An Exciting Present and a Promising Future

GUEST EDITORIAL BY HEATHER IGLOLIORTE

was happy to accept the invitation to write a guest editorial for this issue of Inuit Art Quarterly, particularly since the year to date has been an exciting one for Inuit art, and I have been fortunate enough to witness and participate in many of the stimulating events that have made it so. The 25th anniversary of the quarterly has, perhaps serendipitously, coincided with a reinvigorated and growing scholarly and curatorial interest in the field of Inuit art history. Many of the inspiring events of the past eight months are profiled and reviewed in this issue, which focusses on recent activity in Inuit art and hopefully indicates its positive future, making it an appropriate follow-up to the anniversary edition of IAO.

The Inuit Art Foundation recently launched its newest virtual exhibition, Nunavik Art Alive. This exciting online exhibition serves as a rich historical resource, featuring artist profiles, galleries of artwork, and the complete PDF catalogues of several significant print collections from across the territory from the 1970s and 1980s. The site will no doubt be of great interest to the people of Nunavik, as well as to artists, curators, scholars, and students alike. I am also delighted to have the opportunity to informally share with you that, following on the huge success of

the Inuit Art Foundation's web-based Inuit Art Histories, Nunatsiavut will soon be getting its own online art history. These and other exciting projects initiated by the Inuit Art Foundation and its allies and collaborators seem to indicate that the coming years hold much promise for artists, academics, collectors, and others interested in Inuit art.

Over the past eight months, several major events (and numerous smaller initiatives) served to foster a dynamic and vibrant national conversation on Inuit art. In February, Queen's University hosted artist, historian, and arts advisor Theresie Tungilik as its 2011 Visiting Scholar, during a week-long residency in Kingston, Ontario. Tungilik gave several lectures as part of her tenure at the university, and participated in a panel discussion on campus at the Agnes Etherington Art Centre, entitled "Cultural Brokering: Inuit Cultural Production and Identity Projects," which also featured papers and presentations by Erin Morton, Taryn Sirove, Anna Hudson, and myself. Tungilik is the subject of a fascinating and informative interview conducted by the panel organizers, Sarah E.K. Smith and Alena Buis, featured in this issue. At around the same time, the exhibition Inuit Prints: Japanese Inspiration, curated by Norman Vorano of the Canadian Museum of Civilization, opened at the Canadian Embassy in Tokyo,

Japan, and the accompanying catalogue was launched at the museum.

In the spring, the Art Gallery of Ontario held a series of exciting events centred on the exhibition and its companion book, Inuit Modern: The Samuel and Esther Sarick Collection, curated by Gerald McMaster and Ingo Hessel. The AGO invited a host of Inuit artists to participate in two conferences: an online symposium taped within the exhibition space and a day-long colloquium held for an audience of over 200 people from both the North and the South, including artists, historians, dealers, collectors, and members of the general public. Ten artists participated — Kenojuak Ashevak, Idris Moss-Davies, Elisapee Ishulutaq, Mattiusi Iyaituk, Jimmy Manning, Michael Massie, Mathew Nuqingaq, Aaju Peter, Tim Pitsiulak, and David Ruben Piqtoukun - and, over the course of the weekend, the curators and I had the pleasure of moderating panel discussions with them on the topic of contemporary Inuit art and on other issues relevant to their practice. I recall commenting, during one panel, on what a truly unique opportunity this was for the audience, not only to get to see so many emerging, mid-career and senior artists from across the Arctic in one place (and this was truly remarkable) but also - and this was even more unusual - to see those artists invited as *panelists*, rather than as guests without speaking roles.

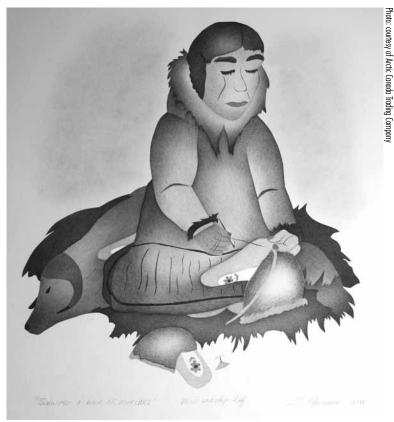
Feheley Fine Arts Showcases Iqaluit's Aayuraa Studio

Works from the Aayuraa Studio in Iqaluit were shown at Feheley Fine Arts in Toronto from April 1 to May 28, 2011. Artist Mathew Nuqingaq founded the jewellery and metalwork studio several years ago when he realized that the art students he was teaching at Nunavut Arctic College had nowhere to work upon completion of their courses. The exhibition featured works produced by artists who have come out of the studio, including Nuqingaq, Ruben Komangapik, and Adrienne Stanton, among others. Patricia Feheley, director of Feheley Fine Arts, describes the studio as a great success: "the collaborations - whether between northern or southern artists - it has fostered, are outstanding." She adds, "I wanted everyone to know about it."

Kananginak Pootoogook Scholarship Fund Announced

A youth scholarship has been established by Feheley Fine Arts and Dorset Fine Arts in memory of recently deceased artist Kananginak Pootoogook. The annual scholarship will recognize academic achievement and community involvement, and will be awarded to a member of the Peter Pitseolak High School graduating class. Funds for the scholarship were donated by Pootoogook's friends and collectors of his works. "There was a very profound outpouring of emotion following Kananginak's death," says Leslie Boyd Ryan, director of Dorset Fine Arts. "He was an artist and a person [who] touched a lot of people in his life, and a lot of people in the South wanted to do something." She describes the scholarship as the perfect way to honour Pootoogook because he was so involved in the Cape Dorset community, adding that she hopes it will encourage students to finish high school, pursue further study, and become involved in community life. Those wishing to contribute to the scholarship fund may contact Dorset Fine Arts at www.dorsetfinearts.com.

Ulukhaktok Arts Revival



After more than a decade, the artmaking department of the Holman Eskimo Co-operative in Ulukhaktok, Northwest Territories, has officially reopened. The new Ulukhaktok Arts and Crafts Centre is located at the heart of the community; its facilities are state-of-the-art and colourful, with studio space for the production of work in various media, including printmaking, carving, and knitting with *qiviut* (muskox wool).

The arts branch of the cooperative was well-known for its considerable printmaking output — internationally recognized artist Helen Kalvak, whose work has been widely featured (from the National Gallery of Canada to a 1979 Canadian postage stamp), helped establish the cooperative in the 1960s — but it ceased operation in 2000 due to financial difficulties.

According to Louie Nigiyok, president of the new centre and a printmaker himself, artists in the region worked for five years to revive the facility "from scratch." The Northwest Territories Business Development and Investment Corporation and Lynn Feasey, an arts advisor based in Yellowknife, were instrumental in the process. The centre's studios have been in operation since early 2010, but were officially reopened — to great fanfare — in January 2011.



Artist Dan Joss carving at the newly reopened Ulukhaktok Arts and Crafts Centre. ५०१ป๙ก (* ৮ ५०१ป๙๖ LጋΔ٬CÞ५٬σdF Þ೨५๖๖ ५०२८८๙४८८.

(Above) Sewing a Pair of Mukluks, 2011, Susie Malgokak, Ulukhaktok (stencil; 20 x 26 in). 6 て こ か い 、 2011, イン しゅち、 ひょちんつく.