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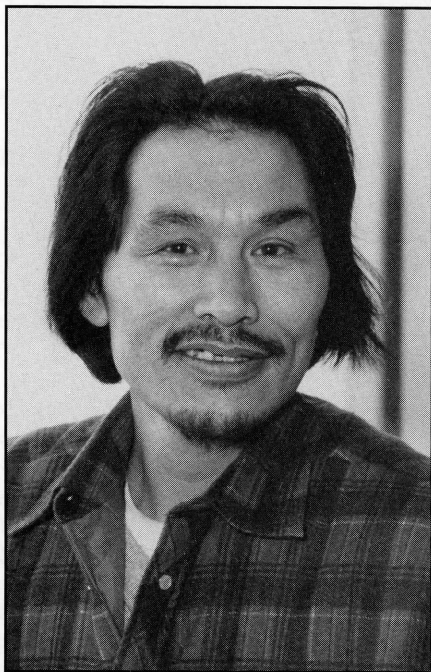
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## A black and white photograph showing two women in winter attire. The woman in the foreground is looking off to the side with a concerned expression, holding a dark bag. Another woman is visible behind her, also looking in the same direction.





Affaires indiennes  
et du Nord Canada

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## HOW TO APPLY FOR A GRANT FROM THE CANADA COUNCIL

**T**he Canada Council was started more than 30 years ago with money from the federal government to help Canadian artists. It assists artists and arts organizations in all fields with more than 130 different kinds of grants and services.

The Canada Council awards 2,800 grants each year to art organizations such as galleries and artists' collectives (groups) and 1,200 grants to individual artists. Sometimes it provides a grant that covers an artist's cost of living until an art project is completed or that pays for materials and supplies needed for the project. A Canada Council grant of \$6,000 was awarded this year to Paul Irngaut of Iqaluit to produce sculpture for an exhibition. The Canada Council also gave a \$16,000 grant to establish Igloodik Isuma Video Services, a video production facility managed and controlled by Inuit artists.

Of course, not everyone who applies for a grant will receive one. It is a competitive process and in this issue of the *Artists' Supplement* we will tell you how to assemble the information you need to enter the competition.

The Canada Council has several different categories of awards. You might be eligible for some of the awards listed below if you've received training in the arts, have practised your art form for a few years and have had at least one exhibition.

### Project Grants

*Available to individual, professional artists who require support for a period of time to continue their work.* These grants are for artists who have already produced a body of work. If travel is necessary to complete a



Carver Paul Irngaut from Igloodik, now living in Ottawa.

project, you can apply for travel assistance along with the Project Grant.

### Travel Grants

*Available to artists needing to travel to complete an art project or related research project.* Perhaps you're having an exhibition in the south and require return airfare plus a living allowance during your stay. Artists interested in travelling out of the country to take part in a competition or to research

a specific art project may be interested in this grant.

### Program and Operating Assistance Grants

*This grant is for the operating costs and programs of arts organizations.* Your group or centre should be non-profit and must have been operating for at least one year. The next application deadline for this grant is December, 1992.

Courtesy of Indian & Northern Affairs

**Inuit Art Quarterly Artists' Supplement**  
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**Free Subscription to Inuit Artists**

If you are an Inuk artist you should be receiving free copies of the **Artists' Supplement**. Honorary Membership (non-voting) in the Inuit Art Foundation is available to those who request it. Write to us at the following address or phone (613-224-8189) or fax (613-224-3907) and we will see that you receive the supplement and an application form to become an honorary member of the Foundation.

**Inuit Art Quarterly**  
Editorial Offices  
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K2G 1G9

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## Visiting Artists Program

*Available to artist-owned organizations to invite artists from other regions of Canada to visit and exchange ideas and information with local artists.*

## Explorations

The Explorations program is the category of Canada Council funding most useful to Inuit artists. It is designed especially for the beginning or non-professional artist.

"Non-professional," according to the Canada Council, is someone who is a practising artist but who hasn't received any formal training or had an exhibition. The program is for individual artists or groups of artists that have a specific project they wish to complete over a period of four to 12 months.

The grant can provide a living allowance or be used directly on the project. It also can include salaries for help on the project. The Canada Council looks for proposals involving specific projects that will begin and end during the time period of the grant. It will not fund work started before the grant was made.

# How to Apply To the Canada Council

If you think you might qualify for any of these categories of grants, you must assemble the necessary information for the application. The first thing that the Canada Council staff asks you to do is write or call for a "pre-application" form. Because applying for a grant requires a lot of work, the Council sends interested parties the pre-application form to determine whether or not they qualify for the grant they want. It is a simple one-page

form that will ask for the name of the grant you want, and what you plan to do with it. You will need to describe the art project you have in mind and submit it along with a résumé if you have one (a résumé is your personal history).

If your pre-application proves you to be eligible for the grant requested, then the staff will send you the full application form. It will require the following:

- your résumé;
- information about yourself, including any articles or reviews published;
- photographs and slides of your work or a list of places or publications where your work can be seen;
- photographs of yourself including a head-and-shoulders shot and a picture of you working.

If you decide you want to apply for assistance to the Canada Council, call or write for a pre-application form to:

**The Canada Council**  
99 Metcalfe Street  
P.O. Box 1047  
Ottawa, Ontario  
K1P 5V8

phone: (613) 237-3400

See page 3 for an accompanying article, How To Assemble A Portfolio, which discusses how to assemble information about your work that will be useful in applying for a grant.

# HOW TO ASSEMBLE A PORTFOLIO

A portfolio is a must for any artist wishing to apply for a grant from the Canada Council or entering a juried art show. It is also useful for artists who market their own work.

Simply put, a portfolio is a protective case used to display photographs or printed material. The single most important step in putting together your first portfolio is to get good photographs of your work. If you don't have a 35 mm camera, you probably know someone who does. Arrange the loan or purchase of a 35 mm camera, and you will soon find it to be one of the most important tools of your trade. Photographs will often be the one chance you'll have at getting that grant you want, so care should go into getting the best-quality photos possible. It might even be worth hiring a professional photographer for your portfolio pictures but, in the meantime, you can begin practising with your own camera.

Manasie Akpaliapik, who now lives in Toronto, believes that a serious artist should keep a photographic record of everything that he or she makes, as a way to check creative and technical development. Says Manasie: "Just as schools keep records to watch progress, so should an artist keep photographic records for the same reason." Akpaliapik takes all his own photographs with a 35 mm camera and, after having the photos developed, chooses the best shots on the roll to be

made into enlargements or slides. As mentioned in the article on how to apply for a grant, the Canada Council will only accept slides, so a separate set of up-to-date slides should be kept on hand for this purpose.

It is also advisable to have an extra set of slides, as most competitions and granting bodies accept slides only. When sending in your application, you are essentially sending your portfolio by mail, so the standard of those slides should be just as good as the photos in your portfolio. Slides are much cheaper to produce and mail than photos and are a much better representation of your work, especially in terms of colour reproduction. When submitting slides as part of an application, number each one and, on a separate sheet of paper, list all the same information as you included with the photo.

## Taking photographs

Once you have your 35 mm camera, place your subject before an uncluttered background or contrasting backdrop. If you're photographing a soapstone carving that's green, for instance, place it on a piece of material of a different colour. Try using natural light whenever possible, but avoid direct sunlight. Film speed of 100 ASA or any similar type of outdoor film is best for this.

Learning to use a flash indoors with artificial light takes a bit of practice and a lot of experimentation. It is a good idea to keep a written record of the camera settings and lighting conditions that you used for each shot so that you will remem-



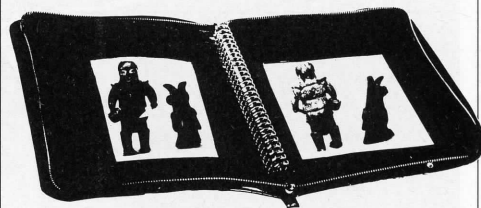
FIG. A

To take clear, sharp pictures you must hold the camera still. Lean against something solid or rest your elbows on a flat surface. For low viewpoints, sit with your elbows on your knees, or lie full-length on the ground.

ber how the best ones were achieved. Experiment with the positioning of your subject as well as yourself, making sure you have a solid support to keep the camera from shaking (see FIGURE A). There are also many ways to hold your camera to ensure the best results (see FIGURE B next page).

## Selecting a portfolio

As mentioned earlier, you should select the size of portfolio that will hold your largest photographs comfortably. If there isn't a store that sells portfolios where you live, you can try asking the co-op or Northern store to order one for you, or write to an art supply store in the south (addresses are at the end of the article) and



Zip up multi-ring binders are the best way to display photos of your work, and come in a variety of sizes.

ask for a catalogue of their cases and their shipping costs.

Portfolios come in several different sizes: 11" x 14"; 14" x 17"; 17" x 22"; and 18" x 24". Although they are available in many colours and materials, the most commonly used case is black vinyl. You will want to select a case that is big enough to accommodate your largest photographs, yet still small enough to make both carrying and viewing comfortable.

The zippered case portfolio wraps around a multi-ring binder that can hold a number of clear acetate sleeve inserts. Photos are mounted between the protective acetate and the mounting sheets. There is a zipper that closes on three sides, and a handle for carrying. One advantage of the ringed binders is that they allow you to change the sequence of your sheets, so that you may add new ones as needed. That way, your portfolio is always up to date. If you don't have a portfolio, you can probably make do with an ordinary three ring binder.

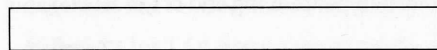
## Arranging your material

After you've received your portfolio, and have gathered as many photographs of your work as you can, it is time to start arranging the material. Crop (cut) enlargements so that all unnecessary background or foreground is removed. Always take shots of three-dimensional carvings from various angles and include an enlargement of the best. If using multi-ringed binder sheets, carefully mount photos directly onto the sheet without crowding them. The following information should be included beside each photo:

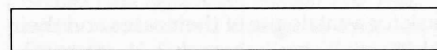


- title;
- materials used;
- date made;
- approximate size;
- other information, such as who bought or commissioned the work.

This information should be written or typed on a separate piece of paper and mounted beside each photo.



*"Just as schools keep records to watch progress, so should an artist keep photographic records."*



## Organizing information about yourself

Collect any newspaper articles, photographs and reviews that have been published about you. If you don't have any, the staff at the Inuit Art Section in Hull will be able to help; their address is below.

If you've sold most of your work and have nothing close by to take a picture of, maybe you can remember the name and year of a magazine or other publication that once featured your work. If you are applying for a grant from the Canada Council, include this information so that staff can look it up. The Inuit Art Section of the Department of Indian and Northern Affairs might have pictures or articles about you and your work in one of its books, catalogues or slide files. It has a copy of just about everything ever published on Inuit art and can probably send you a photocopy of anything written about you. To get help from the Inuit Art

Section, phone or write Ingo Hessel in Hull, Quebec at:

The Inuit Art Section  
Department of Indian Affairs and Northern Development  
Room 926  
10 Wellington St.  
Hull, Quebec  
K1A 0H4

phone: 1 (819) 997-8310

A personal résumé is useful to have and, if you don't have one, it is well worth putting one together. It is an essential part of any grant application and personal portfolio. A résumé is a list of information about yourself, beginning with where and when you were born, the schools you attended and your work history up to and including the present. Include the names of any courses you've taken or any volunteer work you've done. You can probably find someone in your community to help you translate it into English or French, if needed.

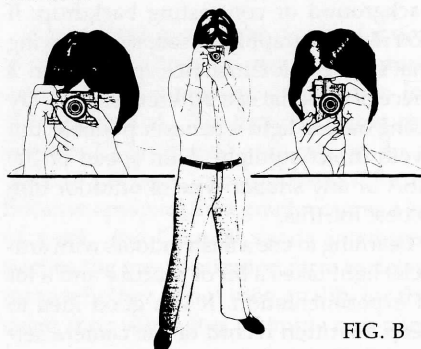


FIG. B

*Experiment by holding your camera either horizontally or vertically, whichever best frames your subject.*

Also include a description of your work: how and what you do. Tell how you first learned your artform. If you are a carver, for instance, say exactly what you've been doing since you learned to carve. Maybe you carve for part of the year and work at something else for the rest of the time. Where do you sell your carvings and what do you usually carve? Any personal infor-

mation you think is important should be included.

With your finished portfolio, you are ready to show the kind of work you do whenever the occasion demands. Manasie Akpaliapik never leaves home without his because, as he put it, "You never know who you are going to meet out there."

## Who to contact

If you're interested in learning more about some of the things discussed in this article, write to the Ontario Crafts Council, 35 McCaul Street, Toronto, Ontario, M5T 1V7, for the following articles:

*The Portfolio, an indispensable tool:* a three-page article on everything you need to know about putting together a portfolio (free).

*Making Your Résumé Speak For You:* an excellent one-page article on how to write a résumé (free).

*Photography of Crafts:* a 34-page booklet of careful instructions for craftspeople on how to photograph their work (\$3.50).

For portfolios or other art materials, contact:

Loomis & Toles  
5221 Sackville Street  
Halifax, Nova Scotia  
B3J 3P8

Loomis & Toles  
1228 Stanley Ave  
Montreal, Quebec  
H3B 2S7

Grafix  
1927 Avenue Road  
Toronto, Ontario  
M5M 4A2

Wallack's  
177 Nepean Street, Suite 201  
Ottawa, Ontario  
K2P 2S2

Nordraft  
10660 105 Street  
Edmonton, Alberta  
T5H 2W9

## About cameras and film

Cartridge and pocket cameras are adequate for souvenir snapshots, but for good-quality photographs, a 35 mm camera should be used. The 35 mm camera has three major advantages: the film is less expensive, it allows for bigger and better enlargements, and there is a wide variety of film types.

## Film tips

### Changing film

Always change film in a dark or shady place. Film is sensitive to light, so don't load or unload your camera in bright light.

### Film speed

Every time you load a roll of film, match the ASA (speed) setting on your camera to that of your film speed.

### Film care

Film is sensitive to heat, sunlight and x-rays. If loaded or loose film is left near a radiator, or inside a car in the sun for example, it could affect the colour of your pictures.

### Film processing

When you've finished a roll of film, unload your camera and have it processed as soon as possible. If not, used film may fade or colours may change.

# People and Places

## Labrador

**I**t is only recently that Labrador Inuit have been officially recognized as Inuit and provided with assistance to develop their art. The Labrador Inuit Association and the Torngasok Cultural Centre are collaborating to provide a facility for carving and jewellery-making as well as advice and guidance for artists. And the Inuit Art Section of the federal government has been working with the Labrador associations to gather information on Labrador artists to add to its files. The following articles were prepared from material provided by Dinah Andersen, an Inuk carver from Labrador attending the University of Ottawa.

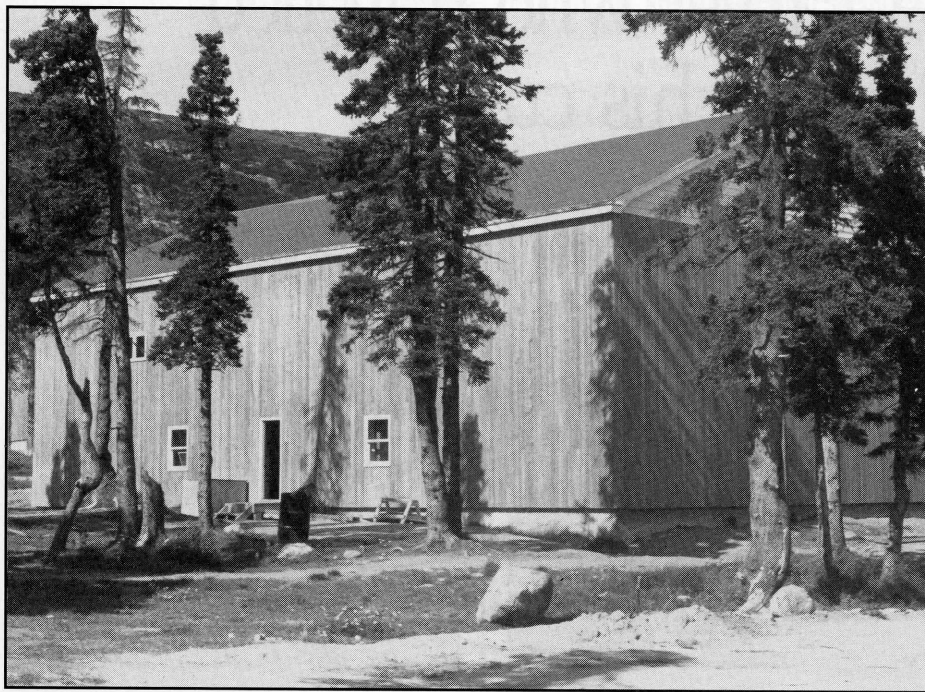
### A new workshop for Labrador carvers

**I**nuit artists in Nain will soon be able to work in a new facility which the Labrador Inuit Development Corporation hopes to have completed in the fall of 1990. When finished, it will be the first workshop of its kind in Labrador.

The two-story facility will be located in the former Jens Haven school gymnasium in Nain, the most northerly community in Labrador. The gymnasium is being converted into three workshops and offices. The ground floor, which will be divided into three sections, will contain a room for soapstone carving, one for carpentry and small engine repair, and one for work in labradorite (a semi-precious stone found in Labrador and used to make jewellery). All the workshops will be fully-equipped with tools, safety equipment, change rooms and proper ventilation systems. The facilities will be available for use by any interested person and will include a small retail store where items made in the shops will be sold.

The second floor of the workshop project will have three offices, a display area and freezer storage for caribou and arctic char. It will also include a small retail store where items made in the shops, caribou and arctic char will be sold.

The Labrador Inuit Development Corporation (LIDC) hopes to hire a labradorite jewellery expert who can train those interested in learning the art. And the Inuit Art Foundation will be providing a resource person to work with carvers. Labrador carvers have not had the kind of assistance that has been available to other Canadian Inuit artists.



*This school in Nain is being converted into a workshop for carvers.*

Joe Dicker, vice president of the Labrador Inuit Association, says that a facility like the Nain workshop has been needed for a long time. "It is very cold in the winter here and people can't work outside; now they will have a place to go. The

*A facility like the Nain workshop has been needed for a long time.*

workshop will offer some good exposure to the LIDC and show that it [LIDC] is not just for caribou. It also shows that we are educating our people in our culture, which is especially important for young people. It can really make people feel better about themselves."

### Labrador biography project

**I**n the summer of 1989, the Torngasok Cultural Centre in Nain received a grant from the Inuit Art Section in

Ottawa to conduct interviews with Labrador artists and craftspeople. It was not always easy to track people down. Interviews were held in Makkovik during a week of beautiful weather and, after working their shifts in the fish plant, most everyone went berry picking. In spite of the difficulty in tracking people down and the fact that fishing season was in full swing in the rest of Labrador, 140 biographies were completed.

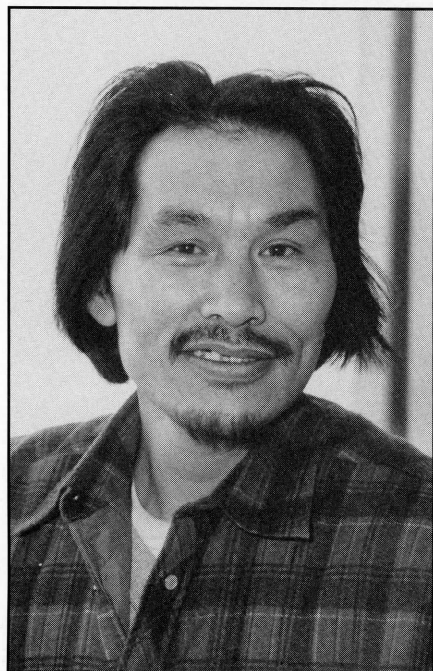
While collecting information and photographs of the artists for their files, Dinah Andersen, the interviewer, learned much about Labrador artists and their living and working conditions. There are many talented artists in the area, but common drawbacks for most are inadequate working conditions and a serious shortage of materials. Most households are too small and crowded to both live and work in. It is hoped that the new workshop project in Nain will help overcome some of these problems.

It is only recently that Labrador artists have been recognized as Inuit. "Eskimo Art tags" were issued to each of the artists interviewed, prompting Nain artist Gilbert Hay to comment: "After twenty years of struggle, the Canadian government finally recognizes me as a genuine Inuk artist."



# Gilbert Hay:

## A carver who travelled to find his culture



Labrador artist Gilbert Hay.

**G**ilbert Hay was born in Northwest River in 1951, but was raised in Nain where he now lives with his wife and family. Hay began carving seriously in 1972. Since it is his only source of income, he works almost every day on his carving: "I enjoy what I do. If I didn't, I wouldn't be at it. I don't need any hassles from anyone and, as an artist, I'm my own boss to a large extent."

Hay has worked in ivory, whalebone, antler and soapstone, but prefers soap-

stone because of its price and availability: "It's softer than other materials and there's a variety of colours. It's cheaper and easier to get." He says that he never really knows what a piece is going to look like in the end. He begins each one by studying the stone and says that he hasn't got a particular style or favourite subject matter. "I have a broad variety of styles, suited to the customers' likes."

Hay, who is a director of the Inuit Art Foundation, feels that interaction with artists from other cultures is important for the exchange of ideas and techniques. He has travelled a lot and has received grants which enabled him to pursue his interest in other media such as printmaking, silk-screening and lithography. For these, he must leave his community where the facilities simply don't exist. He has travelled to St. Johns, Cape Dorset and even Montreal where he once took a six-month goldsmithing course with John Goudie, a well-known Labrador jeweller. Hay has also given workshops to children in Goose

can go outside and experience the world and learn to appreciate their culture and express it in their art."

Hay likes to hunt and fish when he can. He also raises dogs and is interested in traditional Inuit clothing. He learned to sew from his mother and has made kamiks, snowshoes and clothes for himself.

*"After twenty years of struggle, the Canadian government finally recognizes me as a genuine Inuk artist."*

Hay says: "I have two different types of work: my own and what I can make a living on; the stereotypical Inuit art. I feel torn between these two worlds. I am raising my family and buying a house and also raising dogs and learning about the old-style clothing in an effort to keep my culture alive. I realize I'm losing something that is valuable. I feel I'm practising my culture when I do my art. Everything happened very fast in Labrador. Dog teams disappeared in only two or three years. We got planes and speed boats all at the same time. Inuit art was sold to the south as a way for us to make cash, not as



Gilbert Hay at work outside his house in Nain.

*"I have two different types of work: my own and what I can make a living on; the stereotypical Inuit art. I feel torn between these two worlds."*

Bay, and had exhibitions of his work in St. Johns and Calgary.

His travel experiences have all been very valuable to him: "I left Labrador to go around North America. Then I went home and found my culture. That experience enriched my art and brought me to a conclusion of a sort. Not every young Inuk

a presentation of our culture. We need the cash but we have, simultaneously, to reach backwards and forwards—back to get a sense of our identity, and forward at the same time to connect with the rest of the world. Many Inuit are focusing on the cash and ignoring the potential they have in their art to communicate."



## ART NOTES



Z. Kunuk, courtesy of Fleming Art Research

*A glimpse into the past: Zacharias Kunuk captures the traditions of Inuit of the 1930s in his video "Qaggiq".*

### *Qaggiq Video Premiere*

#### *"Truly an Inuit story"*

Carver and filmmaker Zacharias Kunuk of Igloolik premiered his latest video last fall at film festivals across the country. The historic video, entitled *Qaggiq* (Gathering Place) received favourable reviews wherever it was shown. Set in the 1930s, the film is about families coming together in a typical

northern community for a winter meeting and celebration.

Kunuk, who made the film during a vacation from his job with Inuit Broadcasting Corporation, used actors and locations from his Igloolik community to make the 58-minute video which employs Inuktitut dialogue with English subtitles. *Qaggiq* has been enthusiastically received and people especially appreciate the fact that it was written and produced by Inuit. A professor from York University in Toronto said: "*Qaggiq* is unique because it makes us

question the more conventional representations of Inuit culture that are controlled by authorities that are not Inuit." He said that he and his students were impressed by the film, and appreciated seeing the way Inuit made images of themselves. "This is," he said, "truly an Inuit story."

*Qaggiq* has been shown by the Inuit Broadcasting Corporation and museums and universities in Canada and the United States, including The National Gallery of Canada (Ottawa) and the Museum of the American Indian (New York). It has also been shown in workshops and exhibitions and has received two awards.

Kunuk's work is also appreciated in his home community of Igloolik. The mayor, the Anglican minister and the Baffin Regional Council Speaker wrote a letter to the cultural affairs officer of the Government of the Northwest Territories in which they stated: "We strongly believe this film has helped in keeping our traditional way of life alive. Our future generation will see how our ancestors used to live."

Kunuk is working on a second video entitled *Nunaqpa*, a sequel to *Qaggiq*, which will be about the traditional Inuit gatherings in the old days, except *Nunaqpa* takes place in summer. Igloolik Isuma Productions Inc., a video artists' workshop of which Kunuk is president, received a \$20,000 contribution from the Culture and Communications Department of the Government of the Northwest Territories to help pay for *Nunaqpa*.

Kunuk began making videos in the early 1980s before there was TV in Igloolik. He made some carvings, sold them in Montreal, and used the money to buy a video camera which he taught himself to use. He received a grant from the Canada Council to help with the production costs of *Qaggiq*.

## INUVIK'S GREAT NORTHERN ARTS FESTIVAL

### *Learning through sharing*

The second Great Northern Arts Festival held in Inuvik July 20-29, drew several thousand more visitors than the first one, held in 1989. More than 6,000 people came from 27 countries to take part in workshops, demonstrations and exhibitions of the work of more than 60 northern artists.

The Great Northern Arts Festival Society initiated the annual event with the aim of helping to foster the education and

training of NWT artists and promoting the artists and their work through the organization of non-profit exhibitions. Sales of artwork at the festival this year totalled \$95,000.

Artists who took part in the ten-day 1990 festival came from all across northern Canada and Alaska to show and sell their paintings, prints, drawings and carvings. The festival, which occupied over 7,000 square feet in the new Inuvialuit Cor-

porate Centre in Igloolik, is not juried as the organizers do not want to discourage anyone from participating. The festival is open to mature, emerging and student artists, says organizer Sue Rose. The festival pays the expenses of attending artists.

Artists hosted 43 workshops on virtually all media including stencil, stonecut, etching and woodcut. Terry Williams and David Present, from Skagway, Alaska, hosted a demonstration and

exhibition centred on jewellery-making using mammoth-tusk ivory. Carvers were fascinated by the fine electric drilling tool—a dentist's drill—used by David Present. Williams reports that his demonstration was enthusiastically received by many artists, especially Rex Goose of Holman who carved a number of jewellery pieces during the festival. In addition to art-making demonstrations, there were slide shows, storytellers and music, including the Cape Dorset Throat Singers.

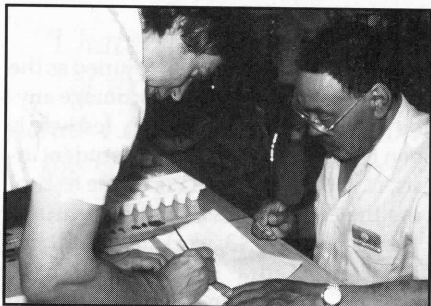
Seminars such as "The Artist in Business" were conducted to assist northern artists in managing their careers. "Most artists come to realize too late that as soon as they begin to sell their work, they are in business," says Rose, "and individuals

*"Most artists come to realize too late that as soon as they begin to sell their work, they are in business."*

in small communities are being approached by galleries and collectors. Many northern artists are now opting to act as their own agents rather than selling their work through the co-op and the Northern stores. But the options open to them are confusing. Most artists simply wish a fair price for their work and need a more complete understanding of the market and marketing channels available to them."

Other seminars focused on the grants available to artists and on safety in studios and workshops.

Most artists who attended worked on their art during the festival. The exchange of expertise and information between participants is considered the most important part of the festival, says Rose. As Sonny MacDonald, Dene carver and president of

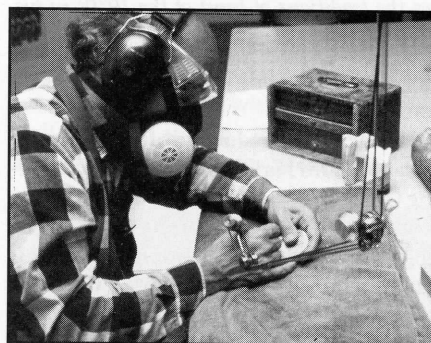


Painter Graeme Shaw shows Simon Tookoomie from Baker Lake the basics of watercolour.



Delta drummers perform at the Great Northern Arts Festival.

the NWT Native Arts and Crafts Society commented: "A tremendous amount of knowledge of the art field was being passed from person to person, a tremendous exchange of ideas...this is what made the festival so great." Andrew Karpik from Pangnirtung agrees: "I think it



David Present demonstrates Mammoth Tusk carving at the Great Northern Arts Festival.

was ideal for different artists to go there and see different perspectives of art. It would be good for artists who are just starting out and who are not well-known."

Festival organizer Sue Rose says: "Our aim is to make the 'wish list' of all the isolated artists in the North come true by providing a time and a place to learn through sharing."

*Editor's note: The foregoing was prepared from material provided by Sue Rose, one of the organizers of the Great Northern Arts Festival.*

## The Pangnirtung tapestries

The Pangnirtung Weave Centre celebrates its 20th anniversary this year. Founded in the winter of

1969–1970, the centre has grown to become a major facility for the creation of the internationally recognized Pangnirtung tapestries.

The centre, which produces about 100 tapestries a year, sponsored a two-week weaving workshop in May with two internationally-acclaimed weavers (from Scotland and New York) and is planning a major exhibition in Tokyo for October, 1990.

## Arctic College Courses

Mark Webber, Arctic College coordinator, reports that the jewellery course in Iqaluit is going very well. Instructor Karen Yen is, he says, doing "an excellent job."

Manasie Akpaliapik, from Arctic Bay, will lead a six-week carving course for beginners starting January 14, 1991, at the college. The session will include work in ivory, bone, antler, and stone.

Also being offered by Arctic College this year are job entry programs in carving, metalwork and jewellery, as well as courses in watercolour, casting, lapidary work, drawing, design, and art history. There is also a course entitled "This Business of Being an Artist."

## Obituary

Nuvaqirq Koonogousuq of Pangnirtung died peacefully in her sleep on October 8, 1990, after a lengthy illness. Koonogousuq was a well-known artist who contributed six drawings to the last collection of prints from Pangnirtung, in 1988.



# Explorations in the arts

The Explorations Program of the Canada Council offers grants in support of innovative projects which may introduce new approaches to creative expression, cross disciplines or fulfill specific needs in the development of the arts.

Our competitions for imaginative, well-conceived, creative ideas are open to individuals, groups and non-profit organizations. Project proposals are evaluated by regional selection committees. The process takes four months.

The deadlines for applications are **15 January, 1 May and 15 September.**

For more information about how to apply for an Explorations grant call the Council collect station-to-station at (613) 598-4339 or write to the address below with a brief description of your project.



**Explorations Program**  
The Canada Council  
P.O. Box 1047  
Ottawa, Ontario K1P 5V8

## We would like to hear from you!

We at the Inuit Art Section at Indian Affairs collect information on Inuit art. We have over 3,500 files on Inuit artists. We receive phone calls and requests for information on Inuit art from all over the world. In order to do our job well, we need your help!

Any information is helpful. People buying Inuit art want to know about the artists who make it.

If you are curious to know if we have a file on you, please write or phone and we will be happy to send you whatever information we have.

## Canada

Information we need:

- your birth date and birthplace
- where you live
- to whom you are married
- who your parents are
- what kind of art do you do
- photos of yourself
- photos of your work
- dates of exhibitions of your work
- trips you have taken to the south to attend exhibits, etc.

Please write to:

Inuit Art Section  
Indian and Northern Affairs Canada  
Ottawa, Ontario  
K1A 0H4

Or phone:

(819) 997-8311



Indian and Northern  
Affairs Canada

Affaires indiennes  
et du Nord Canada



# Protect Yourself From Carving Dust

Dust from carving can hurt you. It may contain harmful materials which stay in your lungs. It can irritate your nose and throat, and make you cough.

Protect yourself whenever you carve by wearing a dust mask. Shape the mask to fit tightly around your face. This will stop dust from entering your lungs.

A mask can be used for about 40 hours of carving. When it becomes difficult to breathe through the mask, it is time to use a new mask.

Protect your eyes, ears and hands by wearing:

- safety glasses to prevent eye injuries from stone chips and dust.
- earplugs or hearing protectors to prevent hearing damage from powertools.
- gloves to prevent cuts, which can become infected.

For more information call:  
Safety and Public Services  
(403) 920-8081

