

An Overview of Canadian Arctic Inuit Art



By Clint Cora

First Edition 2006

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Exquisite Inuit & Pacific Northwest Native Indian Art Treasures

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Front Cover – Female Drum Dancer by Johnnylee Nooveya

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Foreword

Like many Canadians, I wasn't really exposed to Inuit art from our Arctic north until wandering through some of the tourist areas of cities like Toronto, Vancouver, Montreal and Ottawa. Even though Inuit art has been marketed to the Canadian 'south' since the 1950s, it doesn't get much mainstream publicity here. Most Canadians have never seen Inuit art in person. The more I saw Inuit art during my business trips around the country, the more I became intrigued with them, especially with the sculptures.

Each piece of Inuit sculpture had a museum-like quality to it perhaps because of the relative exoticness of Inuit art. The carvings looked very much like they came from another land even though the Arctic is part of Canada.

I wanted to decorate my home with some real museum or fine art gallery pieces. Inuit art became prime candidates for this project. As I did more research into Inuit art, I soon realized that even though this art form had already achieved much international acceptance as fine art, there is still much more potential for it. Most international collectors only got exposed to Inuit art when they traveled to Canada on business or pleasure. Just like me, they saw Inuit sculptures in the tourist areas or museums and were immediately taken by them. Inuit art is almost unheard of in many parts of the U.S., especially in the south.

However, there are certainly some signs that Inuit art is moving in the right direction. Many corporate and diplomatic gifts are now Inuit carvings as tokens of Canada. There's been some coverage about Inuit art in Native American art magazines which typically focus on Southwest Native Indian art. Inuit artists have gone overseas as part of Inuit art expositions. The 2010 Winter Olympics in Vancouver will use a mascot that was influenced by the Inuit inukshuk.

The growth of Inuit art has obviously had effects up north too. Some Inuit are able to make some sort of living doing art full time. Even a previously closed art print shop in Puvirnituk has recently been reopened. Waddington's of Toronto reports very healthy sales during their Inuit art auctions.

I was fortunate enough to have traveled up to Nunavut to interact with Inuit artists directly. Watching them do their magic by turning a piece of raw stone into a fully finished piece of fine artwork was an unforgettable experience. Even though many Inuit carvers seem to live a pretty simple life up there, their artistic skills are almost unbelievable.

This eBook will hopefully give the reader a good overview of what Inuit art is all about. As a Canadian, I'm very proud to have Inuit art as part of Canada's cultural identity. I hope to help the Inuit artists of our north get more deserved international exposure for their work with this eBook as well as through the Free Spirit Gallery website (<http://www.FreeSpiritGallery.ca>). After all, Canada has more than just hockey to be proud of.

Clint Cora

Prehistoric Inuit Carvings

As we see Inuit carvings in museums and galleries today, sometimes we often wonder how long the inhabitants of the Arctic regions have been doing their exquisite art. The Canadian high Arctic was first inhabited 4,000 years ago by Paleo-Eskimo people who crossed over the Bering Strait from Siberia. They migrated across Canada's Arctic as far east as Greenland and as far south as where the Canadian province of Newfoundland is today. Although these people made small tools and weapons, there's no real evidence of any major prehistoric carvings or artwork produced except for some preserved artifacts which were carved from ivory.

A new culture emerged at around 800 B.C. from the descendents of these original Arctic inhabitants. This culture, referred to as the Dorsets, produced a significant amount of artwork from about 600 B.C. to 1,000 A.D. Ivory, bone, antler and sometimes stone were used as raw materials to carve small figurative items including birds, bears, seals and walruses. Even human figures and masks were produced. It is believed that the Dorsets used these early carvings for religious purposes or shamanic rituals. Some pieces may have been worn as amulets to ward off evil spirits.

At around 1,000 A.D., another culture called the Thule, migrated across the Canadian Arctic from northern Alaska and replaced the Dorset people. It is not clear whether the Thules slaughtered the Dorsets to extinction or they just displaced them. The Thule culture is considered to be the ancestors of today's Inuit people of Canada. The art of the Thules differed from the art produced by the Dorsets. Where the Dorsets made artwork for spiritual or religious purposes, the Thules used art to decorate everyday items such as spears, harpoons, cooking pots, needle cases, buttons and even combs. Although there were some animal and human figures, the vast majority of early carvings by the Thules were mainly utilitarian objects with decorative graphics incised on them.

The Evolution of Contemporary Inuit Art Carvings

The Inuit first experienced contact with white explorers, missionaries and whalers in the 1500's. Their Arctic art carvings and tools were used for barter and trade in exchange for tea, alcohol and weapons. Small ivory carvings represented animals, hunting and camping scenes. Cribbage game boards and walrus tusks were often made for the visiting whalers. Sometimes art with Christian imagery were done upon encouragement from missionaries.

The Inuit began to use miniature ivory carvings to decorate the rifles they acquired from the white men as well as tools, boats and even musical instruments. This gave rise to scrimshaw which featured thin lines incised in ivory to depict complex scenes. They would fill out these lines with charcoal and later with India ink to bring out the detail of their Inuit art.

As Europeans settled in the Arctic, new methods of creating artwork were introduced to the Inuit during the 1800's and 1900's. The Inuit began to experiment with ink and pastels. The carvings were still small in size due to the nomadic culture of the Inuit at that time. They had to be small enough to be worn or carried around from camp to camp.

During the late 1940s, James Houston, a young artist employed by the Canadian government's Department of Indian Affairs, went up to the Arctic near what is known today as Inukjuak in Nunavik (northern Arctic Quebec) to draw and paint. He gave the local Inuit a few of his sketches.

One day, one of his new Inuit friends ran up to him showing his fist. Houston thought that his friend was starting a fight but instead, his friend opened up his fist to reveal a gift in his hand. It was the first Inuit art carving Houston had ever seen. At first, he thought that the carving was an old artifact perhaps hundreds of years old. Later he realized that his Inuit friend had just carved the piece for him.

Amazed at the skill level involved in creating this carving, Houston asked for more of them and soon realized the potential of this form of art. He bought most of the carvings which gave his Inuit friends a much needed source of income. The carvings were brought back south and through the Canadian Handicrafts Guild in Montreal, the first ever Inuit art exhibition was held in 1949. The event was a huge success as all pieces were sold.

The Canadian government also realized that this unique form of art had economic potential for the northern people so the Hudson's Bay Company and the Canadian Handicrafts Guild established cooperatives while actively encouraging the Inuit to make more carvings. Houston actually help set up the first Inuit art producing cooperative called the West Baffin Eskimo Cooperative in 1951 in Cape Dorset located on Baffin Island. The cooperatives had a distribution system with agencies set up in some major Canadian cities to distribute and sell Inuit carvings.

As a side point, the Inuit in Canada do not refer to themselves as *'Eskimo'* anymore as many actually consider the term derogatory. The Eskimo term is still used in other parts of the world including Alaska but in the Canada, Inuit is the politically correct term for the native people of the Arctic north.

As more Inuit gave up the nomadic lifestyle and settled into permanent communities in the Arctic, they began to make larger carvings. This was also due to increasing market demand for bigger pieces. Inuit art pieces coming out of this time period were still primitive looking and unpolished. Over time, especially during the 1980's, carvings became more realistic looking and highly polished. Again, market influence was probably a huge factor for this shift in style.

Today, there are more than 30 art producing Inuit communities in the Canadian Arctic, each with different styles of Inuit art. Canada has adopted the Inuit's art, particularly the carvings, as part of the country's cultural identity. Internationally, Canada's Inuit art has evolved into an accepted form of contemporary fine art.



Inuit Man Dancing with Seal
by Vianni Qumaluk

The Birth of Inuit Art Prints

Unlike Inuit sculpture, art prints from the Canadian Arctic are a twentieth century innovation in Inuit art. One of the most significant events that happened during the development of contemporary Inuit art was when James Houston taught the Inuit to make art prints by incising designs into linoleum tiles, stone blocks and stencils from sealskins. He had previously studied printmaking in Japan since the Japanese were considered innovators in this art process.

One day in 1957, Houston met up with a local Inuit art carver by the name of Osuitok Ipeelee in Cape Dorset. Ipeelee had been studying the identical printed images of a sailor's head on two cigarette packages he had. Houston demonstrated the process of printmaking to the Inuit carver by rubbing ink onto one of Ipeelee's ivory tusk carvings and made an impression of it on a piece of toilet paper. Upon seeing the resulting graphic, the Inuit artist said, "*we could do that.*" This resulted in the birth of Inuit art prints (See the previous chapter for more details of James Houston's role in Inuit art).

The Cape Dorset artists soon integrated the new print making methods into their Inuit art and by 1960, their printmaking was a growing business. Inuit art prints by early artists such as Pitseolak Ashoona and Jamasie Teevee became much sought after artwork. Because of the success of Cape Dorset, other Inuit communities were encouraged to follow its example. So in addition to Inuit sculpture, prints became another form of Inuit art that found commercial success. Cape Dorset has an annual release of Inuit art prints each year and often sell out. Another Inuit community known for their Inuit art prints is Holman. More examples of Inuit art prints are at <http://www.FreeSpiritGallery.ca/inuitprints.htm>.



Inuit Fisherman by Peter Aliknak of Holman

Materials Used In Inuit Sculpture

Inuit artisans in Canada's Arctic regions use raw materials that are found on the land or from the sea along the coasts. Since there are no trees up in the Arctic tundra, wood was never an option as a raw material for Inuit sculpture and art. Instead, the Inuit use whatever is in good supply locally. Therefore for their Inuit sculpture, stone is the most common material used followed by animal bone and ivory.

Stone for Inuit Sculpture

Since stone is the most common raw material for Inuit sculpture, this is what the world usually sees from Inuit art. However, getting a good supply of quality stone is not always easy for Inuit carvers. Quarries or sites with good stone are not always located near the various established Inuit communities. Inuit artists would often have to travel together to the quarries by boat during the summer or by snowmobile during the winter. Sometimes trips can take several days.

Getting the stone out of the land is hard physical labor since it has to be extracted with tools such as picks and drills. The stone cannot be simply blasted out with dynamite since blasting will damage the stone. Once enough quality stone is extracted, the carvers would have to transport the supply back to their communities.

The type of stone used for Inuit sculpture varies since each Arctic region and even supply site will usually have different types of stone. The general term 'soapstone' often used for Inuit sculpture is not exactly accurate since most Arctic regions in fact do not have soapstone sites. Soapstone (talc steatite), a relatively soft stone, is used in some but not the majority of regions for Inuit sculpture.

The most common stone used in Inuit sculpture are serpentine and serpentinite which are harder than soapstone. As carving material, serpentine and serpentinite are more difficult for Inuit carvers to work with than compared to soapstone. These stone come in a variety of different colors including green, brown, black and a range of shades in between. Examples of different colors of Arctic stone are shown below.



Polar Bear by Johnylee Nooveya



Polar Bear by Juta Ipeelee

Other types of Arctic stone used for Inuit sculpture include marble, quartz, argillite, siltstone and dolomite. A variety of veining and even striped grain in Arctic stone is possible. The striped grain on the dancing bear below right actually adds a certain natural appeal to the overall Inuit sculpture. Some Arctic stone will have small amounts of metallic mineral imbedded and these will sometimes be seen in finished Inuit sculpture.



Bird by unknown carver



Dancing Bear by Enook Manomie

Alabaster and soapstone imported from other countries such as Brazil, Italy and United States (Arizona) are sometimes used in Inuit sculpture. Many Inuit art enthusiasts claim that Inuit sculpture made from foreign stone are not as valuable as those made from indigenous Arctic stone. Knowing that artwork made by indigenous Inuit artists who used their local indigenous Arctic stone may be one of the overall appeals of owning authentic Inuit sculpture.

However, some Inuit including David Ruben Piqtoukun who is one of the most successful Inuit artists, use imported stone on a regular basis. His artwork is world renowned and his use of non-indigenous stone has not hurt his reputation or career at all. The walrus below left was carved using a gold-brown Brazilian soapstone with a marble inlay for the tusk.



Walrus by unknown carver



Bird by unknown carver

Some pieces of Inuit sculpture will look more polished and shiny compared to others. This is mostly due to regional Inuit art styles since in some regions, carvers prefer a primitive, unpolished look (see the example of the bird on the bottom of the previous page) while in other regions a highly polished finish is preferred.

For the polished look, Inuit carvers use colored or clear shoe polish for the finishing touches. Sometimes, beeswax is heated onto Inuit sculptures as an alternative finish. Depending on the type of finish used, Inuit carvers can even change the colors of stone quite dramatically.

Antler and Horn for Inuit Sculpture

After stone, the second most common raw material used in Inuit sculpture is antler. Caribou antler is the favorite since caribou is plentiful on the Arctic tundra. Since caribou is one of the most common games hunted by the Inuit even today, there is never a problem with caribou antler supply for the artists. Musk ox horn is also used in certain regions where the herds are located.

When an entire sculpture is made from antler or horn, the original natural shape is usually no longer recognizable since Inuit carvers have the expertise and creativity to transform them into totally different forms. Quite often, stone sculptures of walrus and narwhal whales would have caribou antler pieces added in to represent the tusks of the animal subjects. Examples of carvings utilizing caribou antler are shown below.



Inuit Hunter by Ross K



Walrus by Appa Geeta

Also, stone sculptures of human subjects such as drum dancers would often be made holding drums and drumsticks made from caribou antler. Sculptures of Inuit hunters and fishermen have also been fitted with spears carved from caribou antler. Larger pieces of antler have been used as stands with smaller stone carvings are attached to. Groups of seals or beluga whales are prime examples where an antler stand is used to keep them together in a single piece of artwork.

The kneeling female Inuit drum dancer shown below right is a nice example where the carver created the drum and drumstick from antler.



Narwhal by Kelly Lucassie



Drum Dancer by
Pitseolak Oshtsiaq

Ivory for Inuit Sculpture

Arctic ivory comes from tusks and teeth of walruses, tusks of narwhal whales and teeth of other types of whales. Jewelry and scrimshaw carvings are often made from ivory because of its smaller sizes compared to stone. Sometimes complex scenes such as polar bear hunts and Inuit villages are incised onto larger ivory pieces such as entire walrus tusks or even shoulder blades. The incised lines on these pieces are filled with soot, charcoal or India ink to bring out the detail. Miniature 3-D Inuit scenes such as dogsleds and Inuit families around igloos have also been constructed using ivory. Ivory can also be used as inlays on Inuit art pieces that are made primarily from other materials such as stone.

Ivory was one of the most common raw materials for Inuit sculpture since in the past, small carvings were the norm rather than the larger pieces often seen today. With market demand for larger Inuit sculpture, stone became the most common medium. The introduction of international laws restricting the use of marine animals also played a major role in the decrease of using ivory for Inuit sculpture over the years (the export of Inuit sculpture containing whalebone and ivory will be discussed in a separate chapter).

Whalebone for Inuit Sculpture

Weathered whalebone found at sites along the Arctic coast is also used in Inuit art. Ancient Thule people who inhabited the Arctic (before the present Inuit) used whale ribs as roofs for their half-buried sod houses. Whalebone used in present Inuit sculpture is relatively rare since supply is getting limited and like ivory, also falls under international legal restrictions.

The Different Styles of Inuit Sculpture

At first, all Inuit sculptures from the Arctic may look alike. However, there are variances in artistic styles among the different Inuit art producing communities. Although all communities produce Inuit sculptures featuring both animal and human subjects, some seem to do more animals while others do more people figures. Some communities make their subjects appear quite realistic with lots of high detail while in others, a more crude and primitive look is preferred. There are Inuit sculptures that have a highly polished finishes and some that are the complete opposite where they are left dull and unpolished.

Some areas specialize in producing small scale miniatures much like the artwork by their ancestors who first came into contact with white men (see chapter on Evolution of Contemporary Inuit Art Carvings). Inuit sculpture can range from quite conservative to bold or even wildly outrageous. Scenes can be playful like a piece depicting two Inuit children playing or with a sense of humor like a walrus waving. On the other end, transformation and shamanic pieces can look disturbing or even frightening to some. Hunting scenes can portray the gory realities of life and death in nature.

One thing that all Inuit sculptures have in common is that they show the fact that Inuit people have deep connections with their family life, their natural surroundings and spiritual beliefs. It is interesting to observe that even if some Inuit artists have converted to Christianity as their religion, they may still include Inuit spirituality and legends as a big part of their lives. This is portrayed in some of their Inuit sculpture and other artwork.



Inukshuk by Jonah Nuktialuk

The differences in artistic style are partly due to the different types of stone and other materials available in each community as well as regional preferences. Of course there can be outside influences when Inuit artists travel from community to community. This is particularly the case with larger growing communities like Iqaluit which has seen an influx of Inuit from other parts of Nunavut ever since becoming its capital. One can find a variety and blending of Inuit art styles here.

This chapter summarizes some of the general artistic styles of Inuit art from some of the major regions of the Arctic.

Western Arctic Region

Inuit sculpture from the western part of the Arctic are usually smaller in scale compared to artwork from other areas. Entire scenes made with multiple pieces attached are common. These scenes usually depict traditional life including camps, hunting, igloos and dog sleds. Ivory is used frequently here and sometimes pieces of copper are added, especially to pieces from Kugluktuk (Coppermine). Holman is an Inuit community known for its art prints and the popularity of its annual releases rival to that of Cape Dorset.



Igloo with Detachable Top by Gordon Riffi

Keewatin Arctic Region

The area just northwest of Hudson's Bay is known as Keewatin and the most prominent Inuit art producing community here is Baker Lake which also happens to be the only inland community in the Arctic. Stone found in this region tend to be very hard basalt which is grey or black. Inuit sculptures here have a simpler and cruder appearance. They are more primitive looking with few details.

Unlike the Inuit sculptures from Baffin Island, the ones from Keewatin region are not highly polished with the Inuit carvers here preferring a more dull look. Family scenes and spiritual themes such as transformation are popular here as well as musk ox since the Inuit living inland see more of these large animals than some of their counterparts elsewhere. Baker Lake is also a producer of Inuit art wall hangings.

In addition to Baker Lake, Arviat and Rankin Inlet are some other Inuit art producing communities in this region. Rankin Inlet has started to produce Inuit ceramics. A note of interest is that Rankin Inlet is also the hometown of Jordan Tootoo, the first Inuit hockey player ever playing in the National Hockey League. Inuit sculptures from Arviat would probably be considered the least naturalistic of all Inuit art. However, many consider these somewhat crude carvings to have strong emotional messages to them and are therefore attractive acquisitions for some collectors.

Central Arctic Region

Inuit sculptures from Central Arctic are very similar to those from Keewatin. The Inuit artists here like to do inlay work on parts such as eyes and teeth of their subjects. They like to combine different materials such as stone, whalebone ivory and musk ox horn in their Inuit art. They also like to do lots of pieces with shamanic themes and will often feature subjects with exaggerated facial expressions. There is some surrealism to their style of Inuit art. Like their counterparts from Keewatin, carvers here leave stone unpolished. Many Inuit sculptures are also carved from whalebone since supply is more plentiful in this area. Communities represented here include Gjoa Haven, Talaoyoak, Kugaaruk (Pelly Bay) and Repulse Bay. Kugaaruk has long featured Inuit artists who like to do complex ivory miniatures but will also use antler and stone.

Baffin Island Arctic Region

Baffin Island is where most of the more prominent Inuit art producing communities are located. This includes Cape Dorset, Pangnirtung, Clyde River, Arctic Bay and Iqaluit (formerly Frobisher Bay) which happens to be the capital of Canada's Nunavut territory. The stone from the lower part of Baffin Island is serpentine which is relatively hard. Colors range from light green to brown and black. Occasionally, white dolomite is used. Inuit artists in Pangnirtung and Clyde River in northern Baffin Island also have access to whalebone found near the shores. Pangnirtung also produces Inuit art wall tapestry.

The Inuit artists living in the lower Baffin Island communities tend to produce the most imaginative and flamboyant Inuit sculptures that are often dramatic with intricate detail. Animal subjects are depicted quite realistically but they can often be presented in heroic or sometimes unusual poses. Examples are dancing polar bears and walrus. Expert Inuit carvers here have even added some humor with hand standing polar bears. Human characteristics are sometimes applied to animals. Such an example is a drum dancing walrus. Inuit sculptures from Baffin Island tend to be highly polished.



Drum Dancing Walrus
by Juta Ipeelee



Pair of Seals by Adla Korgak

Belcher Islands Arctic Region

These islands are located in the lower part of Hudson's Bay and the only Inuit community here is Sanikiluaq. The primary stone used here for Inuit sculpture is argillite which ranges in color from light green to black with a distinctive striped grain. The polished Inuit sculptures here are very realistic with much detail. For example, birds will often have feathers marked by etchings in the stone. Inuit carvers here will also take the time to etch markings on the skin of seals as well. The most prized Inuit sculptures from Sanikiluaq seem to be those of the wildlife of these Arctic islands, especially birds and marine mammals.

Nunavik Arctic Region

Nunavik is northern Quebec Arctic where the main stone used in sculpture is a softer grey color soapstone. Inuit carvers here like to blacken the stone with shoe polish. The sculptures from Nunavik include both animals and people as subjects but the carvers here really excel in human figures. Themes are usually family oriented with mother and child as a favorite. Animals such as seals and fish are often part of hunting scenes with human hunters.



Hunter with Seal
by Pita Pirti



Drum Dancer with Child
by Aisa Aupaluktuk

Pieces can be quite narrative in nature as they represent stories and legends as well as everyday life in the Arctic. Strong Inuit art producing communities in Nunavik include Inukjuak, Puvirnituk, Akulivik and Kuujjuaraapik, all along the western Quebec coastline on Hudson's Bay. An interesting note is that Kuujjuaraapik is right across the water from Sanikiluaq and many carvers move back and forth between these two communities. Therefore, sculptures from this Nunavik community sometimes have some similarities in style with Sanikiluaq carvings. There are also good sculptures coming out of communities in the north part of Nunavik such as Kangirsuk.

In fact, it is in the Nunavik region near Inukjuak where John Houston first got introduced to Inuit carvings during his initial trips up to the Arctic.

Labrador Arctic Region

Labrador is part of the province of Newfoundland in Canada. Like their counterparts in Nunavik, the Inuit artists located in communities along the Northeast coast of Labrador also do sculpture with family and traditional life themes. Many Inuit artists here do inlays on their pieces. A human figure may have its face with inlays of stone of another color or caribou antler. These inlays can represent eyes, mouths, teeth and other features of the face. Labrador is rich with serpentine stone which is much harder than the soapstone found in Nunavik. This part of the Arctic had not received as much attention for its Inuit art as other regions but that may change as Labrador Arctic has moved to create its own self governing system much like Nunavut did.

Comparison to other Arctic Regions

The art from the Canadian Inuit is also quite different to the northern art from other Arctic areas. As one moves closer towards the Northwest Territories and Yukon, especially further south, the artwork there has a more Native Canadian influence due to the presence of First Nations aboriginal tribes. The art from the Canadian Inuit's counterparts in Alaska (Yupik, etc.) is also a bit different. Although the Alaskans also produce carvings, they tend to use more bone and ivory rather than stone. Bone is plentiful along the Alaskan coastlines and since Alaska is part of the United States, there are no restrictions in shipping ivory carvings down to the continental U.S. unlike the case for similar carvings from Canada. Therefore, the Alaskan carvers have not had any reasons to use less whalebone and ivory in their artwork.

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<http://www.clintcora.com/adtrackz/go.php?c=inuit>

The Region of Canadian Arctic Inuit Art

Inuit art is made in the many remote Inuit communities up in the Arctic north of Canada. This vast region includes Nunavut, Northwest Territories, Nunavik (northern Quebec), the northern parts of Labrador and Yukon.

The Northwest Territories was divided into two parts on April 1, 1999 as part of the largest land claim ever settled in North America. The western part became the downsized Northwest Territories while the eastern and northern parts became Nunavut. Nunavut, which is over one fifth of Canada's land mass, became the first North American territory formed by aboriginal people with a self-elected government. This government has similar law-making powers as their counterparts in Northwest Territories and Yukon. The capital of Nunavut is Iqaluit on Baffin Island. At present, the population of Nunavut is over 25,000 of which 85% is Inuit.



The Arctic maps here show this Canadian region where Inuit artists still live and produce their exquisite Inuit art. The first Arctic map on the top shows the entire region in relation to the North American continent. The map on the bottom displays the region in more detail with many of the Inuit communities shown.



Inuit Art Sculptures of Polar Bears

The Inuit people of the Arctic use their keen observations of their wildlife surroundings to help choose which subjects to portray in their artwork. Pretty well all sorts of Arctic wildlife including seals, walrus, birds and whales are represented in Inuit art sculptures. The most popular Arctic wildlife subject for both seasoned artists and fans of Inuit art seems to be polar bears. For some reason, the polar bear has been chosen as the top animal to represent the Arctic north. Many Inuit carvers strive to make polar bear sculptures but since this animal is not the easiest subject to carve, usually only experienced individuals can produce decent bears. Novice carvers tend to tackle easier subjects such as seals and whales before moving onto polar bears. This is the main reason why in most cases, a polar bear sculpture will be priced higher than a seal or whale sculpture of similar size (see chapter on Inuit art prices).

Although most Inuit sculptures of polar bears tend to be in walking positions with all four legs on the ground, this is not always the case. Sometimes, polar bears are depicted in sitting, lying or even swimming positions. In some instances, finished polar bears also include some sort of prey such as fish or seals. Complex sculptures of hunting scenes can involve a polar bear plus an Inuit hunter and his husky dogs. See bears at <http://www.FreeSpiritGallery.ca/polarbears.htm>.



Polar Bear with Seal by Lyta Josephie

One of the most sought after type of Inuit art is the dancing polar bear sculpture. These polar bears are portrayed upright with one of the hind legs raised. This makes the bear appear to be dancing as it is balancing on one leg. Some art critics suggest that the dancing polar bear is not true Inuit art since the pose is not representative of real nature. Regardless, there is consumer demand for dancing bears so there will always be Inuit artists who will make them. The dancing polar bears can be seen as an example of the wild imagination that many Inuit artists have. More on dancing bears in the next chapter.

The Dancing Bears of Inuit Art

Throughout the years, Inuit stone carvers have changed their artwork a bit as a result of market feedback and demand. They managed to make artistic changes in response to the market without losing the northern Arctic spirit of their Inuit art form. One of the later innovations from the Inuit art world was the dancing bear. The Inuit carvers from Cape Dorset in Nunavut sometimes added humor and play into their artwork. They gave animals such as polar bears some human like characteristics. Instead of carving polar bears only in walking positions or other poses often seen in the natural wild, the carvers began to make the bears in upright positions standing on one hind leg. This pose represented the polar bear in a happy state of dancing and celebration. Some carvers claim that dancing bears represent a form of shamanism and transformation between a human and a bear. But the market generally sees these carvings as happy bears.

The dancing bear carving elevated the skill requirement of the Inuit carver because the entire stone carving had to be balanced on one leg of the bear without toppling over. This balancing act in carving was not a project for the beginning carver. Because of the skill level required to carve a dancing bear, the price of such an Inuit carving would generally be a bit higher compared to a comparable walking bear. The Inuit art market has accepted this fact and collectors are willing to pay more for nice dancing bear carvings as evidenced by their popularity.



Other Nunavut communities such as Iqaluit also have carvers who produce excellent dancing bear carvings now. Some carvers have demonstrated such wild imaginations by adding drums made of caribou antler to bear carvings resulting in drum dancing bears. Talk about giving a wild animal a human characteristic! Others have turned other Arctic animals such as walruses and seals as well as objects such as the Inuit inukshuk into balancing dancing versions. A few carvers have produced dancing bears which have the ability to balance on either the right or left hind leg. In an effort to elevate the skill levels and artistry even further, polar bears have been carved in handstanding or diving positions balancing on both or even one front paw.

Dancing Polar Bear by Johnnylee Nooveya

Interestingly enough, the Inuit carvers in some regions such as Nunavik (northern Quebec Arctic) and the western Arctic have not added dancing bears to their subjects portfolios. They have chosen to focus and excel on other aspects of Inuit art such as hunting scenes involving human subjects or miniature Inuit camps using ivory. The dancing bear carvings are generally produced in the central Nunavut region but it will be interesting to see if other Arctic regions will produce their own versions of balancing carvings as a result of market demand.

The Prices of Inuit Art

When shopping for Inuit art, one can find pieces ranging in price from under a hundred dollars to several thousand dollars. There are several characteristics of an Inuit art piece which play important roles in determining its retail price. For the purpose of this article, only characteristics applicable for authentic Inuit art rather than mass produced imitations are discussed (see the chapter on Inuit Art Authenticity).

Size of Inuit Carving

Many would think that the larger the Inuit carving, the higher its price. This is generally true but not always. A smaller piece with greater detail may be priced higher than a larger one with less detail due to the higher degree of difficulty involved in carving high detail. For example, a dancing polar bear Inuit carving can be more expensive than a larger seal Inuit carving since bears involve more work and artistic skill by the Inuit art carver. Of course if a carver finished two very similar bear carvings of different sizes, the larger one would be priced higher.

Detail Involved in Inuit Carving

As suggested above, the amount of detail in an Inuit art carving will be a major factor in price. In general, subjects such as seals and whales involve less detail than bears and human subjects. Therefore, we would expect the more complex subjects to be priced higher. Each part of a subject's body should be in correct proportion to each other. An Inuit carving that is out of proportion may not be priced as high as one that is. Although every piece of stone will show some natural veining or natural fault lines, they should not be present in a distracting way in key areas like the face. This can also have an impact on price.

Inuit art showing some movement in form such as in a well carved walking polar bear, will also move the price up since it shows the artistic skill of the carver. When one looks at a nice walking polar bear Inuit carving, one should be able to imagine it in motion. Similarly, a dancing bear that balances well demonstrates the skill involved in making it. Inuit art pieces involving more than one subject such as a hunter with a seal or a transformational piece will also cost more. However, each element in a multi-subject piece should work together with some type of obvious relationship. This type of piece should almost be able to tell a story of the scene it is depicting.



Drum Dancer & Polar Bear
by Gideon Taquagak

Type of Stone Used in Inuit Carving

The type of stone also determines how much work an Inuit art carver must put into a piece. As mentioned previously, serpentine is a harder stone than soapstone. Therefore, an Inuit carving made of serpentine takes longer to make for the artist and therefore would command a higher price. Regions such as Nunavik where softer soapstone is the main supply usually produce less expensive pieces compared to those coming from other northern Canadian Arctic regions where harder types of stone are the norm. An Inuit artist carving with soapstone could produce more pieces in a given period of time than another using serpentine.

The Creator of the Inuit Art

Like with other forms of art, Inuit art pieces created by internationally recognized Inuit artists such as David Ruben Piqtoukun, Oviloo Tunnillie and Kenojuak Ashevak will be priced higher than artwork made by less well known names. As expected, artwork made by top Inuit artists who have passed away will fetch premium prices at fine art auctions since their supply of new works have ceased. This is the reason why many older Inuit art pieces have higher market prices even if they have less detail and are more primitive looking than contemporary pieces. Sometimes old Inuit art carvings with some minor damage still sold at high prices.

Inuit art made by living master carvers and artists will also be more expensive than artwork done by younger, new Inuit artists just starting out. In fact, the name of the creator of Inuit art is probably the most important factor overall in determining price. However, this is certainly not to say that Inuit art made by lesser known artists are inferior artwork. For example, Johnnylee Nooveya of Iqaluit, an up and coming Inuit artist, produces some of the best polar bear carvings around.



Dancing Bear with Fish
by Johnnylee Nooveya

Location of Inuit Art for Sale

Since there are logistics involved in moving Inuit art from the remote Canadian Arctic region to the major cities in the south, it is obvious that the farther away a gallery is from the north, the more expensive the Inuit art will be. Buying directly from Inuit artists by traveling to their Arctic communities would result in the best prices whereas buying from high end galleries in major cities would result in the highest prices. This is especially the case for galleries located outside of Canada.

The recent introduction of online Inuit galleries can make a difference in Inuit art prices with savings of 20 to even 50 percent, especially with galleries that are exclusively online businesses. Exclusively online galleries such as Free Spirit Gallery (<http://www.FreeSpiritGallery.ca>) do not have the same high overhead expenses as street galleries located in prime tourist areas.

Online auctions such as eBay can be a source of relatively inexpensive Inuit art that may appeal to beginning collectors but one must be very careful since numerous fakes are commonly listed. There tend to be very few large and/or highly detailed Inuit art on eBay. Therefore, as collectors of Inuit art progress towards higher end pieces, they must be prepared to pay higher prices at either street or online galleries.

For Inuit art prints, location of origin is also important in pricing. Prints from the Arctic communities of Cape Dorset and Holman will be priced higher than those from other locations. Annual releases from these well known communities are often sold out even with relatively high prices. Again, the Inuit artist name is a huge price factor. Of course, the more limited an edition of a print is, the higher its price will probably be.

All of the above characteristics in combination would usually determine the final price of an Inuit art piece.



Drum Dancing Walrus
by Willie Ishulutak

Value of Older Inuit Art and Sculpture

Older Inuit art and sculpture are generally more primitive looking and not as intricately designed as many of today's contemporary Inuit art. Early sculptures are often smaller pieces since Inuit people were more nomadic before many Inuit communities were permanently established. It just wasn't practical for Inuit artisans to carry larger pieces of their artwork around from camp to camp. The influence and market demand of the western world definitely changed Inuit art to what it is today. Inuit artists are producing Inuit art that is larger, more polished and more realistic looking with higher detail.

However, older and simpler designed Inuit art pieces are often valued more by some collectors as auction prices of such sculpture have fetched high prices. Relatively high prices are often observed for older Inuit art including carvings and prints especially if the Inuit artists who produced the pieces are no longer living. For example, a piece by Joe Talirunili (1893-1976) sold for a staggering \$278,500 at an Inuit art auction in Toronto. This follows a similar pattern to that of other genres of art where the value of pieces by artists no longer with us can be much higher than pieces by current artists. Enthusiastic collectors of older artifacts including Inuit art and sculpture that were made at least 25 years ago will likely continue to support a niche market for older pieces.

If one owns a piece of Inuit art that is suspected to be older and wishes to investigate its value, it is suggested that it will be important to first try to determine whether the piece is authentic or not. The upcoming chapter on authenticity of Inuit Art will help. If the piece is indeed authentic, contacting one of the established auction houses that deal with older Inuit art on a regular basis may be useful. One such auction house is Waddington's in Toronto (www.waddingtons.ca). They conduct auctions focusing on older Inuit art twice per year and are equipped to appraise your piece. In fact, they were the auction house that sold the Talirunili piece.

The Inuit Art Centre at the Canadian government's Ministry of Indian and Northern Affairs tries to maintain a database of all Canadian aboriginal artists (www.aincinac.gc.ca/cnt/index_e.html). Therefore, they would be a good potential source of information if one is researching on the background of Inuit artists for older pieces.

Authenticity of Inuit Art

Inuit art has gained international recognition as a valuable art form over the past few decades. However, its rising popularity has resulted in the increased proliferation of imitations and mass-produced reproductions of original Inuit art. Some obvious fakes are made in Asia from molds where the finished pieces are forms of plastic, resin or ceramic.

Other fakes are actually made of cast stone simulating actual Inuit. These fakes, which are harder to distinguish from authentic artwork, are often hand carved reproductions of an original piece of artwork. Workshops have illegally reproduced hundreds of copies without the artisan's permission. The counterfeiting companies would then attach some type of tag that claims the fake pieces were influenced by Inuit and even background information on the designs used in the pieces. Some even go as far as adding in Inuit syllabics on the bottom of the fake carvings.

These are very deceptive tactics on their part since they give the consumers the impression that the imitations are authentic and income producing for the Arctic Inuit communities. Sales of genuine artwork have declined which in turn have deprived Inuit artisans of income. The argument against these claims is that not every consumer can afford to buy authentic Inuit art so the souvenir level reproductions legitimately meet this part of the market. The imitations, which are usually low priced, enable students visiting Canada for example, to bring home a Canadian souvenir without breaking their travel budget. This claim would have more support from Inuit communities if artisans were paid a fair royalty as income for each imitation and reproduction piece sold. However, this is seldom the case since usually no royalties are paid at all.

The obvious fakes can be spotted quite easily. An example is the trio of owls shown below. It is an imitation of an Inuit art carving. It is not made of stone as it is not cold to the touch. It is very light in weight unlike a stone which has some mass to it. The detail and the bottom of the piece have the molded look to it. There is even a sticker on the bottom with the company name Wolf Originals. Side by side comparisons of similar pieces in the souvenir store where this piece was bought revealed that they were all identical in every detail, which is impossible for original artwork. This piece was priced less than \$20 Canadian which was another indicator that it is not original artwork.



Imitation of Inuit carving by Wolf Originals

Imitations of Inuit sculptures were recently spotted for sale in shops located at major Canadian airports. From a distance, these sculptures of hunters, polar bears and Inuit women with children looked very authentic. However, each piece had several identical copies on the same shelf.

To avoid accidentally buying a fake or imitation, it is suggested that consumers buy Inuit art from only reputable galleries and dealers rather than from tourist souvenir shops. A piece of original, authentic Inuit art is one of a kind. There should be no other identical pieces on the shelves.

In addition, original Inuit art carvings should come with an Igloo tag (or sticker) which is a Canadian government registered trademark. Inuit art carvings that are certified by the Canadian government to be handmade by Inuit artisans, come with Igloo tags like the one shown on the right. Only wholesalers and dealers of Inuit art authorized by the Canadian government are allowed to issue these Igloo tags on pieces. These tags will include information on the artist name, community where he or she is from, the date completed and the subject of the piece. Notice that these tags are due for some updating since the term Eskimo is still used on them.



Official Igloo Tag



Authentic Caribou Antler Carving
By Peter Nowdlak

More tips on how to shop for and buy authentic Inuit art are discussed in the next chapter. See some exquisite Inuit carvings on video at <http://www.FreeSpiritGallery.ca/inuitvideo.htm>.

Tips on How to Buy and Shop for Authentic Inuit Sculptures

Many visitors to Canada will be exposed to Inuit sculptures while touring the country. While in some of the major Canadian cities (Toronto, Vancouver, Montreal, Ottawa and Quebec City) or other tourist areas popular with international visitors such as Banff, Inuit sculptures will be seen at various retail shops and displayed at some museums. Since Inuit art has been getting more and more international exposure, people may be seeing this Canadian fine art form at galleries and museums located outside Canada too. As a result, it will be natural for many tourists and art collectors to decide that they would like to purchase Inuit art as nice souvenirs for their homes or as very unique gifts for others. Assuming that the intention is to acquire an authentic piece of Inuit art rather than a cheap tourist imitation, the question arises on how does one tell apart the real thing from the fakes?

It would be pretty disappointing to bring home a piece only to find out later that it isn't authentic or even made in Canada. If one is lucky enough to be traveling in the Canadian Arctic where the Inuit live and make their wonderful artwork, then it can be safely assumed that any Inuit art piece purchased from a local northern store or directly from an Inuit carver would be authentic. One would have to be more careful elsewhere in Canada, especially in tourist areas where all sorts of other Canadian souvenirs such as t-shirts, hockey jerseys, postcards, key chains, maple syrup and other Native Canadian arts are sold.

The safest places to shop for Inuit sculptures to ensure authenticity are always the reputable galleries that specialize in Canadian Inuit art. Some of these galleries have advertisements in the city tourist guides found in hotels. Reputable Inuit art galleries are also listed in Inuit Art Quarterly magazine which is devoted entirely to Inuit art. These galleries will usually be located in the downtown tourist areas of major cities. When one walks into these galleries, one will see that there will be only Inuit art and maybe Native art but none of the other usual tourist souvenirs such as t-shirts or postcards. These galleries will have only authentic Inuit art for sale as they do not deal with imitations or fakes. Just to be even safer, make sure that the piece you are interested in comes with a Canadian government Igloo tag certifying that it was hand made by a Canadian Inuit artist. The Inuit sculpture may be signed by the carver either in English or Inuit syllabics but not all authentic pieces are signed. So be aware that an unsigned piece may still be indeed authentic.

Some of these Inuit art galleries also have websites so you could shop and buy authentic sculpture from home anywhere in the world. In addition to these street retail specialty galleries, there are now reputable online galleries that also specialize in authentic Inuit art. These online galleries are a good option for buying Inuit art since the prices are usually lower than those at street retail galleries because of lower overheads. Of course, like any other shopping on the internet, one must be careful so when dealing with an online gallery, make sure that their pieces also come with the official Igloo tags to ensure authenticity.

Some tourist shops do carry authentic Inuit art as well as the other touristy souvenirs in order to cater to all types of tourists. When shopping at these types of stores, it is possible to tell apart the real pieces from the reproductions. Authentic Inuit sculpture is carved from stone and therefore should have some weight or mass to it. Stone is also cold to the touch. A reproduction made of plastic or resin from a mold will be much lighter in weight and will not be cold to the touch. A

reproduction will sometimes have a company name on it such as Wolf Originals or Boma and will never feature an artist's signature. An authentic Inuit sculpture is a one of a kind piece of artwork and nothing else on the store shelves will look exactly like it. If there are duplicates of a certain piece with exact details, the piece is not authentic. If a piece looks too perfect in detail with absolute straight bottoms or sides, it is probably not real. Of course, if a piece features a sticker indicating that it was made in an Asian country, then it is obviously a fake. There will also be a huge price difference between authentic pieces and the imitations.

Where it becomes more difficult to determine authenticity are with the reproductions that are also made of stone. This can be a real gray area to those unfamiliar with authentic Inuit art. They do have mass and may even have some type of tag indicating that it was hand made but if there are other pieces on the shelves that look too similar in detail, they are most likely not authentic. If a seller claims that such as piece is authentic, ask to see the official Igloo tag that comes with it which will have information on the artist, location where it was made and the year it was carved. If the Igloo tag is not available, move on. The authentic pieces with the accompanying official Igloo tags will always be the highest priced and are usually kept in a separate (perhaps even locked) shelf within the store. See wonderful authentic Inuit art carvings at <http://www.FreeSpiritGallery.ca/inuitcarvings.htm>.



Authentic Inuit Basket with Fish Carving
by Lucy Weetaluktuk

Buying Inuit Art as Investments

Many people collect Inuit art as investments. Inuit art is growing internationally but it has been suggested that the number of actual Inuit artists are actually declining. The creation of the Nunavut government which represents Canada's third official territory, has resulted in many new employment opportunities for the Inuit, particularly the younger ones. Carving and the entire process of bringing back suitable stone from distant quarries to their own communities are hard work for Inuit carvers. Many young Inuit prefer to pursue less physically demanding careers such as regular nine to five, weekday only government office occupations. As government offices grow, so will the local businesses to support them which create even more local jobs for Inuit people. These trends are not only affecting Inuit males but also females as well. As more young Inuit women move towards a 'southern' (North American lifestyle), Inuit art drawing, wall tapestry and doll making will be less attractive skills to learn compared to office or retail skills.

Many master Inuit art carvers are also expert hunters and get to see Arctic animals regularly resulting in excellent representations in their Inuit carvings. Many young Inuit these days prefer not to hunt since northern community grocers have reduced a need to hunt for food. As a result, the accuracy of carvings by some younger, non-hunting Inuit artists may be affected since they may not have the familiarity of Arctic animals like older master carvers do.



Polar Bear by Adla Korgak

All of these developments may lead to the demand for good, high quality Inuit art surpassing supply. This will in turn cause a future appreciation of value for good Inuit art. Of course, characteristics of each piece must be taken into consideration. However, most art experts recommend against buying any type of art purely for investment purposes only. Art should be appreciated for its esthetic value. If a certain artwork doesn't increase in value as hoped, then at least one would still have a lovely piece of art to look at. If one finds a piece of Inuit art that he or she really likes and can afford, then it should be purchased since the opportunity to own that one of a kind piece will probably not come around again.

Export of Inuit Art Containing Whalebone or Ivory

The export of certain Inuit art from Canada to other parts of the world including the United States does have some restrictions. In order to reduce harvesting of marine animals such as whales and walrus, the United States Congress passed the Marine Mammal Protection Act in 1972. It was later modified in 1981 and a special section (101) of the act was developed to exclude Yupik Eskimo and other aboriginal natives living in the state of Alaska. Section 101 allowed Alaskan natives to continue their traditions of hunting marine mammals for food and using parts of such animals as raw materials in the making of clothes, crafts and artwork.

The act makes it illegal for American citizens to import any ivory or whalebone from outside the United States. Therefore, American citizens would not be allowed to purchase any artwork containing ivory or whalebone from Canada and have it brought or shipped back to the United States. However, the act as it stands allows American citizens to purchase similar artwork from Alaska since it is part of the United States. The export of such artwork created from marine mammals from the United States to Canada is not allowed.

Inuit sculpture containing whalebone, walrus or narwhal tusks (both considered ivory) are restricted from import and export. However, Inuit sculpture containing caribou antler is allowed since caribou is not a marine mammal and therefore does not fall under this act.



Ivory Seal Pin
by unknown artisan



Hunter on Whalebone
by Ross K

Exporting Inuit sculpture containing whalebone or ivory from Canada to other international destinations will depend on each specific country as each has its own specific regulations. Fines or penalties for importing or exporting illegal items can be very severe. Fortunately, other forms of Inuit art such as stone or antler carvings and prints are not only able to be exported across the border, but are actually duty free under the North American Free Trade agreement.

Interior Decorating and Home Decor with Inuit Art

In order to help give a room a classier touch, interior decorators have used sculptures to bring in a mansion or even museum-like feel to a home. This is particularly true for the interior decorating of living rooms, dens, home offices and hallways. When many people consider sculptures as home decor, the thought comes to ancient Roman or Greek mythological characters like Apollo, Venus or Zeus. Others think about abstract contemporary fine art sculptures that are sometimes difficult to interpret. Since there has been a trend in recent years towards a more natural look with more earthy color tones for interior decorating, Inuit art from the Canadian Arctic north can fit in nicely as part of home decor.

Most subjects used in Inuit art tend to be focused on the observations that the Inuit people make of their Arctic surroundings whether the pieces are soapstone sculptures or prints of drawings. We often see Inuit art depicting Arctic wildlife including polar bears, seals, whales and walruses as well as lifestyle scenes involving family or hunting. The Inuit have been carving stone sculptures for thousands of years but it was only introduced as fine art to the modern world on a significant scale during the 1950s. Today, Inuit art has gained international recognition as a valid form of contemporary fine art.

Colors of Inuit sculptures tend to be polished shades of blacks, grays, browns, greens and whites. Inuit artists also tend to utilize relatively neutral colors for their art prints which work well with all color ranges of today's more natural styles of interior decorating. Adding an Inuit sculpture on an end table, mantle or shelf gives a living room or office that gallery touch. An Inuit art print on the wall of a hallway or corridor also works the same way. Since the majority of people especially outside Canada have never seen Inuit art before, such artwork in a home will often end up as conversational pieces with guests.

There are Inuit stone sculptures to suit almost every price range and budget at about \$100 to several thousand dollars for large, intricate pieces. Most can be purchased at galleries located in major Canadian cities but there are now a few galleries located in the USA and Europe that specialize in this form of art. Not surprisingly, the latest retail source of Inuit art is on the internet. This development is especially useful for those who are not located near an Inuit art gallery. Check out some examples of Inuit art either in a gallery or online and imagine how a piece or two can be part of your home's interior decorating.

Permanent Inuit Art Gallery Exhibitions

The following is a listing of permanent Inuit art gallery exhibitions or publicly accessible Inuit art galleries. These are locations where there is an Inuit art collection on exhibit all year round. Some are small in scale, part of an overall exhibit with other forms of art while some are solely dedicated to Inuit art and Inuit art. More permanent Inuit art exhibitions are expected to be established in the future.

Ontario

Art Gallery of Ontario (Toronto)
Chedoke-McMaster Hospital (Hamilton)
Macdonald Stewart Art Centre (Guelph)
McMichael Canadian Art Collection (Kleinburg)
National Gallery of Canada (Ottawa)
Toronto-Dominion Gallery of Inuit Art (Toronto)

Quebec

Canadian Guild of Crafts (Montreal)
Canadian Museum of Civilization (Gatineau)
McCord Museum of Canadian History (Montreal)
Montreal Museum of Fine Arts (Montreal)
Musée national des beaux-arts du Québec (Québec)

Manitoba

Crafts Museum, Crafts Guild of Manitoba (Winnipeg)
Eskimo Museum (Churchill)
Winnipeg Art Gallery (Winnipeg)

New Brunswick

Galerie d'art de l'Université de Moncton, Champlain Library (Moncton)

Nunavut

Nunatta Sunakkutaangit Museum (Iqaluit)

United States

Dennos Museum Center (Traverse City, Michigan)
Alaska Museum of History and Art (Anchorage, Alaska)

Additional Resources

Free Spirit Gallery

Exquisite Pacific Northwest Native Indian & Inuit Art Treasures

Beautiful artwork at affordable online prices delivered right to your home or office (free shipping within North America for many items)

Information Resource Articles & Videos – Free eCards

<http://www.FreeSpiritGallery.ca>

Inuit & Native Art Bulletin

News from aboriginal art producing communities

<http://www.FreeSpiritGallery.ca/blog>

How To Expand Your Comfort Zone To Finally Conquer Even Your Most Daunting Goals In Life

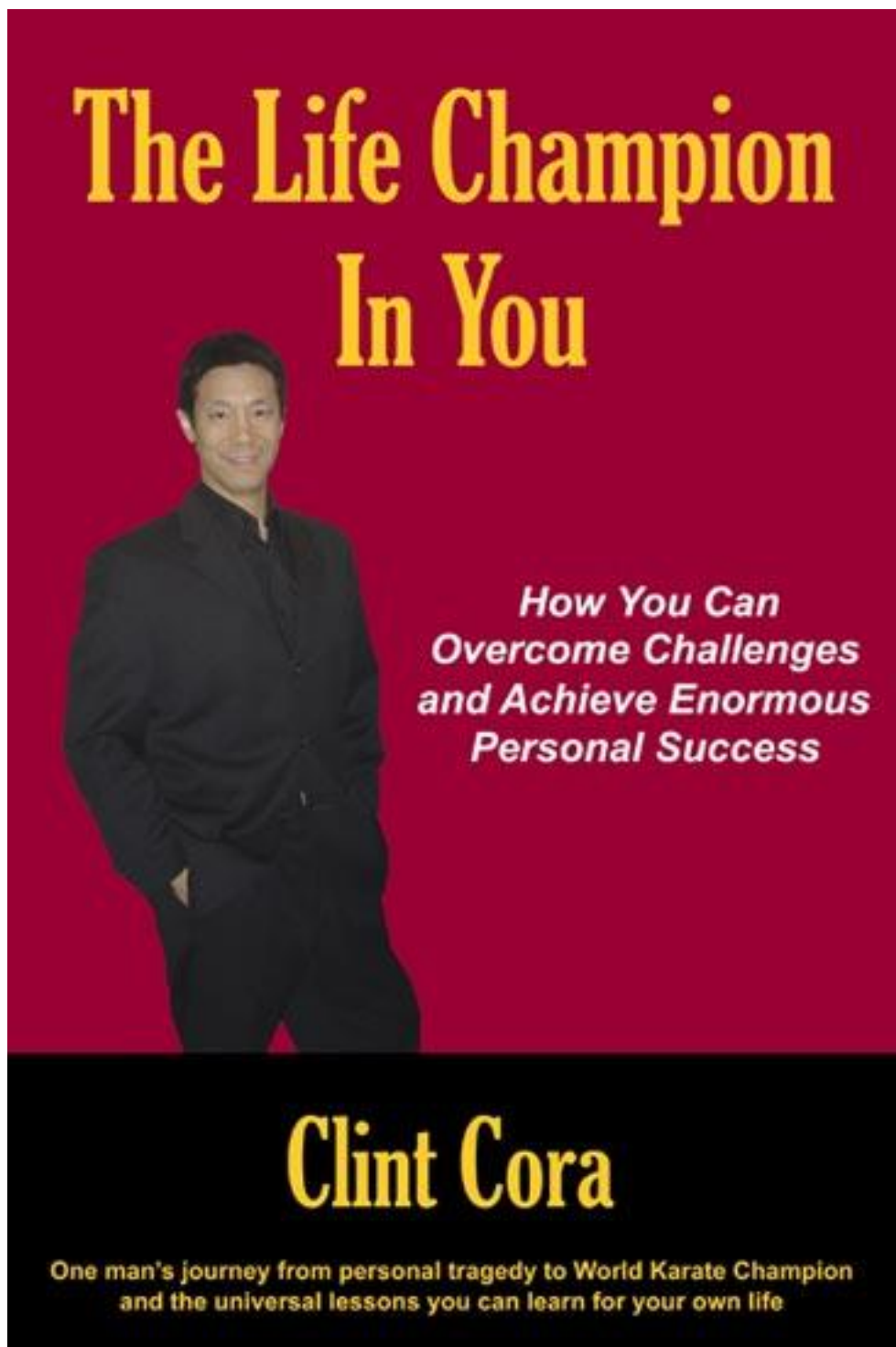
With specially selected parts from high energy live keynote presentations, native art author, motivational speaker and Karate World Champion Clint Cora will share with you in a **FREE 3-part Personal Development Video Series**;

- The #1 profound mind-shift that allowed me to break through his own personal tragedy
- The 2 most important decisions you **MUST** make in your life for success
- The hidden lesson underneath **EVERY** life experience you have
- The **BIGGEST** secret and surefire way to actually achieving your goals (and why almost **EVERYONE** does this wrong)
- How to get **OUT** of your comfort zone and why it's one of the biggest **KEYS** to your long term happiness
- Three micro-changes you can make in your life right now to **IMMEDIATELY** get closer to achieving your goals
- Why you should **NEVER** make wishes for the things you desire in your career, personal life or health and what you should do instead
- Secret surprises that will unexpectedly **BOOST** your personal growth ten-fold

For more information on how to access this **FREE 3-part Personal Development Video Series**, go to;

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