

waag 100g

INUIT ART

TRAJECTORIES OF TRANSFORMATION



SYMPOSIUM
JANUARY 25 2013
WINNIPEG ART GALLERY

FEATURING

Alethea Arnaquq-Baril
Shuvinai Ashoona
Cheryl Ashton
Darlene Coward Wight
Ingo Hessel
Zacharias Kunuk
Christine Lalonde
Jamasia Pitseolak
Tim Pitsiulak
William Ritchie
Norman Vorano



PUBLIC OPENING

CREATION AND TRANSFORMATION

DEFINING MOMENTS
IN INUIT ART

Friday, Jan 25, 7pm

A fascinating look at the history of Inuit art over the past six decades, highlighting artistic developments, influential artists, and new media. Over 115 artworks drawn from the WAG's collection of contemporary Inuit art, the largest in the world.

FILM SCREENING

Tunniit: Retracing the Lines of Inuit Tattoos

Saturday, Jan 26, 7pm

Followed by a Q&A with filmmaker Alethea Arnaquq-Baril

Free for symposium delegates. Included with Gallery admission for the general public.

Tunniit details young Inuk director Alethea Arnaquq-Baril's journey to discover more about the Inuit tradition of facial tattooing. Tattoos were once worn by Inuit women to mark their entry into adulthood, but disappeared during the last 100 years due to the influence of Christian missionaries, who disapproved of the "shamanistic" practice. Over the course of the film, Arnaquq-Baril travels to several Inuit communities to speak to elders who still remember the art of tattooing and the cultural significance behind it. When Arnaquq-Baril decides to get her own facial tattoos, her fiancé is supportive, but her mother and father are not. *Tunniit* explores what it means to not only revive a cultural practice but wear that practice as a marker of identity.

ABOVE: Ningeokuluk Teevee, *Tattooed Woman*, 2010. Coloured pencil, black ink on paper. 65 x 49.8 cm. Acquired with funds from the Estate of Mr. and Mrs. Bernard Naylor, funds administered by The Winnipeg Foundation. 2011-97

COVER IMAGE: Abraham Anghik Ruben, *Kittigazuit*, 1999-2000. Whale bone, Brazilian soapstone, African wonderstone. Collection of the Winnipeg Art Gallery; Commissioned from the artist; acquired with funds from The Winnipeg Art Gallery Foundation Inc. and with the support of the Canada Council for the Arts Acquisition Assistance program/Oeuvre achetée avec l'aide du programme d'aide aux acquisitions du Conseil des Arts du Canada. 1999-616

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FRIDAY, JANUARY 25, 2013

9AM TO 5PM



9:00-9:05	Welcome by WAG Executive Director Stephen Borys
9:05-10:15	Darlene Coward Wight, WAG Curator of Inuit Art – Keynote and Q&A <i>Six Decades of Inuit Art: A New History</i>
10:15-10:45	HEALTH BREAK
10:45-11:20	Norman Vorano, <i>Globalization of Inuit Art in the 1950s and 1960s</i>
11:20-11:55	Christine Lalonde, <i>When history is present, what is contemporary?</i> <i>Inuit Art since 2000</i>
11:55-12:30	Ingo Hessel, <i>Inuit Art Foundation: What's Next?</i>
12:30-1:30	LUNCH
1:30-2:15	Bill Ritchie, <i>Holding Down Shadows</i> , Q&A
2:15-2:45	Shuvinai Ashoona and Christine Lalonde, Q&A
2:45-3:15	Jamasie Pitseolak and Norman Vorano, Q&A
3:15-3:45	HEALTH BREAK
3:45-4:15	Tim Pitsiulak and Bill Ritchie, Q&A
4:15-5:00	Filmmakers Zacharias Kunuk and Alethea Arnaquq-Baril in conversation with Cheryl Ashton, Q&A



BIOGRAPHIES

KEYNOTE SPEAKER

Photo: Lief Norman



DARLENE COWARD WIGHT has researched and curated Inuit art for more than thirty years. After receiving a BA (Honours) in Art History and an MA in Canadian Studies from Carleton University in 1981, she began working for Canadian Arctic Producers, the central marketing agency for Inuit-owned co-operatives in Nunavut and the Northwest Territories. During the next four years, she travelled

to many Inuit communities, encouraging artists and providing advice to art-producing co-operatives. Wight has been Curator of Inuit Art at the Winnipeg Art Gallery since 1986 and in that time has curated seventy-five exhibitions and given lectures across Canada and the United States. Research for her exhibitions has often been conducted in Arctic communities in Nunavut, Nunavik, and the Northwest Territories. Exhibitions she's curated have toured throughout Canada and in Europe, including Verona, Italy; Thessaloniki, Greece; and Monaco. Her exhibition research has been published in numerous articles and small publications and in twenty exhibition catalogues. She holds an honorary doctorate from the University of Manitoba.

ALETHEA ARNAQUQ-BARIL is an Inuit filmmaker from the Canadian arctic where she runs Unikkaat Studios Inc. In her recent APTN documentary *Tunniit: Retracing the Lines of Inuit Tattoos* (ImagineNATIVE 2011, Bay Street Film Festival 2011 - People's Choice Award, Ajiit Media Awards – Achievement in Directing and Achievement in Writing) Alethea traveled across the arctic to speak with elders about Inuit tattoo practices and the causes of their near disappearance, before getting her own traditional face tattoos. Previously Arnaquq-Baril has worked with APTN, CBC, CTV and others. Arnaquq-Baril directed the well-traveled short *Inuit High Kick* with Inuit Communication Systems Ltd, and co-produced with White Pine Pictures *Experimental Eskimos*, a Barry Greenwald feature documentary which premiered at Hot Docs, and won the DGC Allan King Award in 2010. Arnaquq-Baril also directed the NFB animation *Lumaajuuq: The Blind Boy and the Loon*, which won best Canadian Short Drama at the imagineNATIVE 2010 festival in Toronto and the Golden Sheaf Award for Best Aboriginal film at the Yorkton Film Festival 2011. Most recently, she was an executive producer on *Throat Song*, which premiered at TIFF 2012, and won Best Canadian Short Drama at ImagineNATIVE 2012.

SHUVINAI ASHOONA has lived her entire life in the community of Cape Dorset on Baffin Island. She is a member of one of the foremost artistic Inuit families. Her grandmother, the late Pitseolak Ashoona, was one of the founders of the Cape Dorset graphic tradition, and her father, Kiugak Ashoona, is a prominent sculptor. Not formally trained, Ashoona began making drawings in the early 1990s at the invitation of the West Baffin Eskimo Co-operative. She quickly distinguished herself as an artist with an unconventional and often unsettling vision.

Ashoona's work was featured with that of her aunt, Napachie Pootoogook, and her grandmother, Pitseolak, in an exhibition and illustrated catalogue, *Three Women, Three Generations* at the McMichael Canadian Collection in 1999. Since then, her drawings have been included in many group and solo exhibitions, in galleries such as Feheley Fine Arts, Toronto; Marion Scott Gallery, Vancouver; SAW Gallery, Ottawa; Art Gallery of Hamilton; Yukon Arts Centre; Chongqing Art Museum, China; and the Winnipeg Art Gallery, Manitoba. Most recently her work has been featured in a solo exhibition at Carleton University Gallery (2009) with accompanying catalogue by Sandra Dyck (2012).

CHERYL ASHTON has worked in the film and television industry for 18 years. She has served as Executive Director of both the Manitoba Motion Picture Industry Association (now known as On Screen Manitoba) and the National Screen Institute-Canada. In 2009, Ashton accepted a two-year term as CEO of the Nunavut Film Development Corporation, where she had a once-in-a-lifetime opportunity of working with many of Canada's most talented filmmakers. Ashton returned to Manitoba in 2011 to work as the Festival Director of the Gimli Film Festival and sits on the Board of Trustees of the National Film Board of Canada.

INGO HESSEL began working with Inuit art at the federal government's Inuit Art Information Centre in 1983. He has taught Inuit art courses at the university level, curated exhibitions, and published articles in journals, magazines, and books. Hessel is the author of *Inuit Art: An Introduction* (1998). He was Albrecht Adjunct Curator of Inuit Art at the Heard Museum in Phoenix (2006–10) where he organized the touring exhibition *Arctic Spirit: Inuit Art from the Albrecht Collection at the Heard Museum* and wrote the accompanying book. He served as Curator of the Museum of Inuit Art in Toronto (2008–10). Recent projects include the exhibition and catalogue *Sanattiaqsimajut: Inuit Art from the Carleton University Art Gallery Collection* (2009) and the exhibition and catalogue *Inuit Modern: The Samuel and Esther Sarick Collection* (Art Gallery of Ontario, 2010).

ZACHARIAS KUNUK is one of Canada's most celebrated filmmakers. His film *Atanarjuat: The Fast Runner* was the first Inuktitut language feature film ever made and has since won numerous awards, including the Caméra D'or at the Cannes Film Festival in 2002; six Genie awards, including Best Picture and Best Director; and was voted one of the most important Canadian films ever made by the Toronto International Film Festival. For this work, Kunuk was made an Officer of the Order of Canada in 2002. A second feature film, *The Journals of Knud Rasmussen*, was completed in 2006. Kunuk has also created short subject documentaries such as *Angakkuiit (Shaman Stories)* (2003), *Kiviat Versus Canada* (2006), *Qapirangajuq: Inuit Knowledge and Climate Change* (2010) and *Sirmilik* (2012). *Sirmilik*, a film on Sirmilik National Park, won the 2012 Genie award for Best Short Documentary. Kunuk is also the co-founder and president of Kingulliit Productions Inc.

CHRISTINE LALONDE is a curator and art historian who has worked with Inuit artists since the mid-1990s and is currently the Associate Curator of Indigenous Art at the National Gallery of Canada in Ottawa. Her many exhibition projects have advanced the understanding of Inuit art and represent a balance between theory and practice, between commemorating the artistic accomplishments of Inuit artists and raising awareness of critical issues. Her notable projects include *Artists in the Arctic* (2003), *Inuit Sculpture Now* (2005), and *Uuturautiit: Cape Dorset Celebrates 50 Years of Printmaking* (2009). A regular contributor to *Inuit Art Quarterly* since 1995, Lalonde has also written extensively for journals, anthologies, and exhibition catalogues, such as *Framing Our Past: Canadian Women's History in the Twentieth Century* (2001); *On Aboriginal Representation in the Gallery* (2002); and *Inuit Modern: The Samuel and Esther Sarick Collection* (2010).

TIM PITSIULAK was born in Kimmirut in 1967 and learned to carve by watching his parents. He began drawing in school and showed talent at nine years old. He moved to Cape Dorset in 2001 and his aunt, the respected Dorset graphic artist, Kenojuak Ashevak, has been an influence for him. In 2005, Pitsiulak's lithograph, *Caribou Migration*, was included in the Cape Dorset annual print collection for the first time and drew much attention. He has been included in collections since 2008. His preferred media are graphite and coloured pencils, but he also paints with watercolour, acrylics, and oils. Pitsiulak has been included in several group exhibitions, including *Uuturautiit: Cape Dorset Celebrates 50 Years of Printmaking*, organized by the National Gallery of Canada in 2009. A solo exhibition, *Tim Pitsiulak*, was held at Feheley Fine Arts, in November 2009.

JAMASIE PITSEOLAK is the son of carvers Oopik Pitseolak and Mark Pitseolak (the son of well-known artist/photographer/writer Peter Pitseolak). He received training as a plumber in Edmonton, but since the mid-1990s he has been carving seriously. His work has been featured in several exhibitions and publications since 2005, and he was the subject of a feature interview in *Inuit Art Quarterly* in spring 2008. Pitseolak enjoys the challenge of creating modern items in detail from the colourful stone of south Baffin Island. He specializes in the minutiae of contemporary settlement life, including guitars, sewing machines, automobiles, shoes, tennis rackets, skateboards, and motorcycles. Inspiration comes from television, movies, magazines, current events, and from childhood memories.

WILLIAM RITCHIE is an internationally exhibited visual artist and Master Printer in lithography. Since 1988 he has been arts advisor to Kinngait Studios, Cape Dorset and in 2009 was appointed Studio Manager. Ritchie holds a BFA from the Nova Scotia College of Art and Design and is a graduate of the Professional Printers Program, Tamarind Institute, Albuquerque, New Mexico. He has lived and traveled extensively in the eastern Arctic including six years in Nain Labrador. There he worked with the local craft council on product development and establishment of the community craft shop. He learned how to live on the land, hunting and trapping with Nain artist Gilbert Hay and his extended family.

NORMAN VORANO is the Curator of Contemporary Inuit Art at the Canadian Museum of Civilization in Ottawa. He completed his PhD in Visual and Cultural Studies at the University of Rochester and has taught at Concordia University and Carleton University. His most recent book and nationally touring exhibition, *Inuit Prints, Japanese Inspiration: Early Printmaking in the Canadian Arctic* (2011), examined the role played by Japanese prints in the early years of the print studio in Cape Dorset in the late 1950s. He is on the board of the Native American Art Studies Association and is a fellow of the Royal Canadian Geographic Society.



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