

## **Shuvinai Ashoona (b. 1961)**

Shuvinai was born in Cape Dorset in August, 1961. She is the daughter of Kiawak Ashoona and Sorosilutu, both well known for their contributions to the arts in Cape Dorset.

Shuvinai began drawing in 1996. She works with pen and ink, coloured pencils and oil sticks and her sensibility for the landscape around the community of Cape Dorset is particularly impressive. Her recent work is very personal and often meticulously detailed. Shuvinai's work was first included in the Cape Dorset annual print collection in 1997 with two small dry-point etchings entitled *Interior* (97-33) and *Settlement* (97-34). Since then, she has become a committed and prolific graphic artist, working daily in the Kinngait Studios.

Shuvinai's work has attracted the attention of several notable private galleries as well as public institutions. She was featured along with her aunt, Napachie Pootoogook, and her grandmother, the late Pitseolak Ashoona, in the McMichael Canadian Collection's 1999 exhibition entitled "Three Women, Three Generations." More recently, she was profiled along with Qavavau Manumie of Cape Dorset and Nick Sikkuark of Gjoa Haven in the Spring 2008 issue of *Border Crossings*, a Winnipeg-based arts magazine.

In an unusual contemporary collaboration, Shuvinai recently worked with Saskatchewan-based artist, John Noestheden, on a "sky-mural" that was exhibited at the 2008 Basel Art Fair and was shown again at Toronto's 2008 "Nuit Blanche". It later traveled to the 18th Biennale of Sydney in 2012 and in 2013 it was part of 'Sakahans' an exhibition of international Indigenous art at the National Gallery of Canada. In 2009 her work was presented alongside Toronto-based artist Shari Boyle at the Justina Barnicke Gallery at Hart House. Shuvinai is also the subject of a documentary art film, *Ghost Noise*, produced and directed by Marcia Connolly.

Shuvinai is slowly gaining more international attention and in 2013, she was included in the prestigious Phaudin publication, 'Vitamin D2. New Perspectives in Drawing'. Shuvinai was represented at SITElines 2014 Unsettled Landscapes in Sante Fe, New Mexico. In 2016, she was elected to the Royal Canadian Academy of Arts.

Following the opening of her exhibition, *Mapping Worlds*, at The Power Plant (her first solo show in a public institution), Shuvinai was announced as the 2019 recipient of the Gershon Iskowitz Prize in honour of her artistic excellence and contribution to contemporary Canadian art.

In 2022, her work was exhibited at the Venice Biennale and was awarded a Special Mention. In 2024, Shuvinai was granted the Governor General's Artistic Achievement Award.

## **Pudlo Pudlat (1916–1992)**

Pudlo Pudlat was a talented artist born at Ilupirlik, a small camp near Amadjuak, NU, who was later based out of Kinngait (Cape Dorset), NU. Considered one of the most original contemporary Inuit artists, Pudlat was known for depicting the transition from traditional nomadic Inuit lifestyles to modern technologies. He started his art practice as a sculptor, later working primarily in drawing and painting, notably incorporating acrylic washes into his work in 1976 after Canadian abstract impressionist K.M. Graham introduced him to the material.

While his early works included creatures in addition to humorous combinations of fantasy and reality, Pudlat often depicted imagery of traditional life merged with modern technology. His subjects ranged from helicopters, planes, angels, and churches to animals and scenes of summer camps. "At times when I draw, I am happy, but sometimes its very hard," Pudlat stated in the 1978 Cape Dorset print catalogue. "I have been drawing for a long time now, I only draw what I think, but sometimes I think the pencil has a brain too". Pudlat's work blended traditional and modern worlds, breaking down preconceptions of northern life and conveying a deep sense of harmony in their negotiations.

Pudlat was the first Inuk artist to be honored with a retrospective of his work at the National Gallery of Canada in Ottawa, ON, titled Pudlo: Thirty Years of Drawing from 1990 to 1991, where many of his pieces are still on view today. Pudlat's prints featured prominently in the Cape Dorset Annual Print Collections, and the print *Flight to Sea* (1985) was featured in the Vancouver Exposition in 1986. His work is included in the collections of most Canadian museums and internationally at the British Museum, The Metropolitan Museum of Art, and the Museum of Modern Art (MoMA) in New York,

## **Pitseolak (Pitsiulaq) Qimirpik (b. 1986)**

Pitsiulaq (Pitseolak) Qimirpik is a young Cape Dorset carver who's quickly established himself as both apprentice (his father is renowned Dorset carver Kelly Qimirpik) and contemporary artist. Indeed, Qimirpik has successfully distinguished himself through this very juxtaposition, marrying pop-culture signifiers with traditional carving. He sits at the helm of a surging generation of Inuit artists who are reconfiguring their position onto history, traditional media, and narrative figuration. It's a group who's establishing itself through an aesthetic more easily situated in the contemporary artworld, while never fully divorced from its ancestral associations and formal base. Qimirpik, like so many of his contemporaries, continues to make the link between the two.

From the age of thirteen, Qimirpik has established himself through an exceptional craftsmanship and an attention to contemporary signifiers. Producing figures like muskoxen, drum dancers, and dancing walruses, his works are often colored by their subjects' props or profiles. They don iPods or MP3 Players (as in *Young Man with MP3*, 2010), the white of their devices' matte cording cutting a stark contrast to veined marble. (The ironic value lies in this plastic veneer being made of bone). Rabbits dance to hip-hop. Walruses kick up their flippers with glee. Qimirpik is falling in step with his generation's multivalence, its double-speak, and winking referentiality. He seeks form in Inuit history but roots his subjects in the new.

## **Kellypalik Etidloie (b.1966)**

Kellypalik Etidloie, also known as Kelly, was adopted shortly after his birth due to the sudden death of his mother. His adoptive parents, Kingmeata and Etidloie, artists from Cape Dorset, spent a lot of time sculpting. Kelly therefore learned to sculpt by watching his elders as well as helping his sister Omalluk on her works.

Kelly sculpted his first piece, a bird, at the age of 15 and since then has continued to work on his skills as a sculptor. He settled in Montreal for five years and worked with Moe Pootoogook, Markoosie Papigatok, Teevee Atsealak, and Pauloosie Joanasie.

Kelly returned to Cape Dorset to pursue his career as a sculptor. He used to sculpt with Isacie Etidloie, his nephew, but now he works alone. His wife, Annie Salomonie, helps him finish his sculptures and sand them. He enjoys walking along the coast with his family to fish for clams. Kelly takes the opportunity to observe birds and draws inspiration from them in his work. He carves today to support his family.

In the past, Kelly was known for his sculpted masks of human faces and birds incorporated into the design. In recent years he has been exploring wildlife grooming. The artist captures the intimate moments of birds feeding their young. His favourite bird to carve is the owl. He also enjoys sculpting the muskox as it allows him to add more detail. His work has grown tremendously in recent years.

The artist's works have been exhibited across Canada, as well as in the United States, France, Germany and Switzerland.

## **Toonoo Sharky (b. 1970)**

Toonoo attributes the development of himself as a carver to his maternal grandfather Quppapik who used to provide for his family through hunting and carving. As a boy, Toonoo would watch his grandfather Quppapik and learn how his grandfather made carvings. Watching is how Inuit learn from their forefathers to survive. In 1979, Sharky, Toonoo's paternal grandfather, and Toonoo's father Joseph both passed away tragically in a boating accident when Toonoo was nine years old. After this event, Ragee, his mother, and the children moved to Kimmirut (Lake Harbour). It was in Lake Harbour that Toonoo started his carving career at the age of nine and into his early teens. The family moved back to Cape Dorset when Toonoo was 13 years old.

He continues to carve and gain mastery over the stone with new tools and techniques. He was already supporting himself in his teens through carving. Not having his Father or Grandfather to look after him, he says, made him the master carver he is today. He learned to survive through his art. What he is going to carve comes from the spirit in the stone and his spirit, his mind and his imagination. His mastery of capturing spirit in stone continues to captivate an audience for his work.

Changes to his style are a natural development. His work today features different coloured serpentine stones for eye inlays. In the past, the eye inlays have been either ivory or caribou antler with dark serpentine. He carves mainly large-scale sculptures. He sometimes takes the stone to its limit, carving it thin, as thin as he can, making pieces fluid and transforming. Birds continue to be a favourite theme. Birds, fish, shamans, transformations, and masks have shown themselves in the stone.

## **Padloo Samayualie (b. 1977)**

Padloo Samayualie is a multi-disciplinary artist who works in sculpture, animation and jewellery and is best known for her drawings. A recurring subject in Samayualie's works are the architectural details of both the interior and exterior of buildings, from skyscrapers to small homes. The artist also depicts images of her home community of Kinngait (Cape Dorset), NU, as well as the landscape that surrounds it. Samayualie's drawings frame and crop her subjects in a way that shares the artist's point of view directly with the audience; from looking down at her dinner plate to looking out the window of a plane as it flies over water on a clear day.

Samayualie's first solo exhibition, *Padloo Samayualie: North and South* (2017) was at Feheley Fine Arts, Toronto, ON. It displayed a range of drawings by the artist from her landscapes to object-based design work. Samayualie's work is held in public collections internationally including the Winnipeg Art Gallery in Winnipeg, MB and the Richard F. Brush Museum, Canton, NY, U.S. Her print *Amiarutit* (Brushes) was chosen for the Cape Dorset Annual Print Collection in 2012.

## **Itee Pootoogook (1951–2014)**

A resident of Cape Dorset, Nunavut, Itee Pootoogook belonged to a new generation of Inuit artists who were transforming and re-shaping the creative traditions that were successfully pioneered by their parents and grandparents in the second half of the 20th century. Born in 1951 in Kimmirut (formerly Lake Harbour) on southern Baffin Island, he moved to Cape Dorset when he was still a child. The son of artists Ishuhungitok and Paulassie Pootoogook, Itee had been drawing and carving for several years, but it was only later that he had been actively involved with Kinngait Studios in Cape Dorset. The first print edition of Itee's work, "Looking South," was released in the Spring of 2008 as part of the "Nine Works by Seven Artists" contemporary folio. This was followed by the Fall 2008 annual Cape Dorset print release, in which Itee's work was featured with two of his prints.

A meticulous draughtsman, Pootoogook looked primarily to contemporary northern life for his subject matter. He was especially interested in modern local architectural forms, producing works in graphite and coloured pencil depicting various contemporary Cape Dorset buildings. Pootoogook's portraits of acquaintances and family members similarly bear witness to the North of today. Whether captured at work or rest, Pootoogook's subjects are shown engaged in a range of modern activities, including stone carving and watching television indoors. Featuring a minimum of incident, these understated images celebrate the mundane moments that make up the everyday. Pootoogook was also an inventive landscapist. Many of his finest Arctic landscapes make use of extended formats, emphasizing the open horizon that separates land from sky. Although some compositions are produced from a combination of memory and imagination, Pootoogook based many of his drawings on photographs, an aspect of his artistic process that further highlights his contemporaneity.

### **Ooloosie Saila (b. 1991)**

Ooloosie Saila is an emerging artist from Kinngait (Cape Dorset), Nunavut. She began to draw at a young age and officially joined the Kinngait co-op in 2015. Saila is the granddaughter of talented sculptor and graphic artist Pauta Saila (1916-2009), and she was also inspired by renowned Kinngait artist Kenojuak Ashevak, CC, ON, RCA (1927-2013), whom she recalls observing at work when visiting her home as a child. Often depicting northern landscapes and scenes of her community, her drawings and prints are characterized by their intricate details, a combination of vibrant colours, and textures. Now a mother of five, she has recently turned her idiosyncratic graphic style to vignettes of her home life, including portraits of her young children, branded groceries, and household objects. Her artwork has been featured in exhibitions within Canada and internationally and is included in the collections at the Musée des beaux-arts de Montréal in Montreal, McMichael Canadian Art Collection, and Capital One in Toronto, ON.

### **Kudluajuk Ashoona (1958-2019)**

Kudluajuk Ashoona was born in Cape Dorset (Kinngait) on December 2, 1958. Her biological parents were the well-known carvers Kabubuwa and Tayara Tunnillie, and she was adopted into the family of the notable graphic artist Simeonie Quppapik. Kudluajuk did not seriously begin to make art until 2011. In a rare reversal of influence, she was inspired to draw by her daughter, artist Nicotye Samayualie. Kudluajuk's works are narrative and literal, often working from reference photographs. Her drawings depict scenes of contemporary Inuit life: family outings, domestic gatherings, and leisure activities are some of her favorite subjects.