SIMEONIE OSHUTSIAQ

1943-

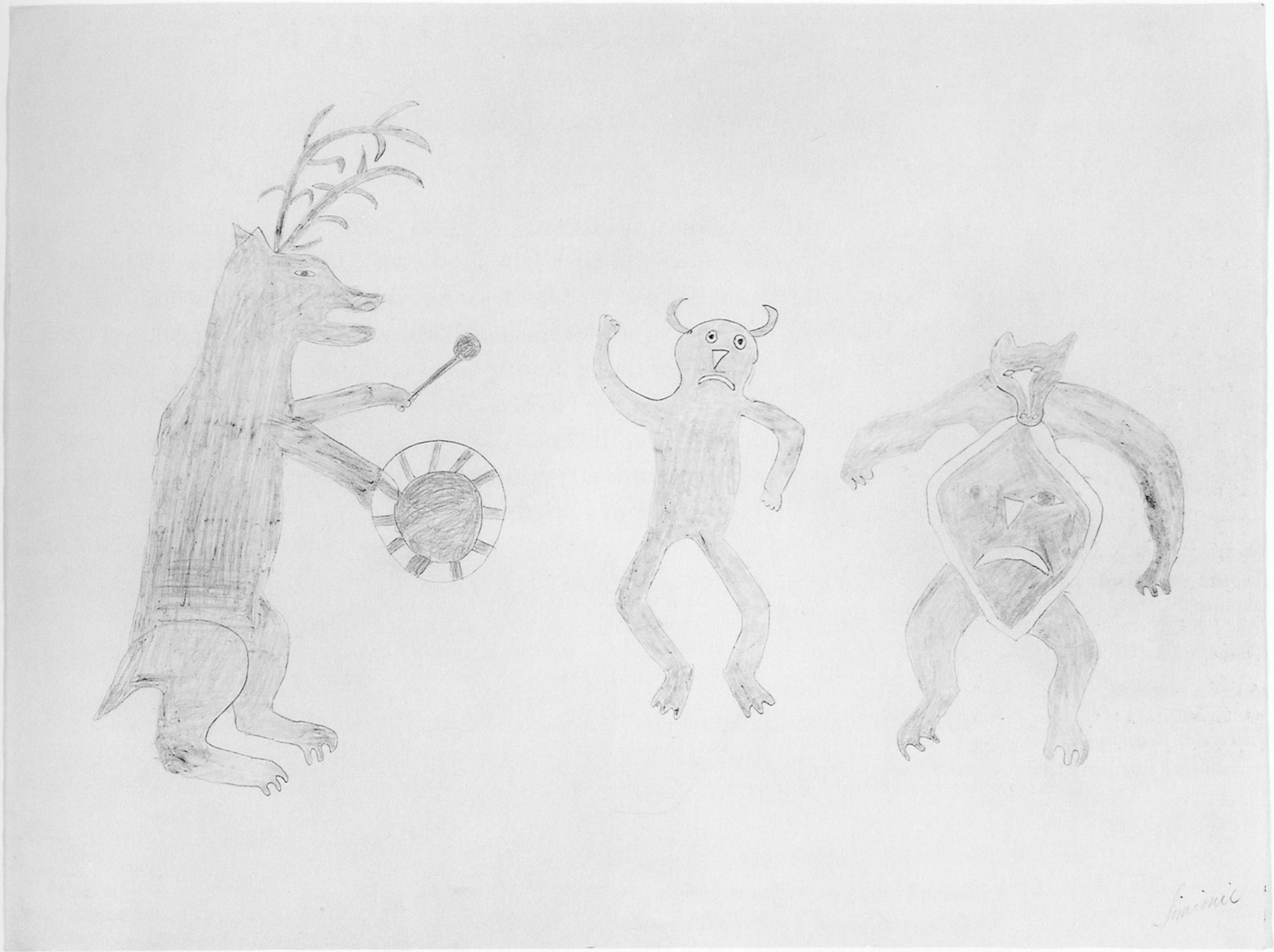
I used to get my subjects from stories told by my father, Oshutsiak Pudlat. The stories were about drum dances, creatures from under the ice, or they were imaginary. The figure on the right comes from my imagination, from hearing stories. It has no special meaning.

On the left is a caribou playing a drum. I heard stories about shamans turning into caribou while playing drums. I even heard of a shaman stabbing himself but there were no wounds. It's neither scary nor entertaining. It's just something that happens.

The part in the middle of the right figure is probably the tummy. It's not something coming out of the creature's mouth. The creature is probably just going along with the shaman turning himself into a caribou.

SIMEONIE OSHUTSIAQ

SIMEONIE IS THE SON OF OSHUTSIAQ PUDLAT (1908-1992) and the nephew of the world-famous artist, Pudlo Pudlat (1916-1992). Simeonie used to draw when he lived in Keatuk camp, along with his friends Qabaroak Qatsiya (1942-) and Pitaloosie Saila (1942-). He remembers drawing on pages from his school notebook and taking them to Cape Dorset to sell to Terry Ryan at the Co-op. He has lived permanently in Cape Dorset since about 1967. In the 1960s he also used to carve. He now does construction work and other jobs around the community, as well as hunting. His wife, Omalluq Oshutsiaq (1948-), is also in this exhibition.



37. Simeonie Oshutsiaq
Caribou Drum Dance 1961/62
graphite
45.8 x 61.2
CDL.1992.1.188 CD.118.1

recto: l.r. Simionie
verso: l.l. Simeoniela

NIPISHA OSUITOK

1925-1980

NIPISHA OSUITOK USED TO HELP ALMA HOUSTON RUN THE sewing project in Cape Dorset during the late 1950s and early 1960s. She drew for a short time and was also a sculptor. Her husband, Osuitok Ipeelee (1923-), has been a major figure among Inuit sculptors for many years and her son, Tuqiqi (1952-), is also a sculptor. Nipisha's art was included in *Eskimo Art*, one of the earliest exhibitions of contemporary Inuit art, held in 1951 at the National Gallery of Canada.

38. Nipisha Osuitok
Animals Transforming into Humans 1962
graphite
25.0 x 20.2
CDL.1992.1.101 CD.68.14

recto: l.l. Nepeera



I like this drawing. Nipisha had a lot of ability.

ANIRNIK RAGEE, ARTIST AND FRIEND OF NIPISHA OSUITOK



39. Nipisha Osuitok
Bird/Woman and Multi-Headed Beast 1962
graphite
20.4 x 25.4
CDL.1992.1.102 CO,68,15

recto: lower edge centre: Nepeera

These are animals transforming into humans. I know because I have heard lots of stories. It's a human child in the amautiq. The hooks used to hang up ulus represent the hands.

ANIRNIK RAGEE, ARTIST AND FRIEND
OF NIPISHA OSUITOK

ELEESHUSHE PARR

1896-1975

This drawing is the only one in the exhibition to incorporate syllabics into the imagery itself. Above the igloo is written 'Christmas at Kingait.' (Kingait is the Inuktitut name for Cape Dorset.) The inscription 'ice window' on the left side of the igloo, just above the entranceway, is intriguing. For many Inuit, the frosty surface of the igloo's ice window was their first drawing surface.

AUTHOR'S NOTE

WELL OVER 1,000 DRAWINGS IN THE ARCHIVAL COLLECTION of the West Baffin Eskimo Co-operative are by Eleeshushe Parr, including six that were selected for the annual print collections between 1966 and 1972. She was well respected by her peers for her artistic accomplishments, including her ability to create and sew elaborate designs for traditional skin clothing—designs that others sometimes copied. Occasionally, she also liked to carve. Over the years her work has been shown regularly in group exhibitions of Inuit art, including the 1991-92 McMichael Canadian Art Collection exhibition, *Cape Dorset Drawings and Prints*, presently touring in Canada and the United States. Eleeshushe was married to Parr (1893-1969), who created more than 2,000 drawings in the last eight years of his life. He and Eleeshushe lived at Fish Lake a few miles from Cape Dorset until Parr suffered such severe frostbite that he lost part of a foot and they moved into the community itself.

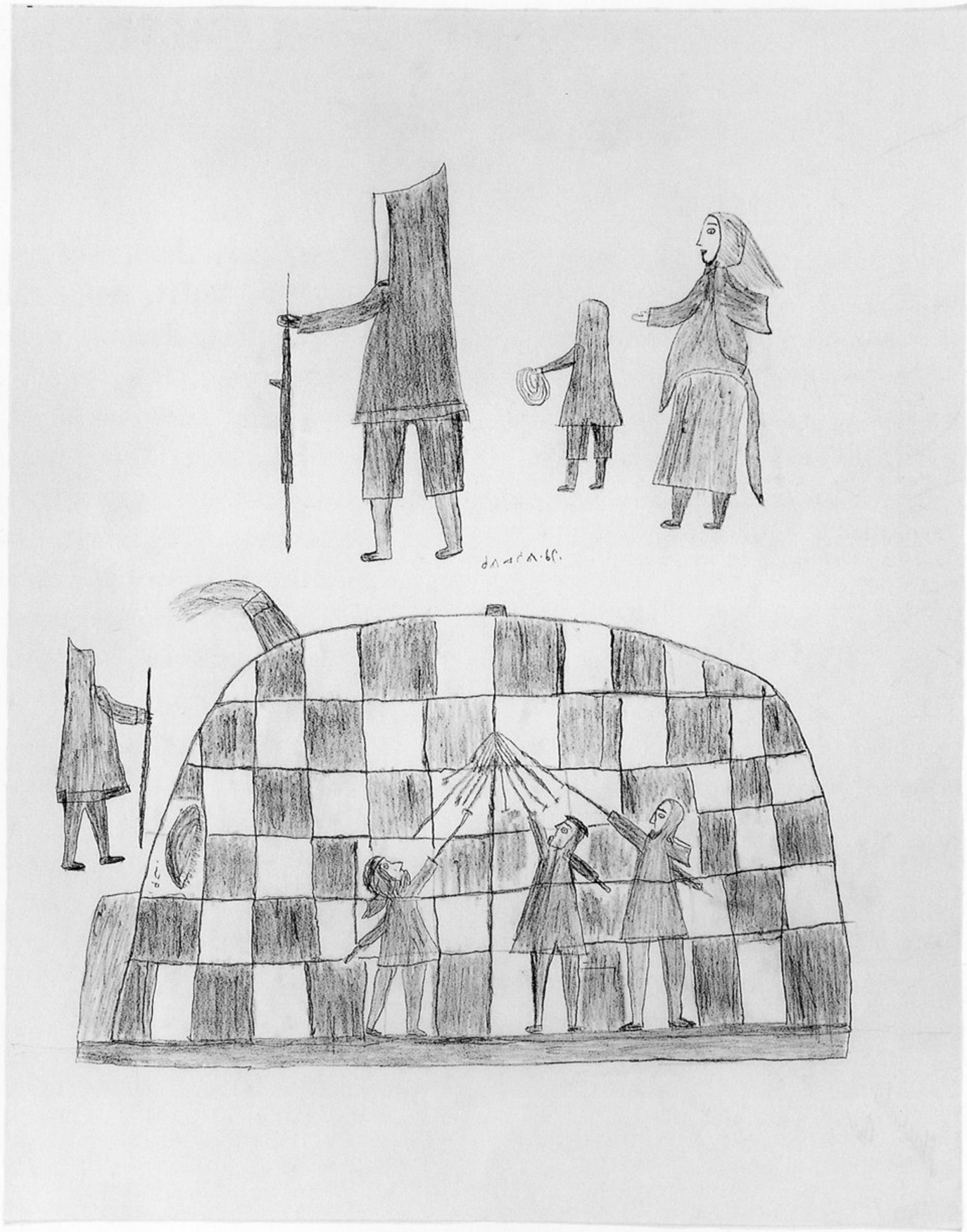
40. Eleeshushe Parr
Christmas at Kingait dated 1962
graphite
60.4 x 48.0
CDL.1992.1.14

recto:
c. of image: ᑯᕕᐊᓱᕕᑦᑲᒋᑦ

left side of image: ᓚᓄ

verso:
l.l. Elushushe 8/62

CD.15.1186



AGGEAK PETAULASSIE

1922-1983

I like my husband's drawing. Seeing it makes me feel closer to my husband again. I wish he could see my drawing. Aggeak found it very difficult to draw and he never talked about what he drew.

He started drawing when he was with his first wife Sheouak. She was a 'real artist.'

TIMANGIAK PETAULASSIE, WIFE OF AGGEAK PETAULASSIE

AGGEAK PETAULASSIE USED TO DRAW WITH HIS WIFE SHEOUAK (1923-1961), also in this exhibition, when they lived in Tariungajuk camp near Andrew Gordon Bay but he stopped after her death. He started drawing again after moving to Cape Dorset. His second wife, Timangiak Petaulassie (1940-), is also represented in this exhibition. Until 1978 Aggeak rarely carved, but from that time forward he began to carve steadily until his death. One of his best known pieces, *Walrus Spirit*, is in the collection of the Montreal Museum of Fine Arts. Three of his sons, Etidlui (1944-), Qatsiya (1948-), and Pavinaq (1961-), are also carvers.



41. Aggeak Petaulassie
Animals 1961/62
graphite
45.9 x 60.9
CDL.1992.1.3

recto: l.l. Aggiak

CD.110.3

TIMANGIAK PETAULASSIE

1940-

It is hardest to think of a subject. It's best to put the pencil down and just go for it. It's scarier to draw than to carve. It's very scary thinking of an idea for drawing. I often left that blank paper lying around for a while, ready for the moment an idea came.

Maybe this is a bunch of animals on a marathon. Maybe the idea of the elephant [middle left] *came from a magazine.*

Those animals standing on two feet are closer to human than those creatures on four feet. The images are not shamanistic because they come from stories of animals turning into humans. It would be shamanistic if it was the other way around, humans turning into animals.

TIMANGIAK PETAULASSIE

TIMANGIAK WAS BORN AT IGALAALIK CAMP NEAR ANDREW Gordon Bay. She remembers being one of the first women to take up carving. It was around 1962, and other women would come to learn by watching her. Anirnik Ragee (1935-), also in this exhibition, and Nikotai Simigak (1947-) were among the women who carved with Timangiak in those years. Later, Timangiak used to carve alongside her husband, Aggeak (1922-1983), whose work is also represented here. She no longer draws or carves. Although Timangiak now lives in Cape Dorset, she has spent most of her life in camps out on the land where she loves to fish. Timangiak also loves to fly. She was delighted to fly to Great Britain in November 1992 for a throat-singing performance organized by CBC Iqaluit. Over the years, she has flown to several dozen different locations across Canada to throat sing, a skill that she learned as a child.



42.Timangiak Petaulassie
Animals Turning into Humans 1959
graphite
45.8 x 61.6
CDL.1992.1.223 CD.90.1

recto: l.l. Timingiuk

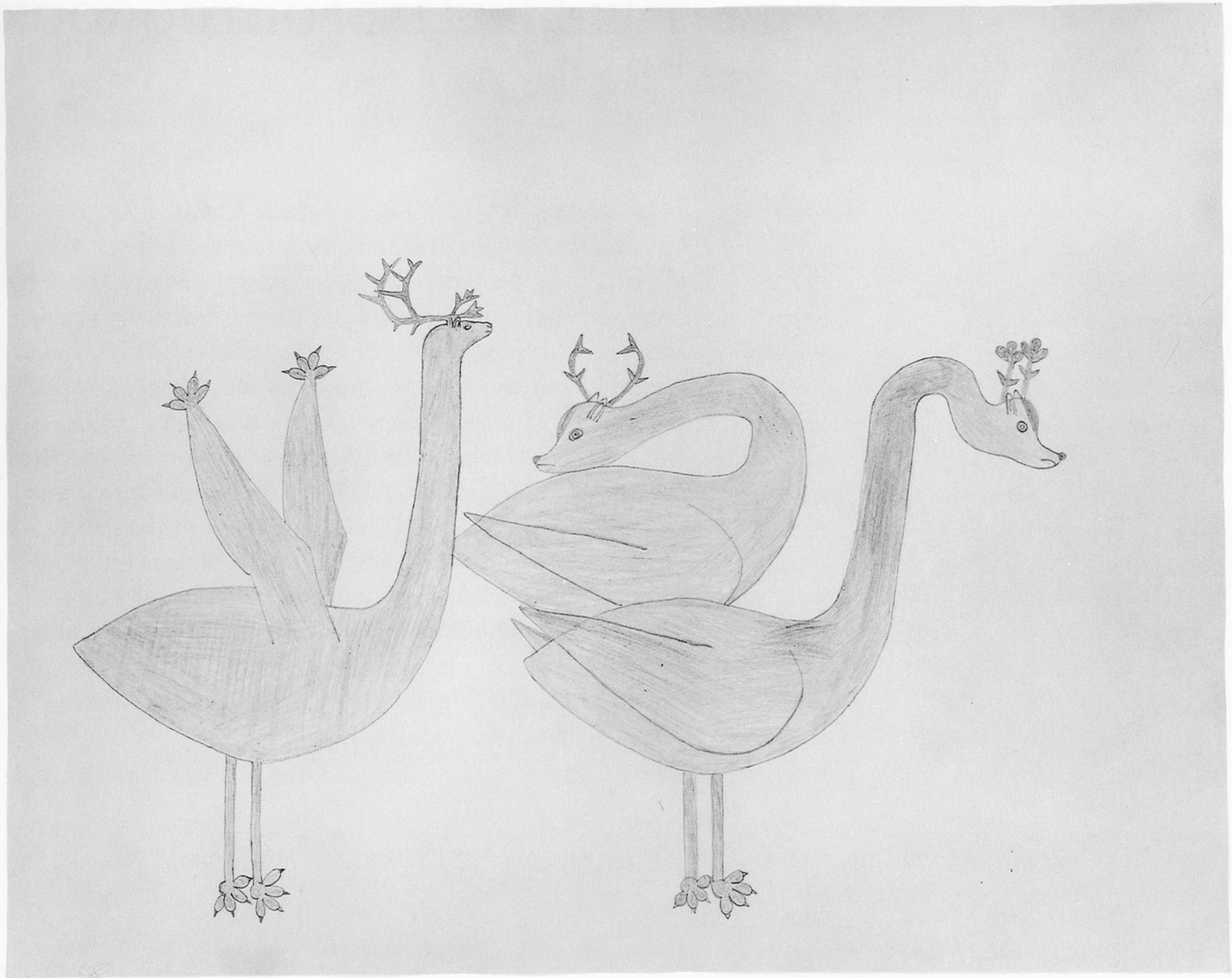
MARY PITSEOLAK

1931-

Mary Pitseolak was a very creative person even from the time when she was very young. There were a lot of birds in her drawings.

IYOLA KINGWATSIAK, ARTIST/PRINTMAKER

MARY IS FROM THE PITSEOLAK FAMILY OF ARTISTS. HER parents, Peter (1902-1973) and Aggeok (1906-1977) Pitseolak, were both artists. Peter was also a photographer and historian. Mary has done a limited amount of carving, usually choosing the human figure as her subject. She had three prints in the annual Cape Dorset collections—*Birds of Delight* and *In the Night Sky*, both dated 1961, and *Two Small Birds* 1963. In 1981, Mary received a cultural grant to attend the opening of the Peter Pitseolak exhibition in Montreal at the McCord Museum. At present Mary lives in Iqaluit.



43. Mary Pitseolak 1931-
Birds with Antlers dated 1960
graphite
42.1 x 53.2
CDL.1992.1.85 CD.94.2 verso: u.r. MARY Pitseolak 20/9/60 16/16

TUKIKIKULUK POOTOOGOOK

1943-

TUKIKIKULUK POOTOOGOOK STARTED TO CARVE AT AN EARLY age; this was not surprising considering the artistic ability of his family. His father, Paulassie Pootoogook (1927-), has been a major figure among Inuit carvers for many years and has often produced very fine carvings of contemporary subjects like religious or cultural figures, aeroplanes and helicopters. His uncle, Eegyvudluk Pootoogook (1931-), worked in the Cape Dorset printshop for more than twenty years and is also a carver, while another uncle, Kananginak Pootoogook (1935-), has been a mainstay of the printshop since its outset, initially as a printer but now as an artist and carver of world renown. Tukikikuluk is known for carving in miniature and also for his well-detailed animals and birds. He had one print in the annual collection from Cape Dorset—*Four Geese* dated 1966. Tukikikuluk currently lives and works in Iqaluit.



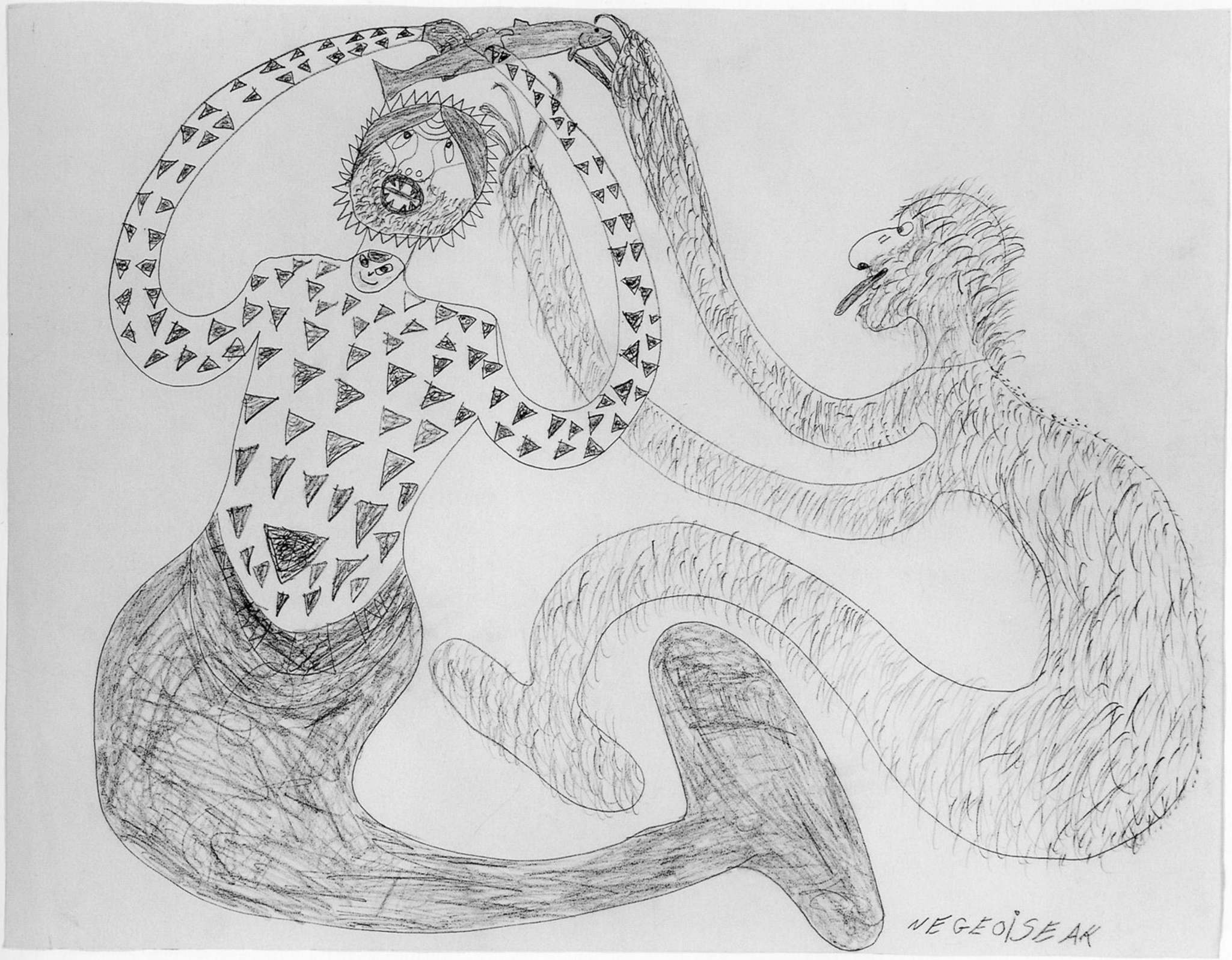
44. Tukikikuluk Pootoogook
Big Headed Beast 1960/61
graphite
20.4 x 33.1
CDL.1992.1.219 CD.116.1

recto: l.l. Tuchaheehalu verso: l.l. Tukikikalao

NINGEOSEAK PUDLAT

1937-

NINGEOSEAK PUDLAT WORKED IN THE CO-OP PRINT SHOP at Cape Dorset as a stonecutter as well as a printer from 1977 to 1980. He produced fourteen prints in this period. His wife, Odlooreak Pudlat (1943-), also used to work in the printshop transferring images to copper plates and preparing the plates for printing. She now serves on numerous Cape Dorset community committees. Their son, Kovianatuk (1962-), is also an artist. Ningeoseak's sculpture has been included in more than ten group exhibitions including the touring exhibition *We Lived by Animals* (1975-79) organized by the federal government, and the 1975 and 1980 Winnipeg Art Gallery exhibitions of sculpture from Cape Dorset.



45. Ningeoseak Pudlat
Two Sea Monsters 1961
graphite
50.6 x 65.5
CDL.1992.1.120 CD. 117.1
recto: l.r. NEGEOiSEAK

OSHUTSIAK PUDLAT

1908-1992

Oshutsiak used to come to the print shop and draw during the late 1970s. I can recognize his style because I used to watch him draw.

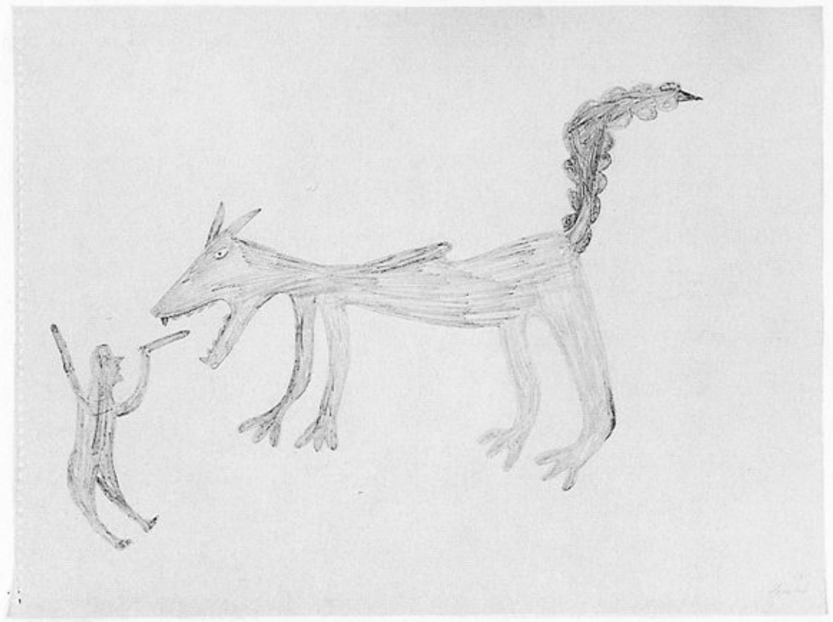
He knew lots of stories and legends so this drawing probably tells a story.

ODLOOREAK PUDLAT, ARTIST AND RELATIVE OF OSHUTSIAK PUDLAT

OSHUTSIAK PUDLAT WAS FIRST INSPIRED TO START DRAWING to illustrate his brother Simeonie Quppapik's (1909-) written stories. However, it was not until 1980 that Oshutsiak started to draw prolifically, using graphite and coloured pencil crayons as well as black felt-tip pens. Between 1982 and 1992, Oshutsiak had nearly twenty prints in the annual collections, including a special 1984 portfolio of four prints. Some of his prints such as *The Kayak Race at Kingait, 1923*, 1983 or *Measuring the Whale's Tail,* 1986 reveal Oshutsiak's sensitivity to the textural possibilities of printmaking. In Cape Dorset, Oshutsiak was an active participant in the affairs of the Anglican Church. His brothers—Simeonie Quppapik (1909-), Pudlo Pudlat (1916-1992), and Joe Jaw (1930-1987), also in this exhibition—have all been recognized for their art.



46. Oshutsiak Pudlat
Caribou/Man and Figure 1962
graphite
45.7 x 60.9
CDL.1992.1.129 CD.58.283
recto: l.r. Oshatshiak



47. Qabaroak Qatsiya
Man Feeding Dog dated 1961
graphite
46.1 x 61.2
CDL.1992.1.45 cd.76.40
recto: l.r. 6/61 Kavavaouk

I probably made this drawing when I lived in Keatuk camp before I came to Cape Dorset. James Houston was in Cape Dorset at the time. I started wanting to draw when I saw others drawing. I had my own pencil. I would get paper from the Co-op when they had some. Otherwise, I would use any scrap that was around. There was not enough drawing paper for everybody.

This may be a person trying to feed a dog. I drew the dog as best I could. I used to feed dogs just like everybody else. It was a daily chore. So I used it as the subject of the drawing.

QABAROAK QATSIYA

QABAROAK QATSIYA

1942-

QABAROAK QATSIYA REMEMBERS DRAWING IN KEATUK CAMP around the early 1960s. His desire to draw was whetted by seeing others in the camp drawing. In late summer or early fall of 1962, he moved to Cape Dorset with his parents. Qabaroak worked in the Cape Dorset printshop from 1972 to 1982, doing both stonecut and stencil work. Although he no longer draws, he does occasionally carve. His favourite subjects—animals—draw on his love of hunting. In the summer of 1992, Qabaroak flew to Whitehorse with his sister to give a throat-singing performance. He learned to throat sing as a child, an unusual skill among male Inuit. At the same time as he worked in the printshop, Qabaroak also worked at the Cape Dorset radio station. He continued that work after leaving the printshop. Qabaroak has both served on and chaired many committees in Cape Dorset including the Radio Society, the Housing Association, Alcohol Committee, Hunters and Trappers Association, Natsiq Sewing Centre, and the Baffin Regional Health Board. He is the current president of the West Baffin Eskimo Co-operative.



48. Qabaroak Qatsiya
Caribou with Long Tail Chased by Dogs 1961
graphite
46.1 x 60.8
CDL.1992.1.46 CD.70.41

recto: l.l. Kavavook

It is probably a caribou chased by dogs but I don't know why this caribou has a long tail. Back then, dogs would chase anything, any kind of animal.

If I had continued drawing I would make finer lines now.

QABAROAK QATSIYA

KOPAPIK 'A' QAYUARYUK

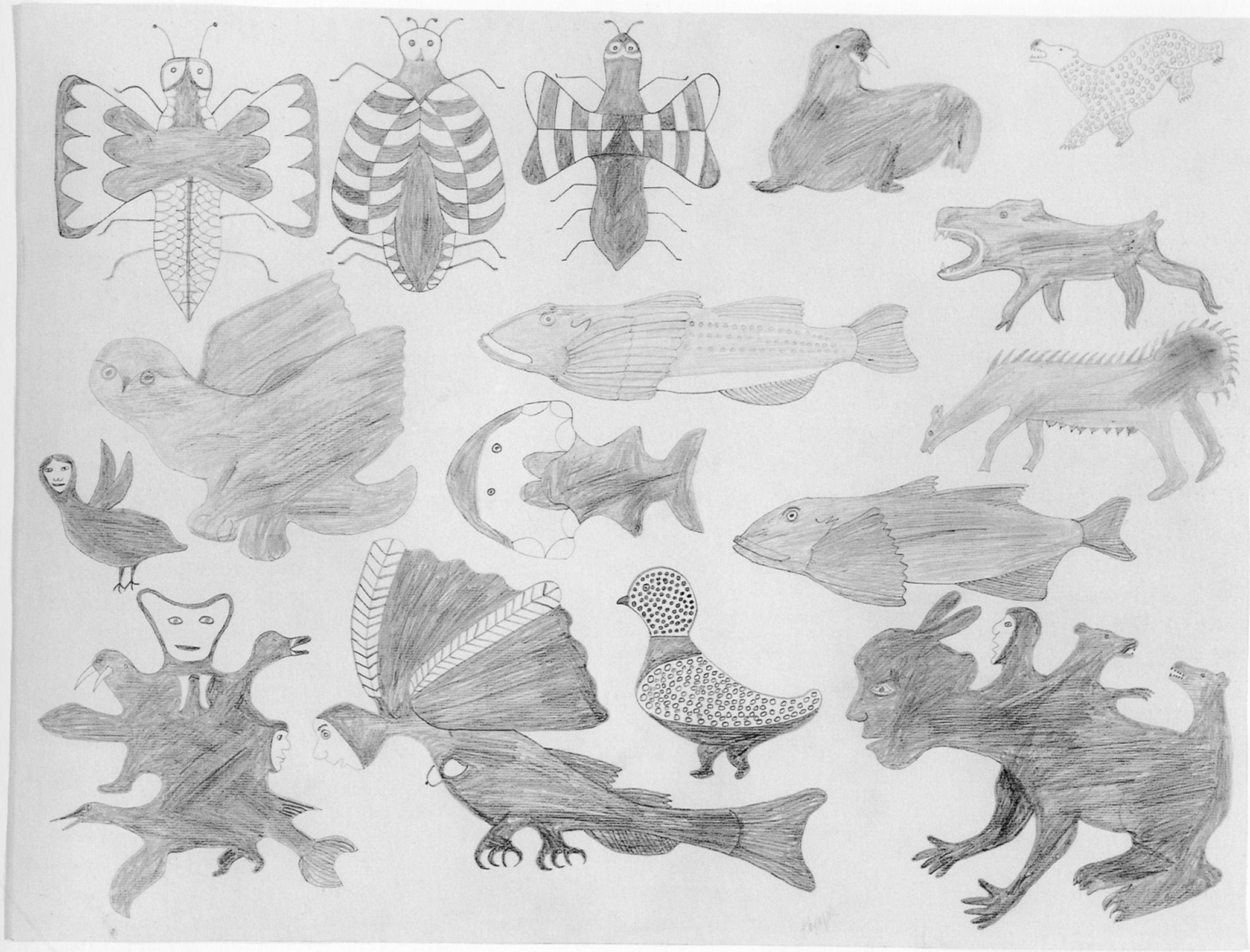
1923-1969

Kopapik was a friendly outgoing type. He was a good hunter. He also did some carving. He did wildlife, mostly seals. He occasionally did some drawing. Like any other artist he did imaginary creatures, whatever came into his mind.

A lot of people like to draw butterflies. They are beautiful and easy to draw. That is probably why they are so often drawn. They are easy to like because of the colours.

IYOLA KINGWATSIAK, ARTIST/PRINTMAKER AND HUNTING COMPANION OF KOPAPIK QAYUARYUK

KOPAPIK QAYUARYUK WAS AN OCCASIONAL ARTIST BUT HE IS best remembered by his stepdaughter Qaunaq Mikkigak (1932-), also in this exhibition, as a good hunter who always provided well for his family. His brief period of artistic activity followed his marriage to Mary Qayuaryuk (1919-) whose work is also in the exhibition. Kopapik's carvings were usually large pieces. As can be seen in his 1963 Cape Dorset print *Strange Beasts*, his subject matter was often imaginary. Qaunaq remembers both her parents asking her to do the eyes on their carvings and drawings, in part because of their failing eyesight.



49. Kopapik 'A' Qayuaryuk
Butterflies and Beasts 1960
graphite
48.4 x 63.9
CDL.1992.1.54 CD.120.3

recto: lower edge centre: Kopapik
verso: l.l. Kopapik A.

MARY QAYUARYUK

1908-1982

My mother only began drawing here in Cape Dorset. She drew for many years until she became ill. Birds were among her favourite subjects. I used to help her with the eyes on her drawings, and carvings because she had poor eyesight. She always carved too but she was not expert enough to finish one in a few hours.

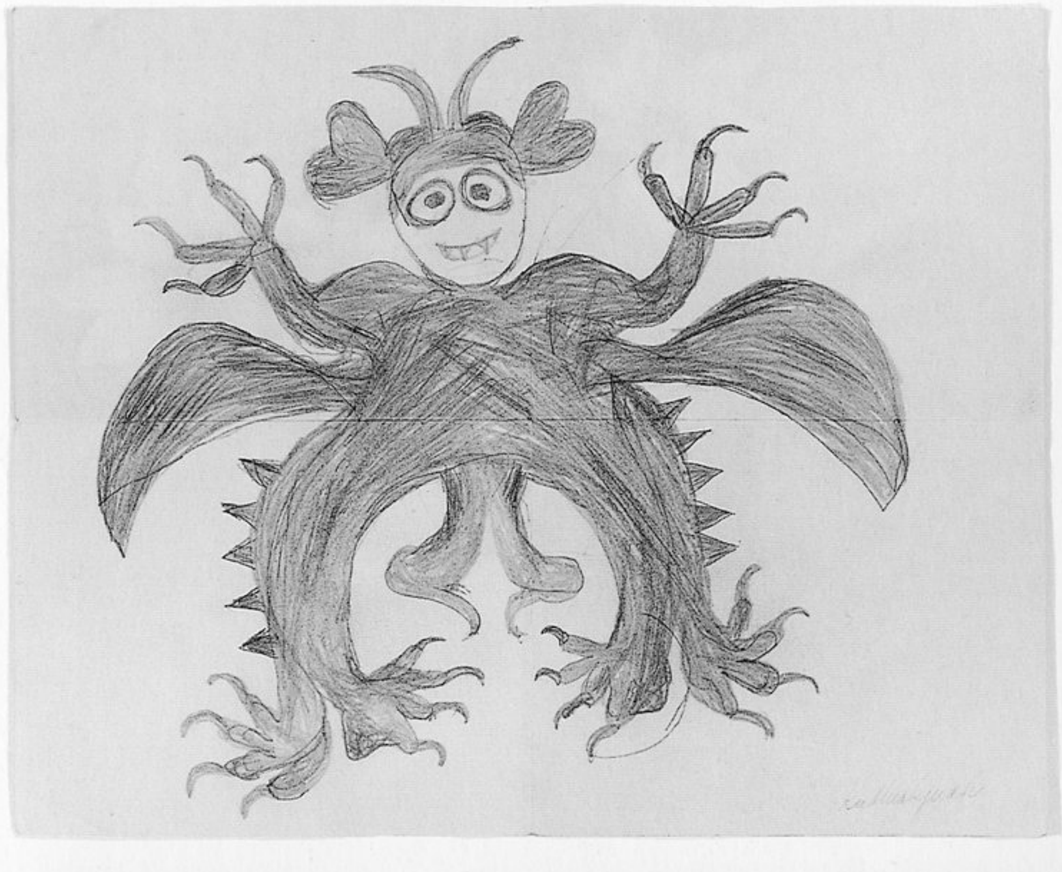
QAUNAQ MIKKIGAK, DAUGHTER OF MARY QAYUARYUK

MARY QAYUARYUK WAS BORN AT AMADJUAK, A LARGE CAMP near a Hudson's Bay trading post that is now closed. After marrying Kopapik Qayuaryuk (1923-1969), Mary lived in Keatuk, Ikigarsak, and Kanayok camps until settling permanently in Cape Dorset in 1966. She had already started drawing and carving in the late 1950s. Her early drawings represented figures and snowhouses. After a pause, a return to drawing brought different subjects—usually spirit-like figures. Between 1964 and 1982, she had eleven prints in the annual Cape Dorset collections. Mary was the first woman elected to the Cape Dorset Community Council. Among the people in the Cape Dorset area, she is fondly remembered for her skills as a midwife, for her ability to dress and treat infected wounds, and for her knowledge of medicinal plants, not to mention her cooking skills and warm, generous hospitality. All three of her daughters, Sheojuk Toonoo (1928-), Qaunaq Mikkigak (1932-), and Laisa Qayuaryuk (1935-) are artists.



50. Mary Qayuaryuk
Winged Creature 1960
graphite
23.0 x 30.5
CDL.1992.1.61 CD.28.3944
recto: l.r. Kudluakjaak

51. Mary Qayuaryuk
Big-Eyed Creature 1960/61
graphite
22.5 x 28.2
CDL.1992.1.60 co.28.3943
recto: l.r. Kudluakjuak



Mary was a wonderful old lady. She was the largest person I've ever seen. She taught me about the many plants and sea creatures that were edible. I always used to take her the first part of my catch because she delivered me into this world.

AKALAYOK QUVAVAU, INTERPRETER, CAPE DORSET MUNICIPAL GOVERNMENT

Big-Eyed Creature was drawn on the reverse side of this unfolded Christmas card. In the early years of drawing in Cape Dorset it was not unusual for artists to draw on any available paper that could be found, whether recycled or scrap paper.

AUTHOR'S NOTE





52. Mary Qayuaryuk
Sea Creatures dated 1961
graphite and ink
45.8 x 60.6
CDL.1992.1.62

recto: l.r. Kudguakgak 6/61

CD.28.3945

Maybe this creature is Qualupalik, a creature that lives under the sea. [Traditionally, Inuit parents warned their children to stay away from the edge of ice floes for fear that Qualupalik would grab them.]

QAUNAQ MIKKIGAK, DAUGHTER OF MARY QAYUARYUK

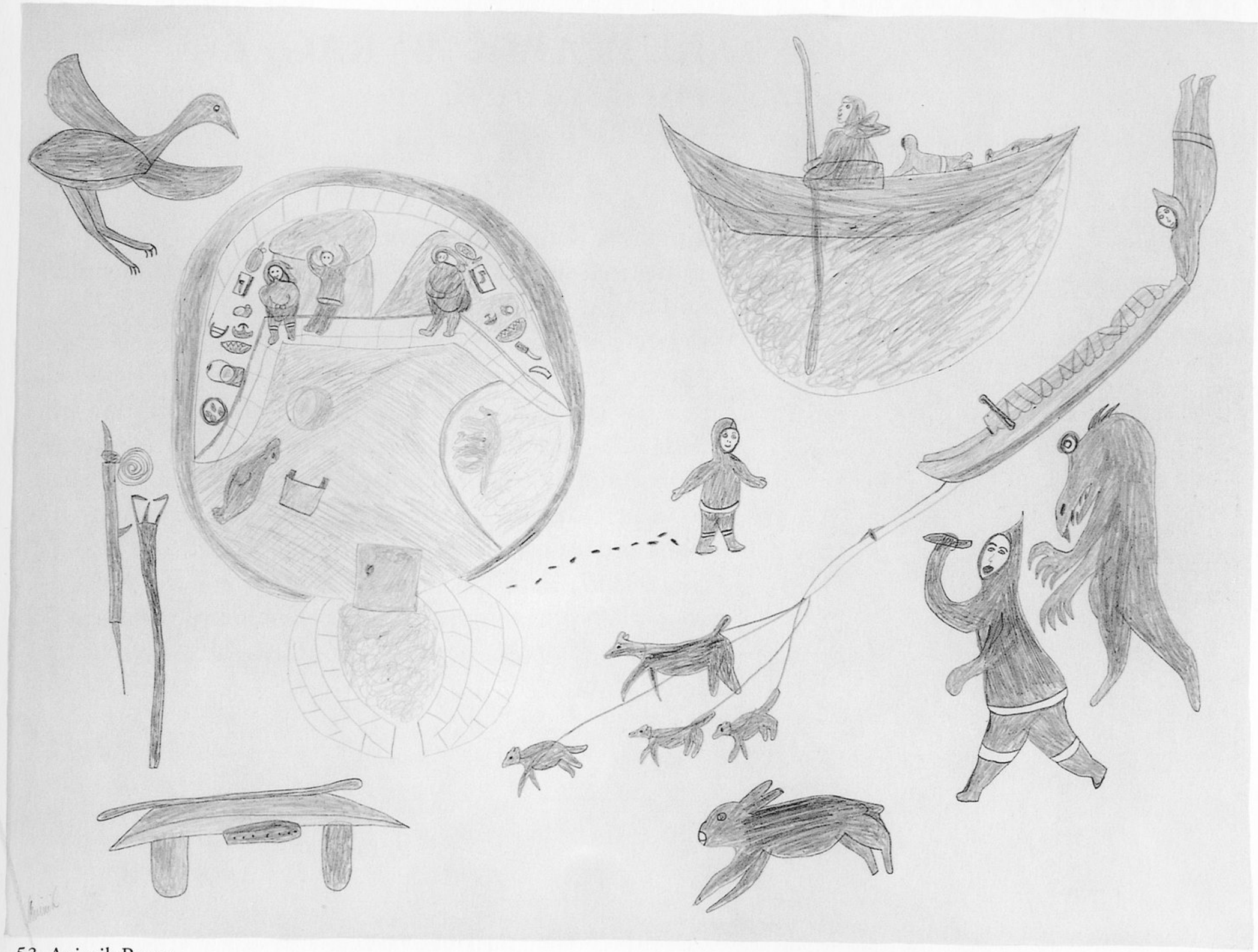
ANIRNIK RAGEE

1935-

I remember drawing when I lived in a camp a few miles west of Cape Dorset, Tikirak camp. I like the figures in the igloo. It is not just one family. It is a group of people. I can tell because there is more than one lamp. Also there is a seal inside the igloo. It's on a board ready for skinning. Therefore, I know that the families are getting ready to eat it. There is also a dog feeding her pups.

ANIRNIK RAGEE

LIKE SO MANY OF THE ARTISTS IN THIS EXHIBITION, ANIRNIK Ragee comes from a family of artists. They include her parents, Jamasie (1910-1985) and Angotigolu Teevee (1910-1967), who were both well-known graphic artists. Her sisters, Nikotai Simigak (1947-) and Parnee Peter (1953-), and her brother Simeonie Teevee (1955-) are all sculptors. Anirnik also married into a family of artists; her husband, Kuppapik 'B' Ragee (1931-), as well as her brothers-in-law, Sakiassie Ragee (1924-) and Tessiuktok (1940-1960), all have drawings in this exhibition. Anirnik remembers drawing for only a brief period while she lived in Tikirak camp. Her last camp before moving to Cape Dorset in the early 1960s was Nuvudjuaq. Anirnik participated in the sewing project started by Alma Houston in the late 1950s.



53. Anirnik Ragee
Camp Scene with Strange Beast 1962
graphite
45.7 x 61.0
CDL.1992.1.8 CO.122.4.

recto: l.l. Anirnik

KUPPAPIK 'B' RAGEE

1931-

KUPPAPIK RAGEE LIKE HIS WIFE, ANIRNIK RAGEE (1935-), came from Tikirak camp. His time in camp—fall, winter, and spring—was spent hunting, and he remembers drawing only during the summer months while in Cape Dorset. That was in the early 1960s. During these periods, he drew copiously. One drawing that remains fixed in his mind had butterflies all over the sheet. He started carving around the time James Houston was making his first visits to Cape Dorset in the early 1950s. He likes to carve walrus, birds and human figures, usually more female than male. Since 1967, Kuppapik's sculpture has been included in more than fifteen Inuit sculpture exhibitions including *Sculpture/Inuit: Masterworks of the Canadian Arctic* that toured from 1971 to 1973.



54. Kuppapik 'B' Ragee
Mostly Imaginary Creatures 1960
graphite
48.4 x 63.9
CDL.1992.1.57 CD.123.3

recto: lower edge centre: Kopapik
verso: l.l. Kopapik Ragee

These are mostly imaginary creatures. I have never seen anything like this in real life. Maybe the figure in the upper left is the devil or Satan. I don't know.

KUPPAPIK 'B' RAGEE

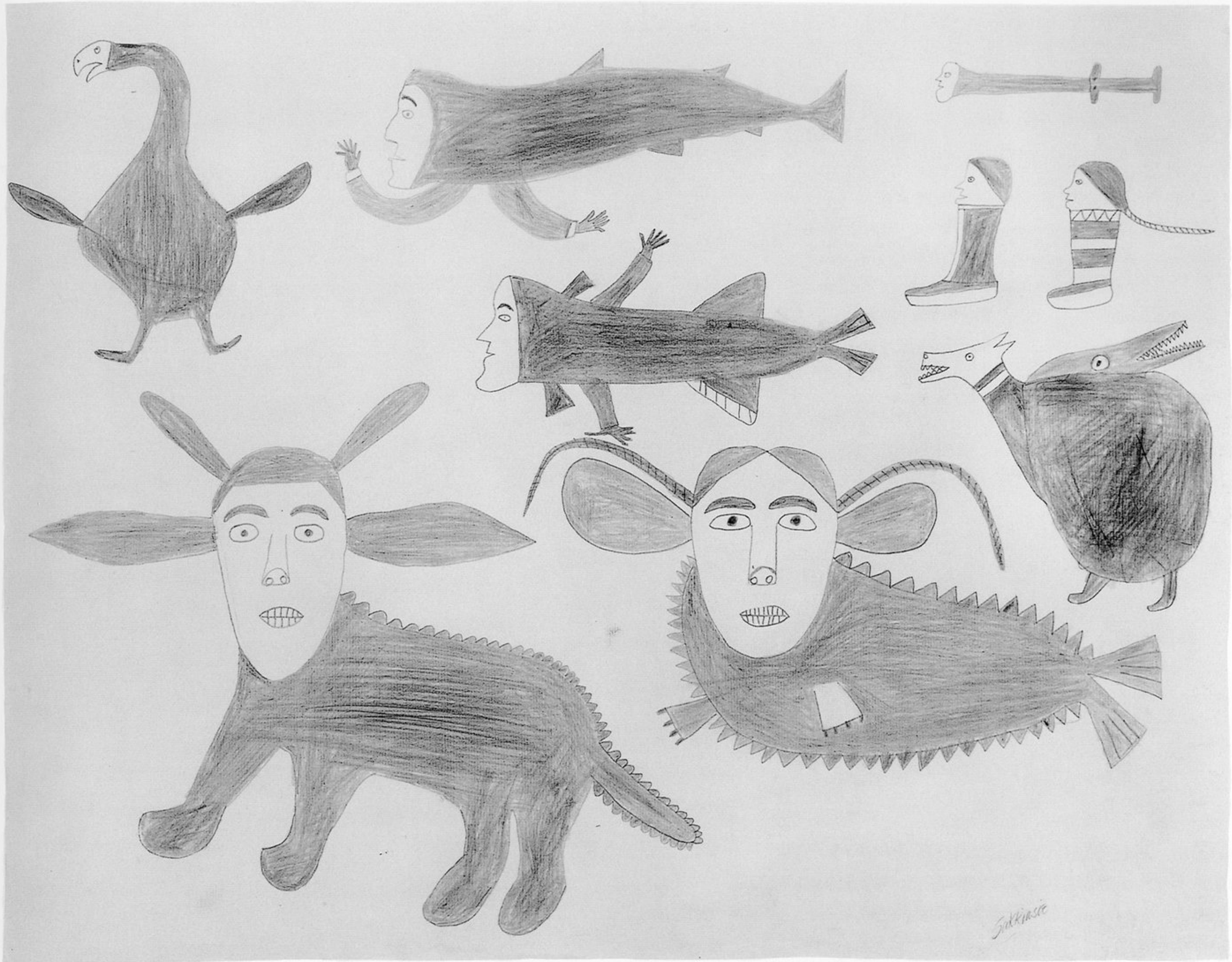
SAKIASSIE RAGEE

1924-

The old way of drawing was very different. There was a lot of imagination then. Now, actual creatures and other things are drawn. I drew lots of subjects from traditional life. I also drew lots of things that are imaginary because I didn't know what to draw.

SAKIASSIE RAGEE

LIKE HIS BROTHER, KUPPAPIK RAGEE (1931-), SAKIASSIE Ragee spent the autumn to spring months hunting and trapping from Tikirak camp and drew only during the summertime. This was during the late 1950s. Around 1956 or 1957, Sakiassie spent a lengthy period in the South for tuberculosis treatment. He remembers how difficult it was deciding what to draw. Often he solved the difficulty by using imaginary subject matter. At about this same period, Sakiassie used to carve small animal figures although not in great quantity. Sakiassie recalls drawing in one room while his wife, the graphic artist Egevadluk Ragee (1920-1983), was drawing in another. Egevadluk was the mother of Sorosoluto Onalik (1943-) who is also in this exhibition. After his permanent move to Cape Dorset around 1962, he stopped drawing and did construction work. Sakiassie was in the cast of *White Dawn*, James Houston's film about the North.

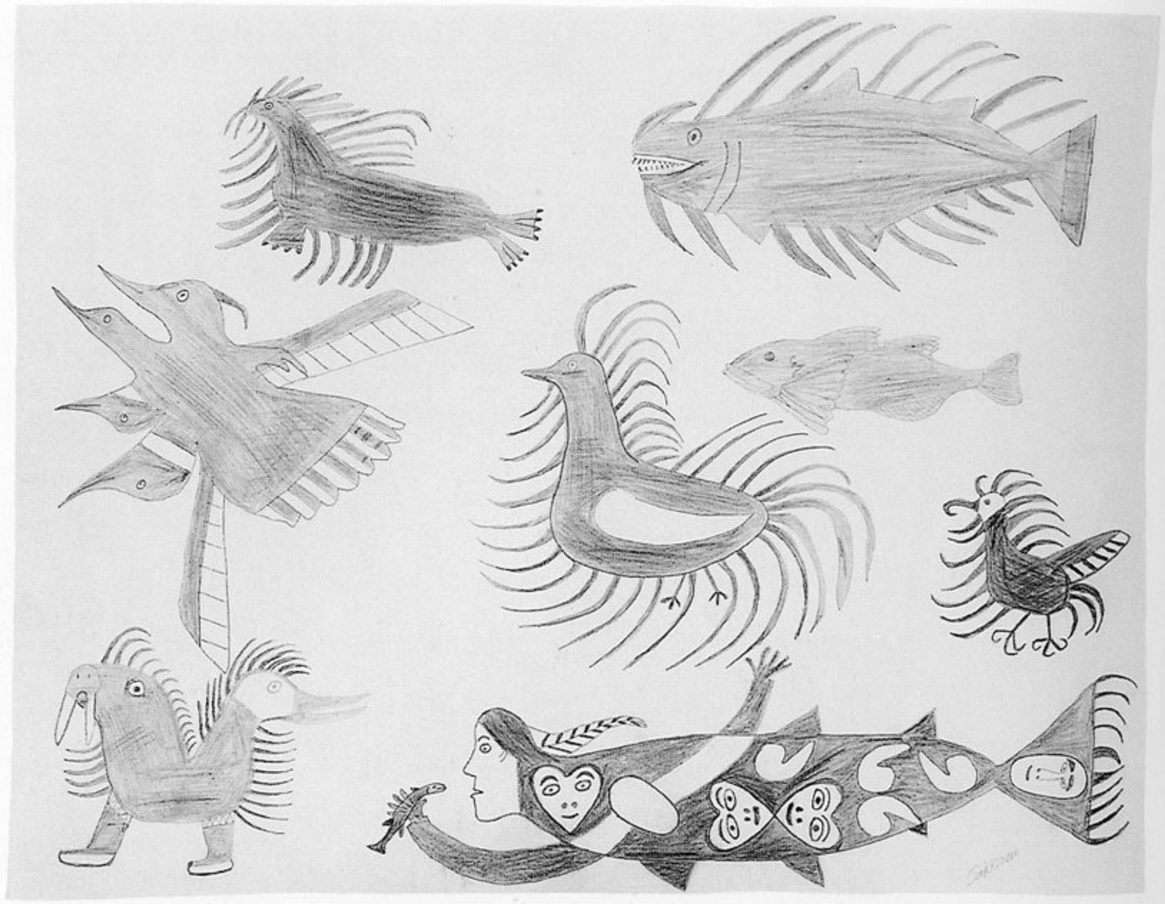


55. Sakiassie Ragee
The Old Way of Drawing 1959
graphite
44.5 x 57.0
CDL.1992.1.156 c0.92.10

recto: l.r. Sakkiasie

56. Sakiassie Ragee
Figures from My Imagination 1959
graphite
44.3 x 57.0
CDL.1992.1.158 CD.92.12.

recto: l.r. Sakkiasie



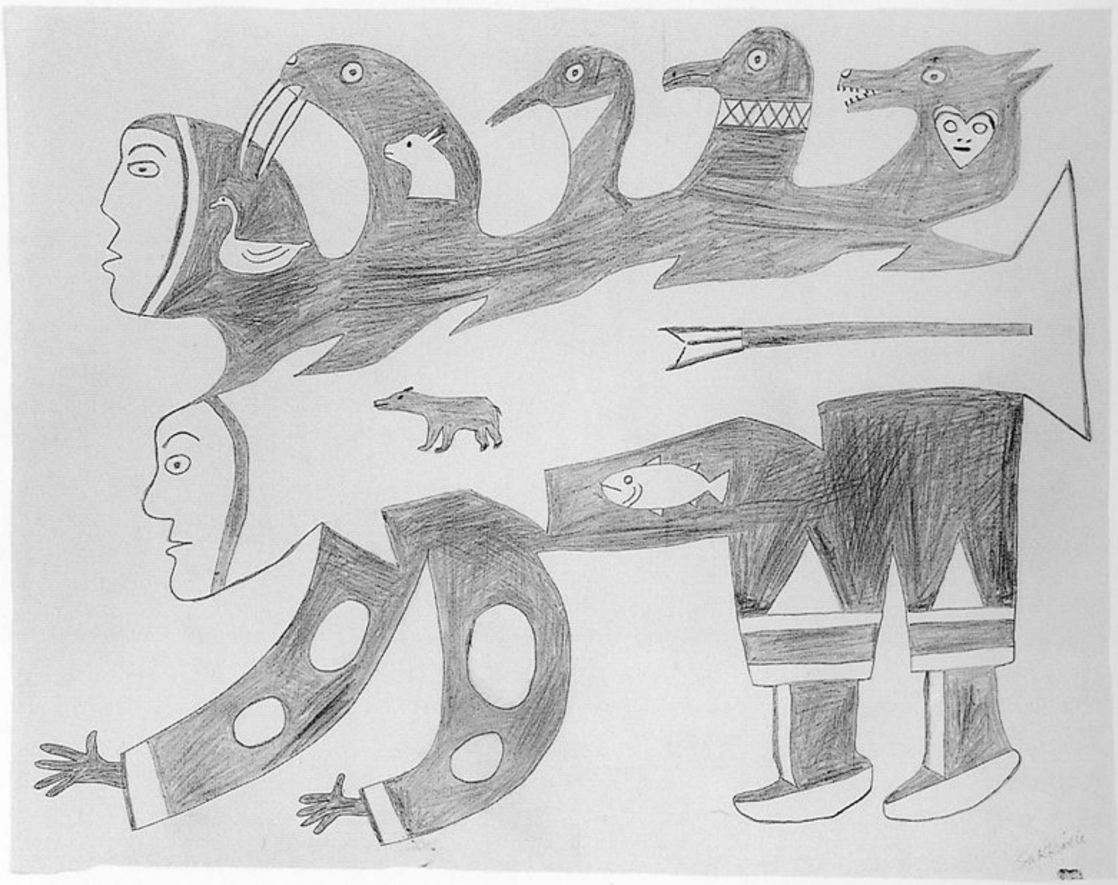
These figures are not from stories or legends. They are from my imagination. The heart motif? No, it's not from playing cards or anything like that. In Cape Dorset it was some time before I saw anything like cards. I was in the South around 1956 or 1957 because of tuberculosis. I probably saw heart shapes then.

I put together all different things. I didn't want to repeat the same image on one piece of paper. They're a combination of real and imaginary creatures. We lived on the land where we saw many animals. That's why I drew them.

SAKIASSIE RAGEE

57. Sakiassie Ragee
Drawing from My Imagination 1959/60
graphite
45.4 x 57.0
CDL.1992.1.154 CD.92.8

recto: l.r. Sakkiasie



This drawing is just from my imagination. I outline first and then I fill in to make a pleasing design. I start from the middle and work outwards.

SAKIASSIE RAGEE



58. Sakiassie Ragee
Female Creature and Totem Pole 1959/60
graphite
45.0 x 57.2
CDL.1992.1.157 CO.92.11

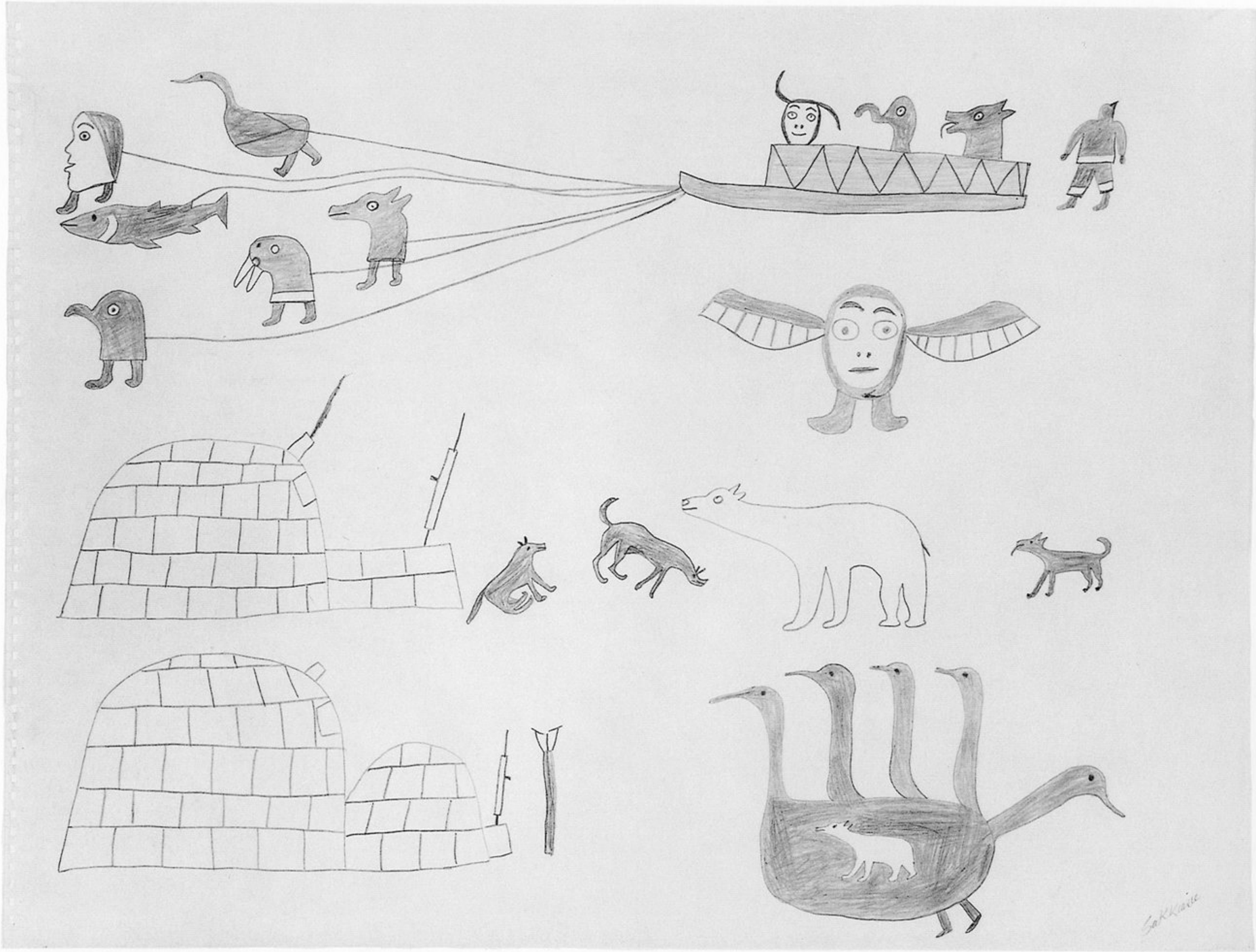
recto: l.r. Sakkiasie

I can tell that the central figure is wearing female kamiks. The horizontal stripes are for females. They're only on the back feet.

Maybe when I was in the South I saw totem poles somewhere outside. I remember a feeling of awe when I first saw a totem pole. I couldn't imagine someone making something like that.

SAKIASSIE RAGEE

STRANGE SCENES

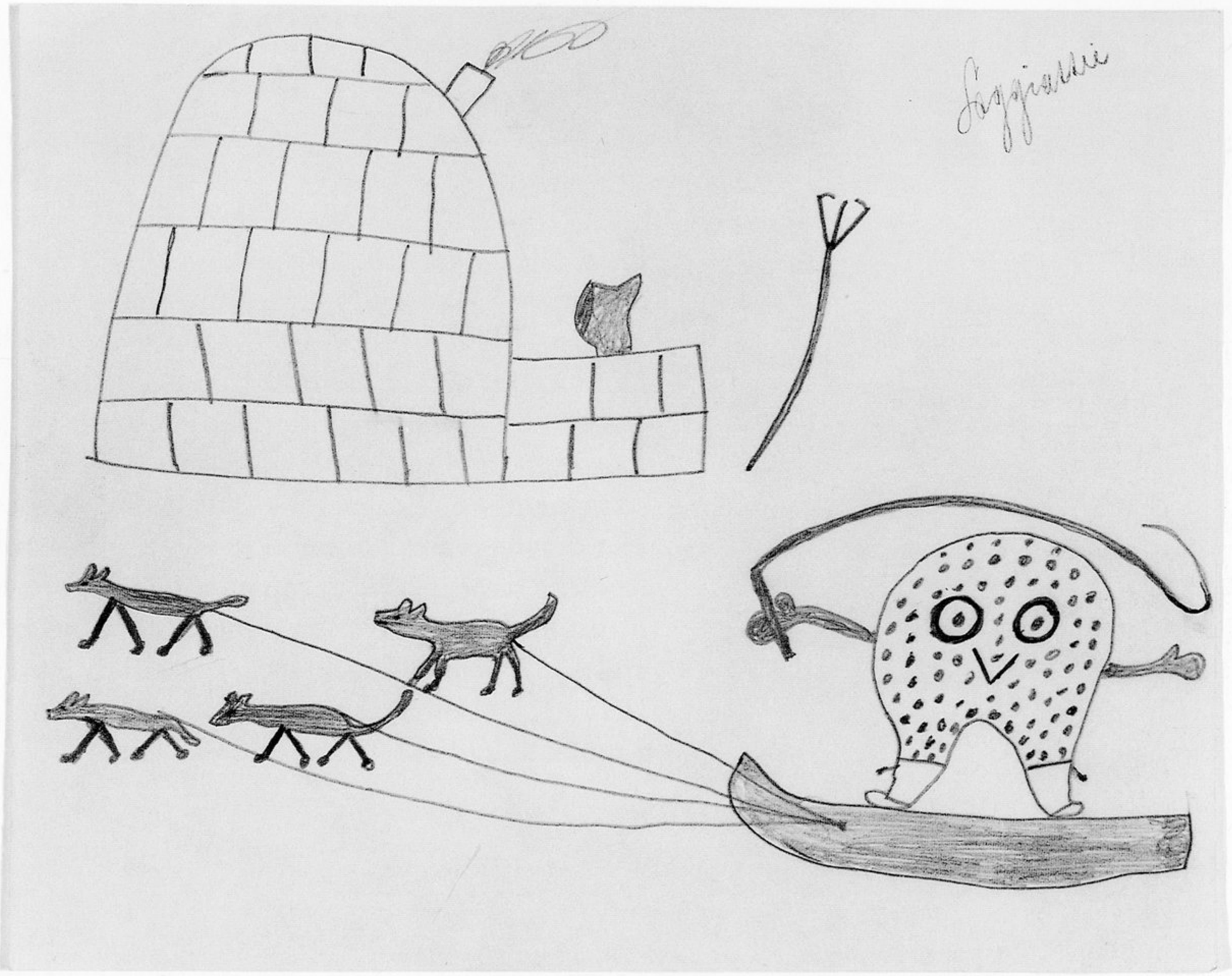


59. Sakiassie Ragee
Polar Bear in Camp 1960
graphite
45.9 x 60.6
CDL.1992.1.153 CD.92.7

recto: l.r. Sakkiasie

The polar bear is trying to come into camp. The dogs are chasing it away. We lived in a camp where polar bears came around often. Polar bears are not hard to hunt if you have a shotgun. Without a rifle, it's impossible.

SAKIASSIE RAGEE



60. Sakiassie Ragee
Representation of the Past 1960/61
graphite
20.2 x 25.4
CDL.1992.1.147 CD.92.1

recto: u.r. Saggiassie

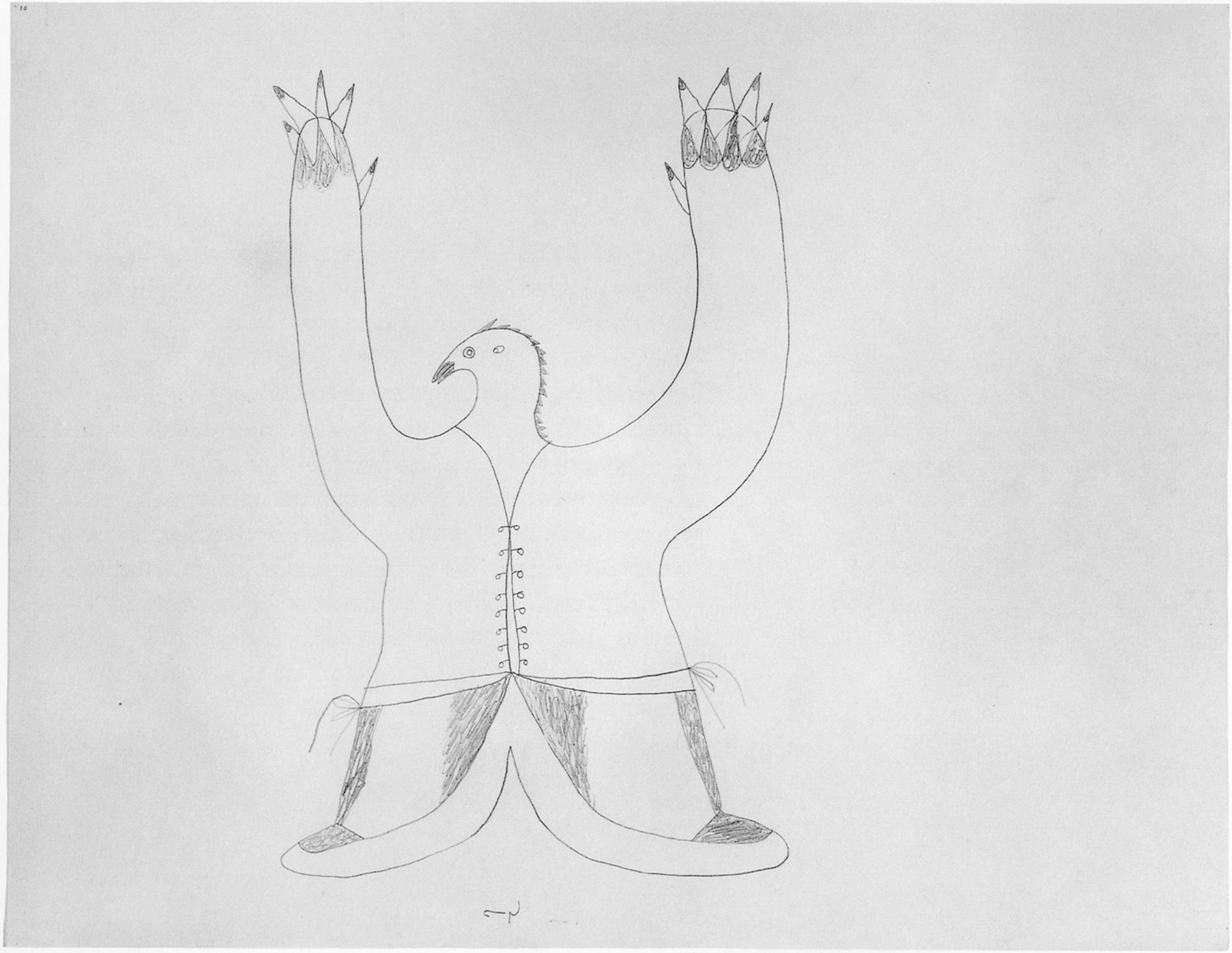
The figure on the sled is just from my imagination. We used to live in igloos. I drew it because it represents my past.

SAKIASSIE RAGEE

LISSIE SAGGIAK

1924-1989

Lissie Saggiak was born near Sugluk in Arctic Quebec. She crossed Hudson Strait with her family and her husband Saggiak (1897-1980), and settled in the Andrew Gordon Bay area at Igalaalik camp. When Saggiak, a great carver, obtained a job at the nursing station in Cape Dorset, he and Lissie moved permanently into the settlement. Lissie drew for a brief period of about six years. Her drawings are delicate in style—fine hatching marks have the same quality as those found in engravings. Five prints in the Cape Dorset annual collections between 1960 and 1967 were by Lissie. Her sister, Mary Ashevak Ezekiel (1932-), is also represented in this exhibition. Lissie's son, Kumakuluk (1944-), is a sculptor.



61. Lissie Saggiak
Bird with Male Kamiks 1960
graphite
50.6 x 65.5
CDL.1992.1.76 CD.43.959

recto: u.l. 10; lower edge centre: ᓕᒃ
verso: l.r. Lizzie 11-14 F-28

The drawing is a bird with male kamiks. It's male because there are vertical stripes.

LUKTA QIATSUQ, ARTIST/PRINTMAKER AND FRIEND OF LISSIE SAGGIAK

SHEOUAK

1923-1961

I used to watch Sheouak draw sometimes. She had a lot of patience. She was very creative in drawing animals that are broken up. They look better than if the lines were totally surrounding the figure.

IYOLA KINGWATSIAK, ARTIST/PRINTMAKER AND FRIEND

IN HIS BOOK *ESKIMO PRINTS* (1971), JAMES HOUSTON described Sheouak as, "A remarkable woman who had a great deal of artistic talent which burst forth with the coming of the prints and flourished for three years before she died in her mid-thirties [in a camp near Andrew Gordon Bay]." She never lived permanently in Cape Dorset and mostly visited during the summer months. It was Sheouak who designed the West Baffin Eskimo Co-operative abstract symbol (as reproduced here) that appears on all prints produced in Cape Dorset. Sheouak had seven prints in the 1960 annual collection and two in 1961. Influences of her distinctive style can be seen in the drawings of her husband, Aggeak Petaulassie (1922-1983), included in this exhibition. Her daughter, Mayuriak Ashoona (1946-), is also an artist.



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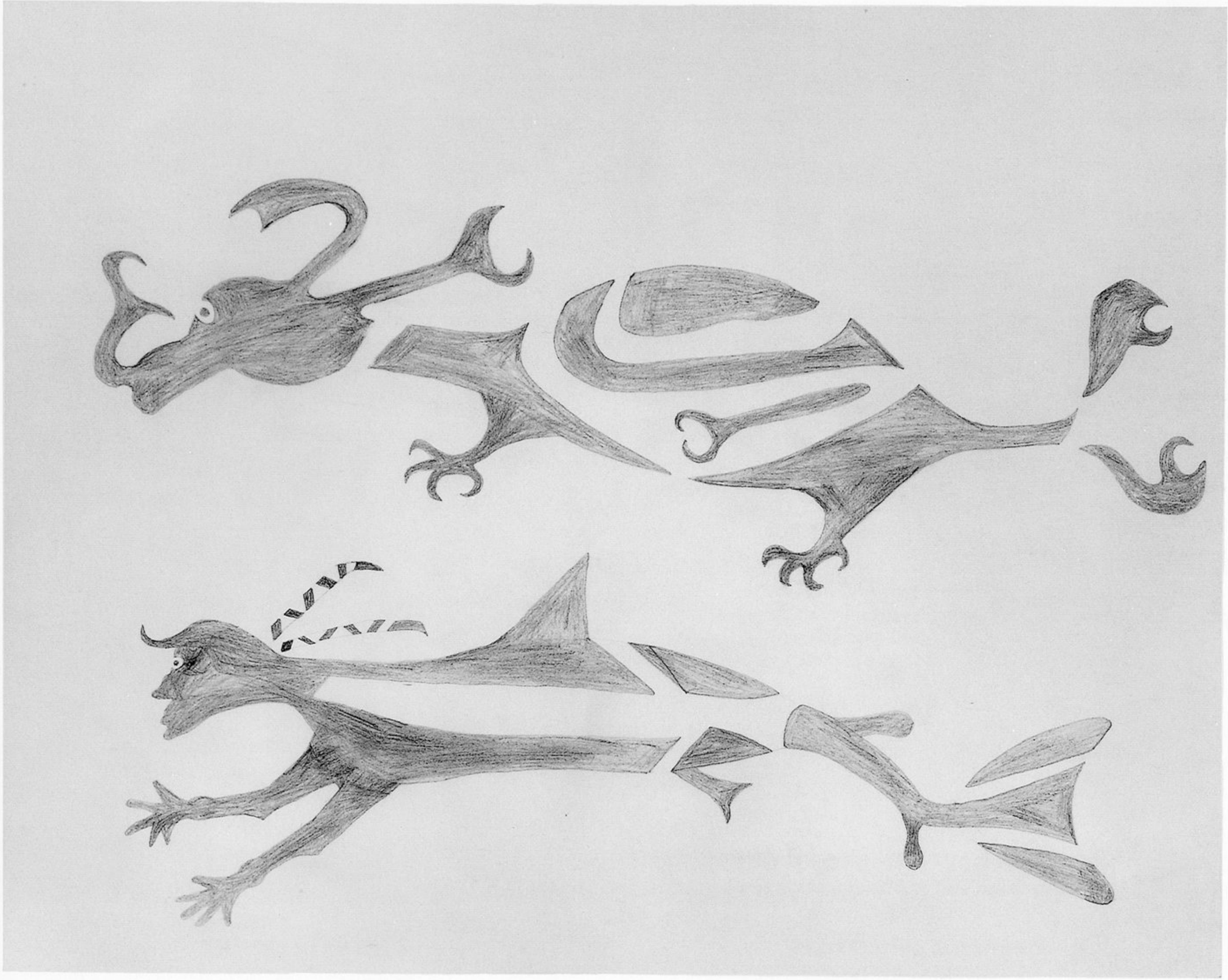
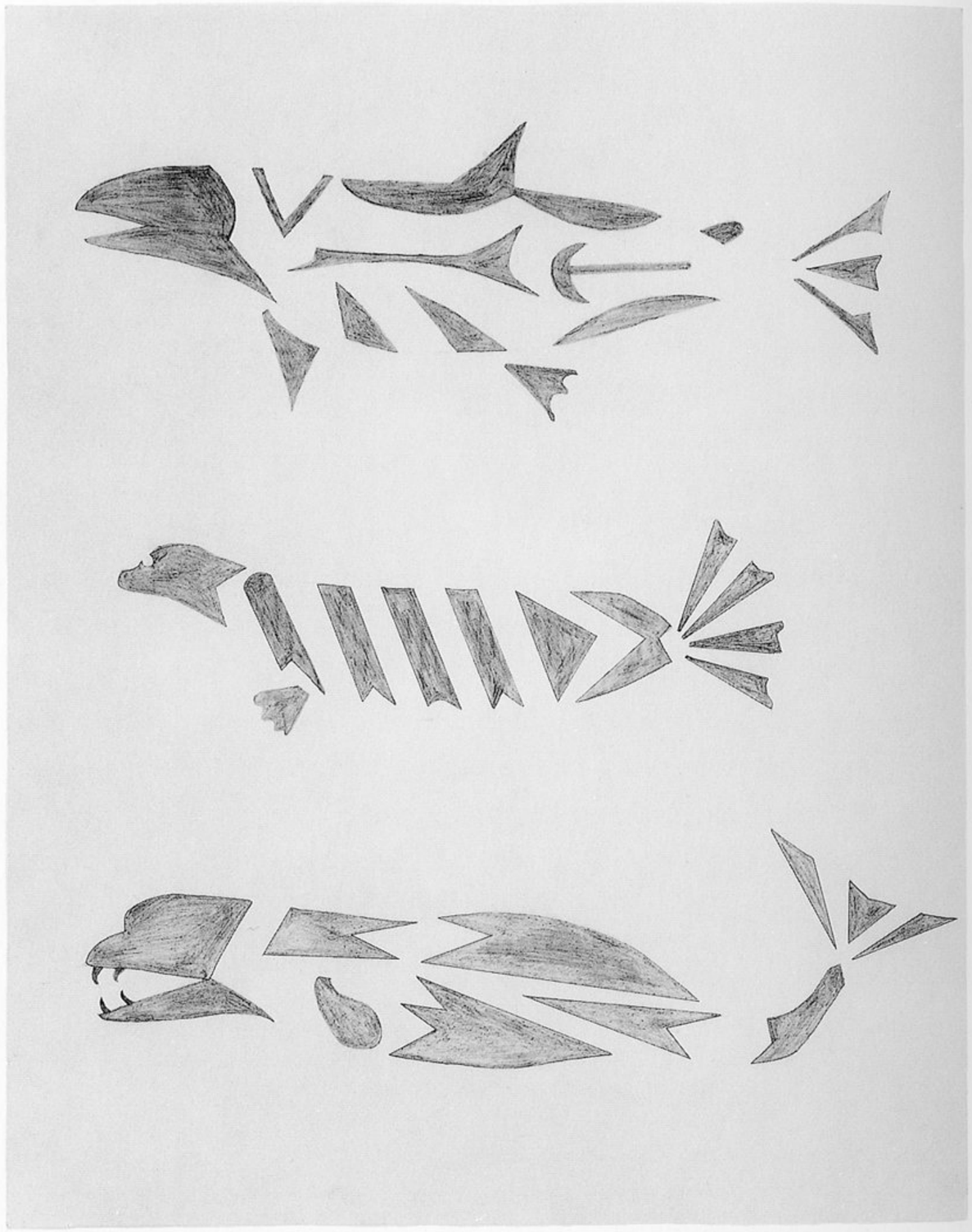
WEST BAFFIN ESKIMO CO-OPERATIVE LIMITED



62. Sheouak
Sea Goddess and Beast 1960
graphite
42.1 x 53.1
CDL.1992.1.176 CO.51.20 verso: l.r. Sheowak 24-10



63. Sheouak
Sea Animals 1960
graphite
53.2 x 42.1
CDL.1992.1.177 CD.51.21

verso: l.l. Sheouak

Sheouak was one of the most creative artists here. I can recognize the animal even when it is broken up. This is a fish, seal and beluga whale.

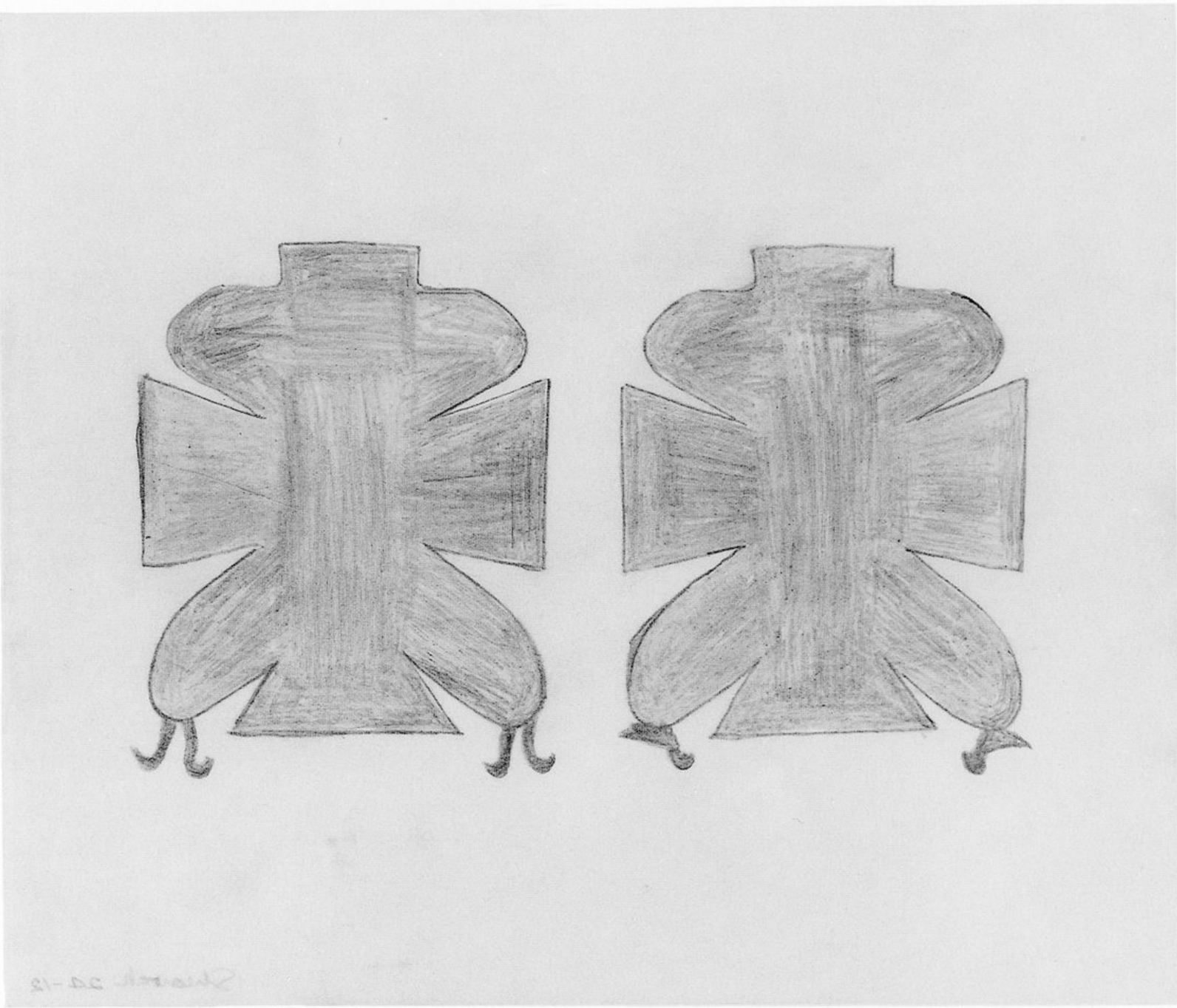
IYOLA KINGWATSIAK,
ARTIST/PRINTMAKER AND FRIEND OF SHEOUAK



64. Sheouak
Birds 1960
graphite
42.1 x 53.2
CDL.1992.1.179 CD.51.23
verso: l.r. Sheowak 24-39

Sheouak probably broke up the image of the bodies to make it more appealing. She made a style of her own.

LUKTA QIATSUQ, ARTIST/PRINTMAKER

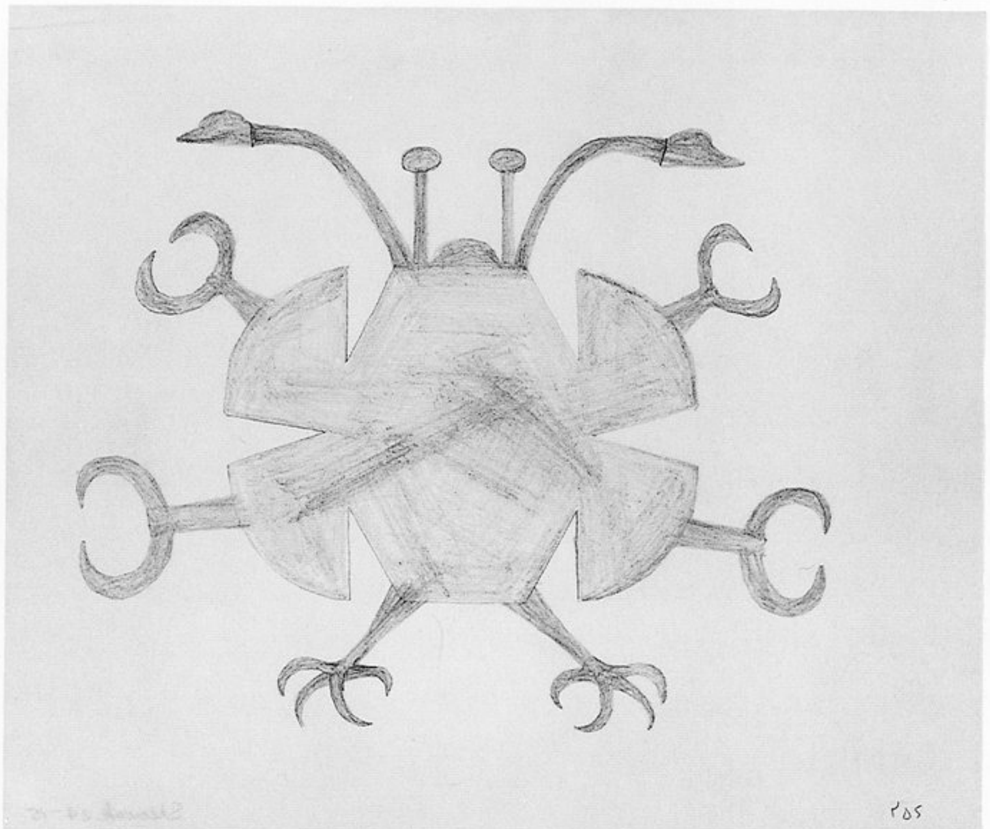


65. Sheouak
Two Abstracts 1961
graphite
20.2 x 24.2
CDL.1992.1.169 co.51.13

verso: l.r. Sheouak 24-12

Sheouak had a very creative mind to draw these abstracts. Some may represent animals spread out like meat, but I don't know these images as real objects. It's just like the symbol that she did for the West Baffin Eskimo Co-operative. I like it.

IYOLA KINGWATSIAK, ARTIST/PRINTMAKER AND FRIEND OF SHEOUAK

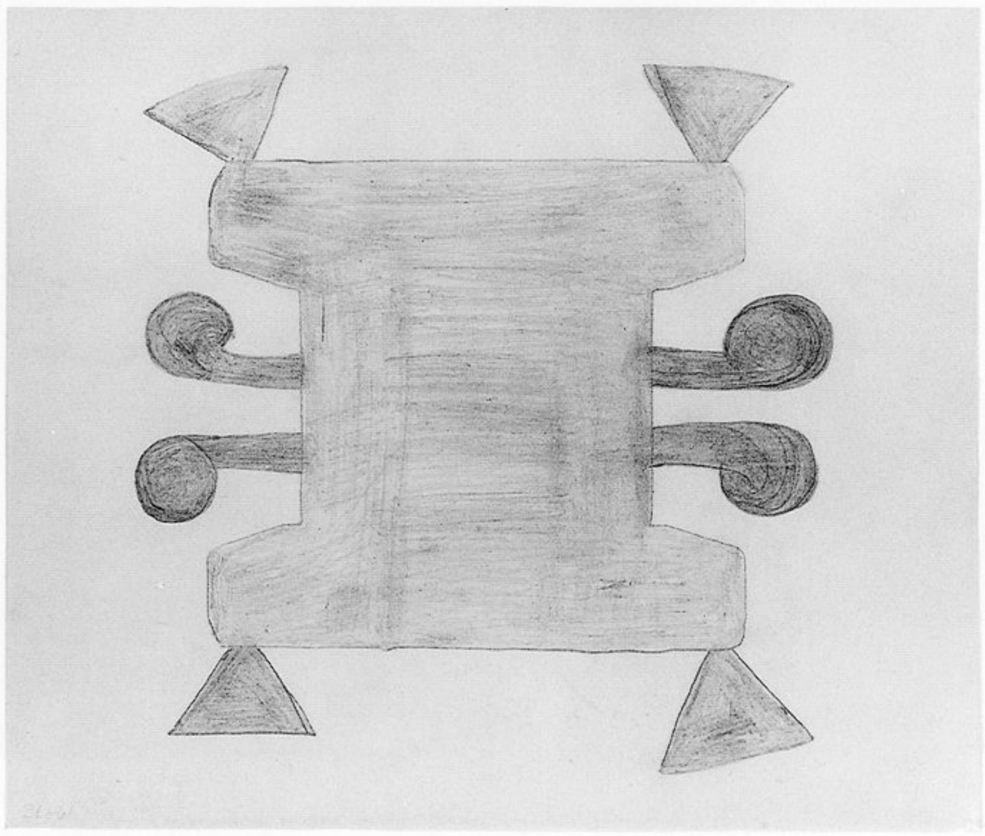


66. Sheouak
Abstract with Heads 1961
graphite
20.2 x 24.2
CDL.1992.1.171 CD.51.15

recto: l.r. ᓯᐅᓴ
verso: l.r. Sheowak 24-15

I have no idea what this is. It has heads on it so it must be something.

QIATSUQ, ARTIST/PRINTMAKER



67. Sheouak
Abstract 1961
graphite
20.2 x 24.2
CDL.1992.1.172 CD.51.16

recto: l.l. 31-61

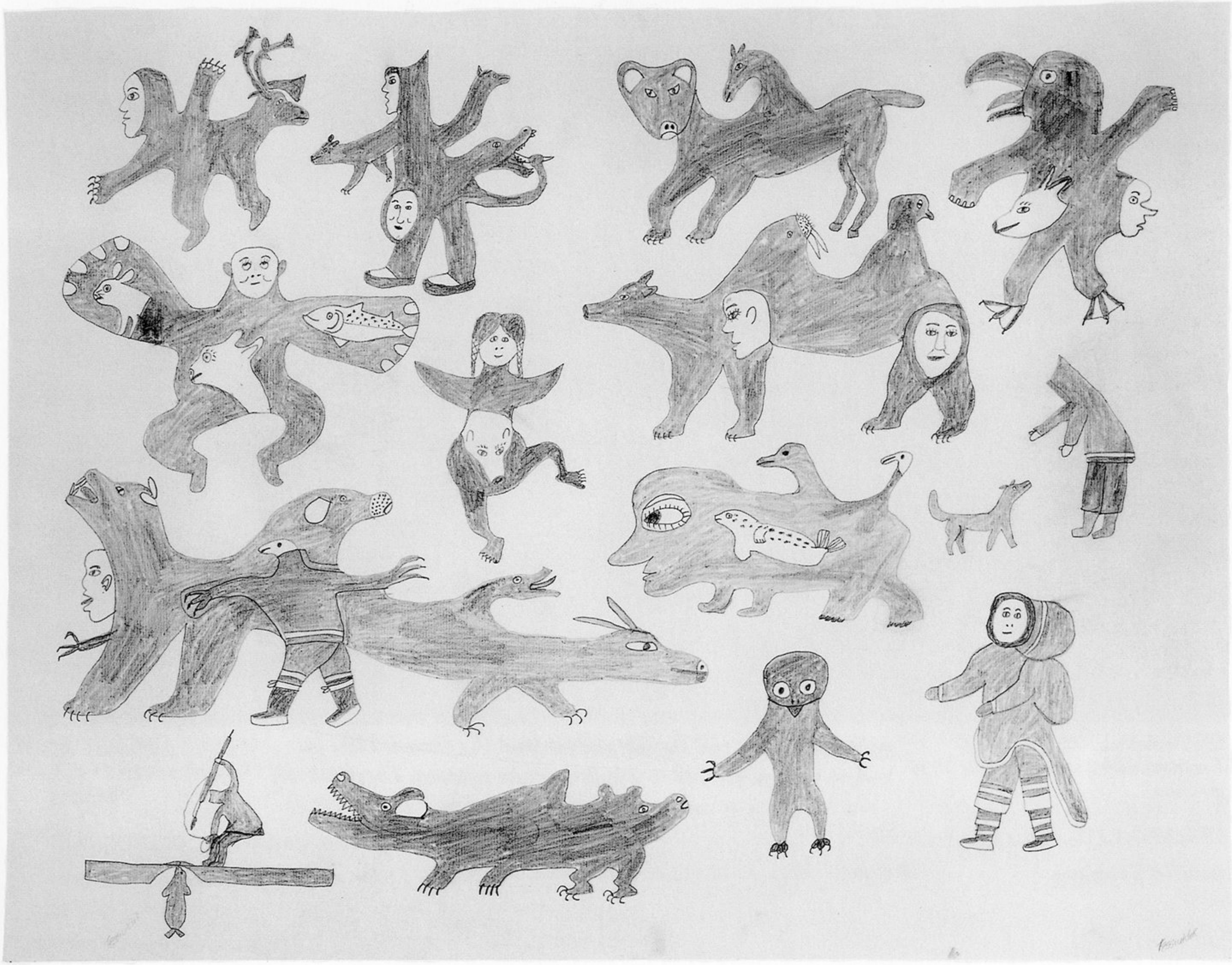
TESSIUKTOK

1940-1960

Tessiuktok probably made these drawings when he was living with his wife, not when he was living with my family. It was probably at the time the Co-op was just starting and James Houston was here. He must have been very creative to do these drawings.

SAKIASSIE RAGEE, ARTIST AND BROTHER OF TESSIUKTOK

TESSIUKTOK, BORN AT INUKJUAK CAMP, WAS THE YOUNGER brother of Sakiassie (1924-) and Kuppapik Ragee (1931-) whose drawings are also part of this exhibition. Tessiuktok moved to Cape Dorset from Tikirak camp just for the winter of 1960 to undertake some odd jobs; he became ill and died suddenly at the nursing station. His family remembers Tessiuktok carving and drawing for only a short period before his death.



68. Tessiuktok
People and Creatures 1958/59
graphite
44.8 x 57.2
CDL.1992.1.218 CD.128.7

recto: l.l. Tessiuklok; l.r. Tessiuklok

STRANGE SCENES

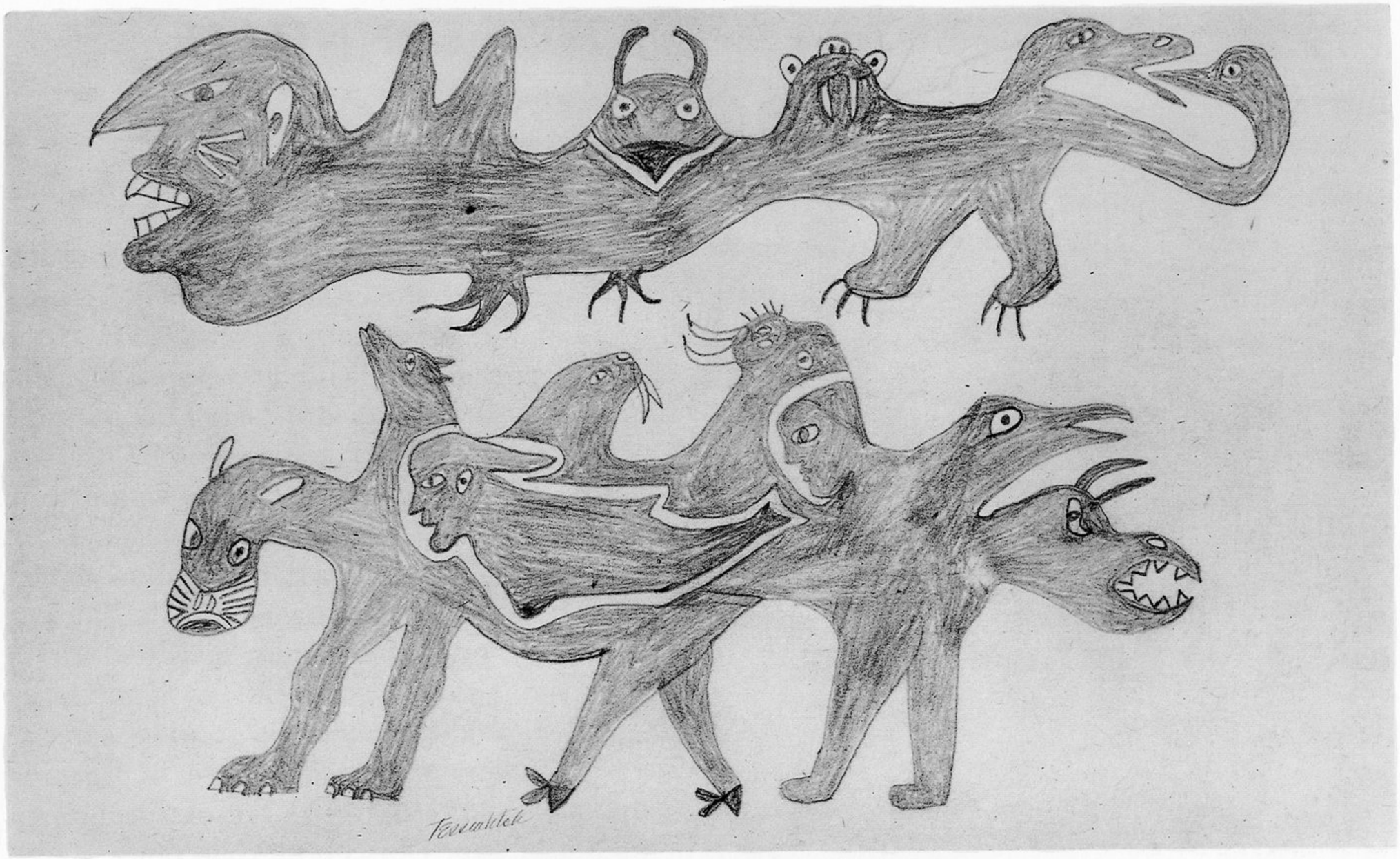


69. Tessiuktok
Creatures with Elaborate Horns 1959
graphite
21.4 x 35.3
CDL.1992.1.212 CO.128.1

recto: l.r. Tessiaktok

Tessiuktok drew and also carved. I like his drawings better than my own. They probably came from his imagination.

KUPPAPIK RAGEE, ARTIST AND BROTHER OF TESSIUKTOK



70. Tessiuktok
Two Composite Beasts 1959
graphite
21.4 x 35.3
CDL.1992.1.214 CO.128.3
recto: l.r. Tessiaktok

I can really see the lines in Tessiuktok's drawings. He could have been a wonderful artist if he had continued, if he had not died so young. He did great art.

ANIRNIK RAGEE, ARTIST AND SISTER-IN-LAW OF TESSIUKTOK

IKAYUKTA TUNNILLIE

1911-1980

Ikayukta Tunnillie was born in a camp near Iqaluit but the first home she remembered was Amadjuak camp where she lived with her adoptive parents, Atatamee and Ekigapik. In 1956 her husband, Tunilli, who was known among the Inuit as a shaman, died at Tikoot camp. Ikayukta moved to Cape Dorset around 1966-67 when illness reduced her camp to numbers too low for safety while living on the land. Encouraged by her daughter, Kakulu Sagiatuk (1940-), Ikayukta started to draw about 1963. Kakulu was once quoted as saying that she didn't really like her mother's drawings because they were not sufficiently realistic. Although not prolific by Cape Dorset standards, Ikayukta produced about ten drawings a week, usually choosing to work on very small pieces of paper in felt-tip pen. Between 1971 and 1980, Ikayukta had thirty prints in the annual Cape Dorset print collections.

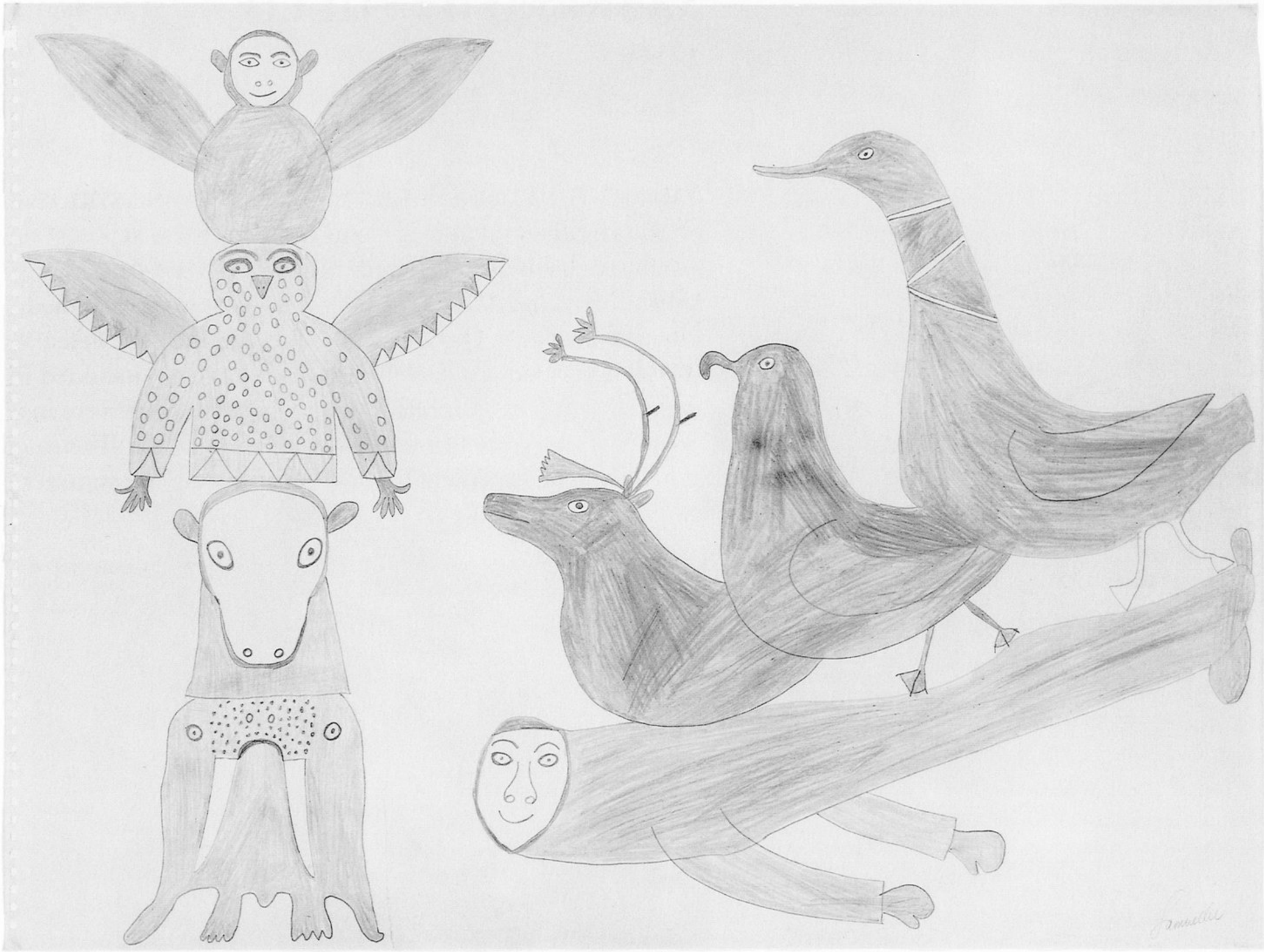
71. Ikayukta Tunnillie
Small Figure with Big Eyes 1960/61
graphite
65.7 x 50.7
CDL.1992.1.229



SAMUELLIE TUNNILLIE

1918-

SAMUELLIE TUNNILLIE'S WIFE, KEELEEMEEOOMEE SAMUALIE (1919-1983), and his son, Eliyakota Samualie (1939-1989), were artists who both made notable contributions to the Cape Dorset printmaking program. Samuellie is better known for his sculpture than for his drawings. He still lives in Cape Dorset.



72. Samuellie Tunnillie
Creatures Together 1960/61
graphite
45.9 x 60.9
CDL.1992.1.161 <0.130.2

recto: l.r. Samuellie

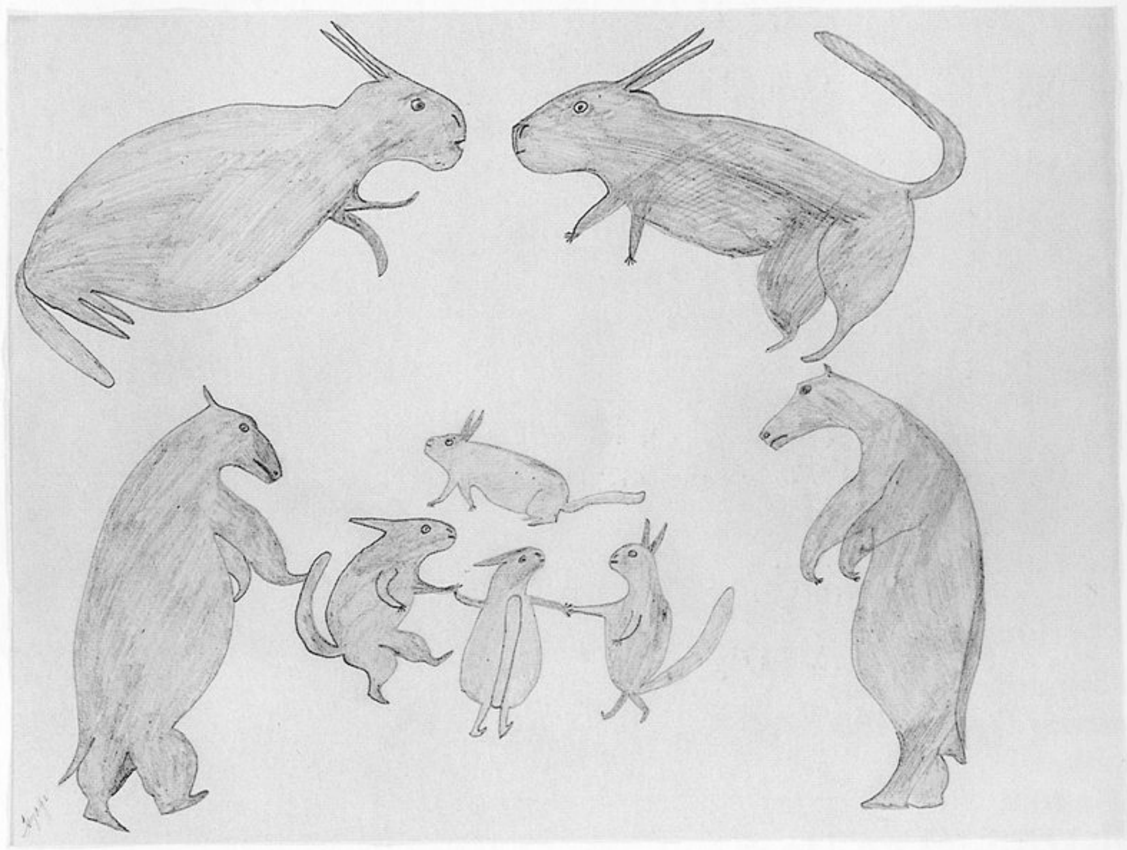
TAYARAQ TUNILLIE

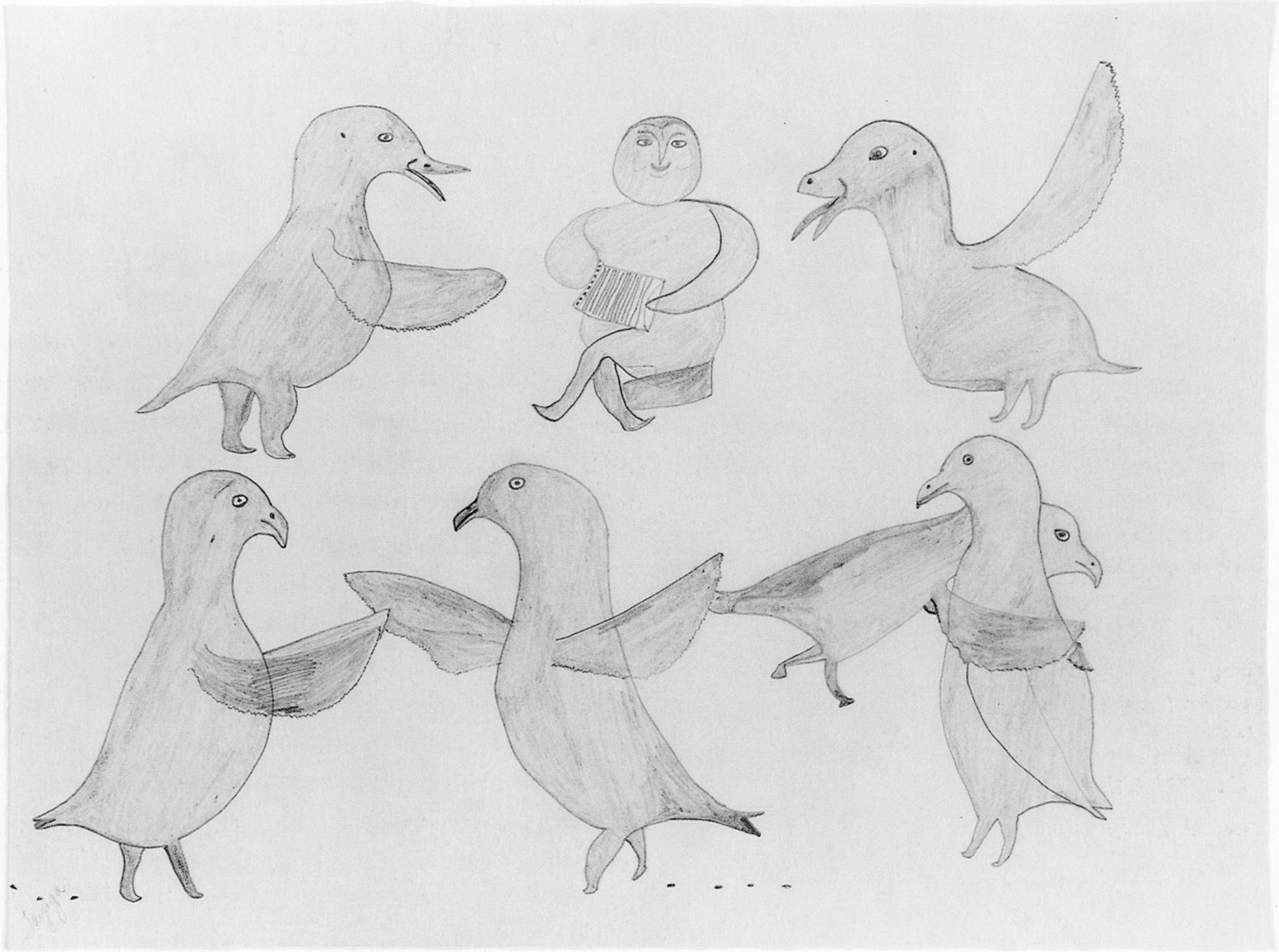
1934-

TAYARAQ TUNILLIE IS ONE OF THE FEW INUIT WHO STILL LIVE on the land year round. She and her family live at Aqiaklulaulavik camp located midway between Andrew Gordon Bay and Markham Bay where soapstone is mined. Like her husband, Qavaroak (1928-), and her son, Peter, (1964-), Tayaraq is a carver. Her work has been included in over ten group exhibitions. Four of her sculptures were in *Women of the North: An Exhibition of Art by Inuit Women of the Canadian Arctic* held in Vancouver during the summer of 1992.

73. Tayaraq Tunnillie
Dancing Rabbits 1960
graphite
45.7 x 60.4
CDL.1992.1.210 CO.131.1

recto: l.l. Tayaga





74. Tayaraq Tunnillie
Dancing Birds 1960/61
graphite
45.9 x 61.1
CDL.1992.1.211 CD.131.2

recto: l.l. Tayaga

PAPIARAK TUQIQI

1941-

I drew from 1960 to 1962 when we were in a camp called Tikirak. We were there for one year before living in Cape Dorset. I drew on any scrap of paper. Sometimes, pencils and paper came from the Co-op. James Houston and Terry Ryan were both around then. I started drawing on my own to try out what others were doing.

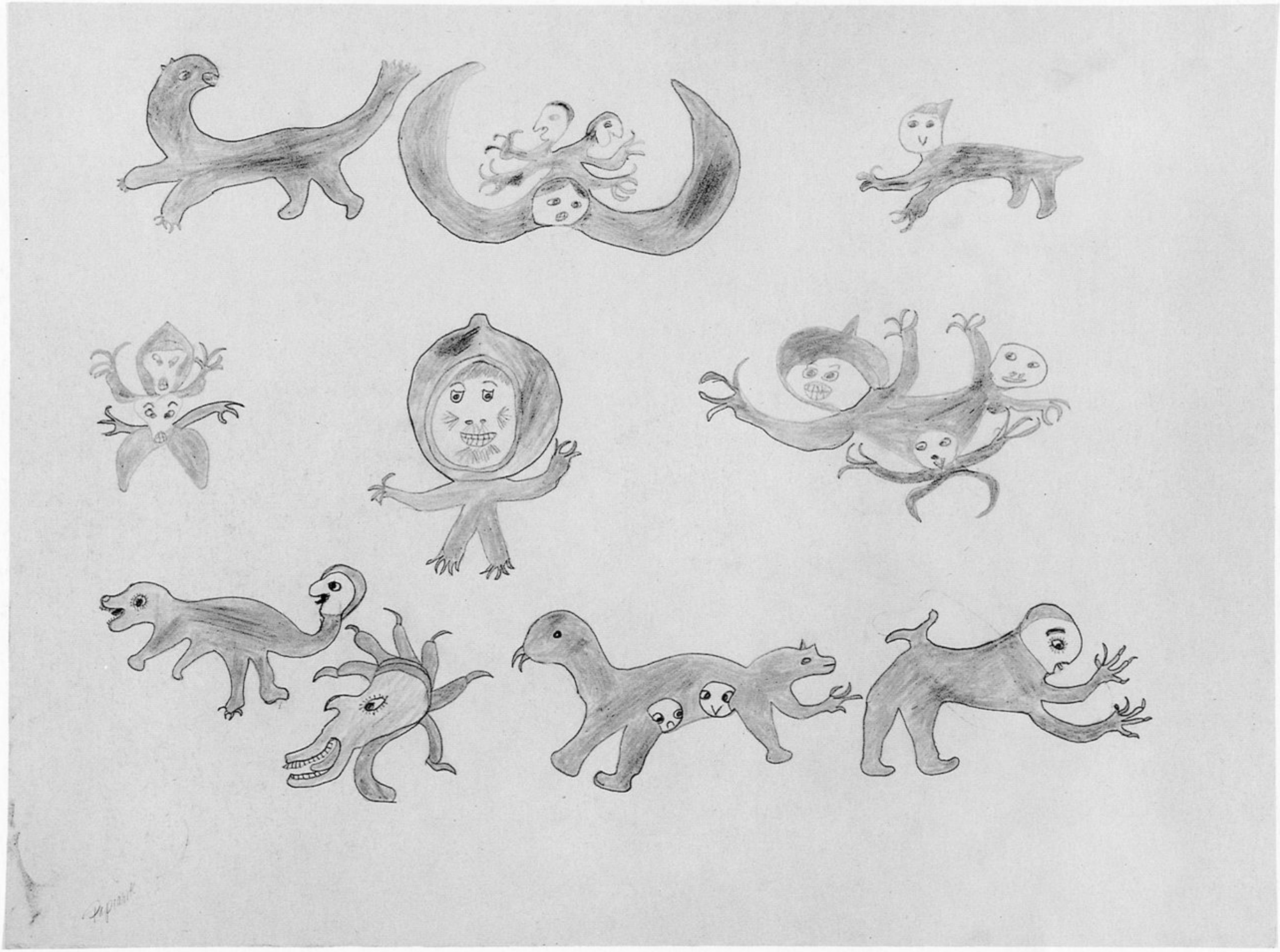
PAPIARAK TUQIQI

WHILE STILL LIVING AT TIKIRAK CAMP IN THE EARLY 1960s, Papiarak Tuqiqi was drawing and carving. She continued to carve until the early 1980s when arthritis curtailed her ability to work the stone. Nevertheless, she does still carve whalebone from time to time. Drawing, however, occupied her attention only between 1960 and 1962 when she moved permanently to Cape Dorset. She also participated in the sewing project started by Alma Houston. Papiarak made jewellery in the late 1970s, winning the Award of Excellence for Original Design for an *inukshuk* necklace made of ivory and green soapstone. The necklace was included in *The things that make us beautiful* exhibition that toured the North during 1977 and 1978. Papiarak has said that her drawings were probably influenced by her mother, Natsiva (1919-1962), who is also included in this exhibition, but that she tried not to look at her mother's drawing.



75. Papiarak Tuqiqi
Bird/Woman and Other Imaginary Creatures 1959
graphite
45.7 x 61.4
CDL.1992.1.132 CD.132.2

recto: l.l. Papiarik



76. Papiarak Tuqiqi
Imaginary Figures 1960
graphite
45.7 x 61.4
CDL.1992.1.131 CD.132.1
recto: l.l. Papiarik

I didn't have anything to draw from real life so I drew imaginary figures. The faces in the stomach are not real. They are not from stories. They are from my imagination. I used to put lots of images on the paper.

PAPIARAK TUQIQI



77. Artist unknown
Bear Drum Dance 1959
graphite
21.6 x 35.3
CDL.1992.1.238

verso: l.l. ANON

Maybe this drawing is by Jamasie Teevee, my brother-in-law.

TIMANGIAK PETAULASSIE



78. Artist unknown
High Heels in the Arctic 1959
graphite
20.4 x 32.8
CDL.1992.1.239

verso: l.l. ANON

The shoes on the front are for white people. The shoes on the back are for Inuit.

QABAROAK QATSIYA

When did they get high heels up here anyway?

OMALLUQ OSHUTSIAQ

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