

An Exciting Present and a Promising Future

GUEST EDITORIAL BY HEATHER IGLOLIORTE

I 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 *IAQ*.

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.

