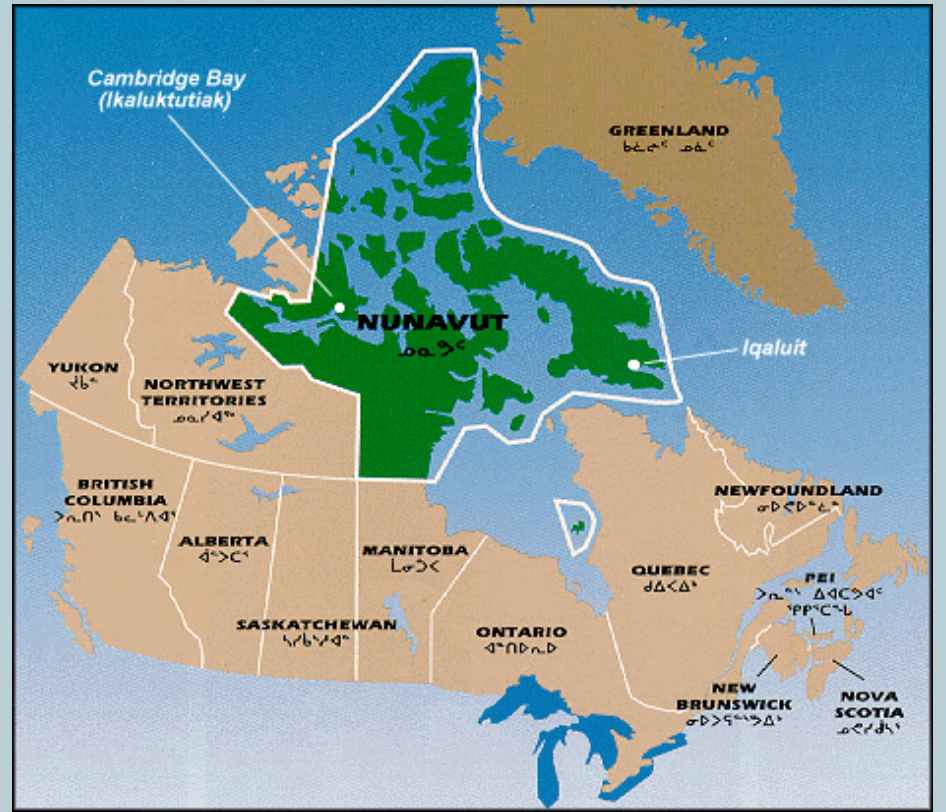


Today's presentation honors Doris Sloan and Bobbie Levine for their gentle leadership in Ann Arbor's cultural community and for their commitment to the UMMA Docents – and honors also today's UMMA docents, who give generously of their time and talents to “bring art to life” for so many UMMA visitors.







NUNAVUT

ARCHAEOLOGICAL PERIOD OF INUIT ART

Pre-Dorset Culture (2000-800 BCE) and Dorset Culture (800 BCE-1000 CE)

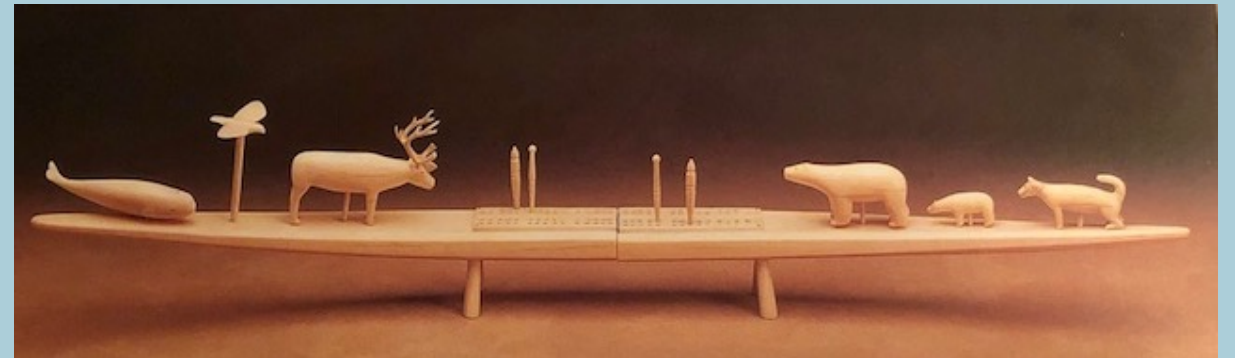


Thule Culture (1000-1700)



HISTORIC PERIOD OF INUIT ART (1600-1948)

- 16th century onward – European explorers (isolated encounters)
- 19th century onward – commercial whalers, missionaries, fur traders
- 1ST half 20th century – World War II military bases, Distant Early Warning Line



Northwest Territories, Canada Early-1900s



Winter Hunting



Summer Camping

1940's ...

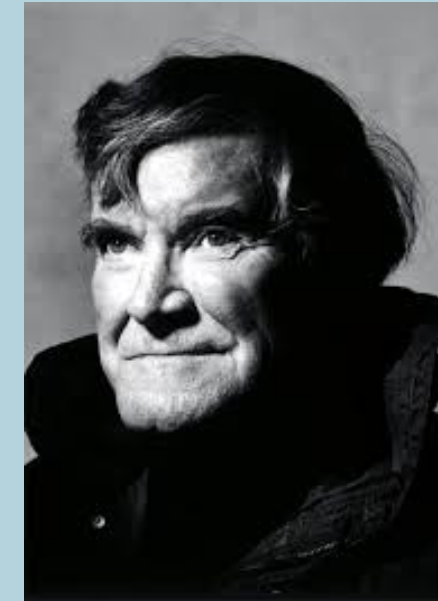
CHALLENGES TO THE INUIT HUNTING CULTURE:

1. Change in migration patterns of animals
2. Collapse of the white fox market worldwide
3. Disease
4. Inuit moving from semi-nomadic hunting camps of 30-35 people into permanent settlements, many growing to a few hundred people



1948 ...

CONTEMPORARY INUIT ART BEGINS ...



James Houston - Artist
(1921-2005)

EARLY-CONTEMPORARY SCULPTURE FROM NUNAVIK (ARCTIC QUEBEC) ...



Artist Unrecorded
Inukjuak, c. 1955



Akeeaktashuk (1898-1954)
Standing Hunter, c. 1953
Stone, inlay, ivory



Artist Unrecorded
Inukjuak, c. 1955



Artist Unrecorded
Inukjuak, c. 1955





Artist Unrecorded
Kimmirut
Standing Woman
c. 1950



Davidee Itulu (1929-2006)
Kimmirut
Incised Tusk
c. 1962

1951 ... JAMES & ALMA HOUSTON TRAVEL BY DOG SLED FROM IQALUIT TO KINNGAIT ...



j
Sheokjuk Oqutaq
(1920-1982)
Cape Dorset
Bear Torso
c. 1955



Osuitok Ipeelee (1922-2005)
Cape Dorset
Resting Caribou, c. 1962

1953 ... Eskimo Art, Inc. is established in Ann Arbor, Michigan



James Houston



Eugene Power, with wife Sadye,
and son Philip (1970 photo)

Friday, March 24, 1967

Art In Review

Third Eskimo Show Opens

By Jean Paul Slusser
The Forsythe Gallery is holding its third full-scale showing of those two hardy perennials, Eskimo sculpture and Eskimo prints. On view are 45 prints, many moderately large, and a smaller number of the stone carvings, usually somewhat minor in scale.

... Eskimo art probably longer than any place outside Canada. The story is of some interest but cannot be gone into here, except to state that it reflects considerable credit upon the enterprise and foresight of our esteemed fellow-townsmen, Eugene B. Power. In 1953 he formed a non-profit importing agency called Eskimo Art, Inc., and at that time the Museum of Art staged what was undoubtedly the first showing of Eskimo sculpture to this country.



'Birds I Imagine'

Saturdays 10

The stone carvings soon became widely popular, but the prints are a somewhat later development. Both types of production come from Cape Dorset, on the southwestern tip of Baffin Island. After hunting and fishing, these two flourishing arts have become the principal source of livelihood for the 350 or so inhabitants of Cape Dorset Island.

Each time I come upon examples of this truly primitive art I feel its charm anew, and am glad that this native expression pertains to our part of the world. Every day in art history realizes that what a shot in the arm the art of primitive Negro sculpture gave to European painting and sculpture in the early years of this century. Prior to this time such work as one sees in the current exhibit would have been shelved in museums of ethnology and never been given art's serious sense fine art.

The Eskimo sculptor or printmaker takes his images from

subject, and his instinctive feeling for his tools and materials. Sometimes his work runs into the credits, but it mostly comes through with brilliant economy of means. And what says a great deal to his sophisticated public is the calm and serenity of spirit which infuses all of his expression.

Here for example is Antonio Frasconi, an exhibition of whose recent woodcuts and lithographs has just been opened at the Lantern Gallery. This artist came to the United States in 1945, was given a one-man showing at the Brooklyn Museum the following year, and since that time has enjoyed almost every honor and success that could come to a printmaker. Today his is one of the great names in that field.

And what does he give us in the 45 or more works on display? Most of the items are in woodcut, and usually in color. It goes without saying that everything has been done with great skill and finesse. But only a few of the smaller pieces seem to me to reveal the qualities that have made Frasconi a top-flight printmaker.

Perhaps the most striking items are the large male portraits. There are three of these, but they seem needlessly large, and it is hard to imagine for what niche they are intended. A good many of his other large woodcuts strike me as too recessive and bland to reveal the true qualities of his medium: they would have been fit material for gouaches or oils, but as prints they lack sparkle and lustre.

The exhibition continues until March 30. Hours are daily 11 a.m. to 4 p.m. Saturdays, 9 a.m.

1953 ... UMMA HOSTS 1ST EXHIBITION OF CONTEMPORARY ART THE U.S.A.

“Ann Arbor has been familiar with Eskimo art probably longer than anyplace outside Canada. The story ... reflects considerable credit upon the enterprise and foresight of our esteemed fellow townsman, Eugene B. Power. In 1953 he formed a non-profit importing agency called Eskimo Art, Inc., and at that time the U-M Museum of Art staged what was undoubtedly the first showing of Eskimo sculpture to be held in this country.”

- Jean Paul Slusser
First Director, UMMA

Ann Arbor News,
March 24, 1967

a

IN KINNGAIT – 1st DECADE OF CONTEMPORARY ART

- 1953 – Jim Houston appointed as 1st federal Northern Craft Officer; Houston family moved to Kinngait
- 1959 – West Baffin Eskimo Cooperative incorporated
- 1959 – First annual Cape Dorset print collection issued
- 1960 – Terry Ryan arrived in Cape Dorset
- 1962 – Houstons left Kinngait; Terry Ryan named Manager



Mark Tungilik (1913-1986)
Repulse Bay
Muskox, c. 1965



Sima Tuki (1911-1967)
Inukjuak
Walrus, 1962



Artist unrecorded
Inukjuak
Walking Bear, c. 1950

Mannumi Shaqu (1917-2000)
Cape Dorset
Mother and Child with Seal
c. 1962



Peesee Osuitok (1913-1979)
Cape Dorset
Mother and Child, c. 1957



Kiugak Ashona (1933-)
Cape Dorset
Mother and Child, c. 1950

F



Enutsiak (1986-1967)
Iqaluit
Migration Boat, c. 1967

Niviaksiak (1908-1959)
Cape Dorset
Sedna, c. 1957



Joe Jaw (1930-1987), Cape Dorset,
Transformation, c. 1962



Eegyvudluk Pootoogook
(1931-)
Cape Dorset
Sea Spirit with Fish, c. 1962









Goose fighting for fish - Cape Dorset - 1950



Lucy Qinnuayuak (1915-1982)
Cape Dorset
Goose Fighting for Fish
Stonecut

PRINTMAKING



James Houston and Pauta
Saila, Cape Dorset 1961



Terry Ryan and Kenojuak Ashevak, Cape
Dorset, 1961.





Kenojuak Ashevak
(1927-2013)
Return of the Sun, 1961
Stonecut



The Enchanted Owl *Kenouak* *1960* *Canada* *6* *Kenouak*



Kenouak Ashevak
(1927-2013)
The Enchanted Owl, 1960
Stonecut



Parr (1893-1969)
Cape Dorset
Man and Walrus
Stonecut





Niviaksiak (1908-1959), Polar Bear and Cub in Ice, 1959, stencil



Sheoak Petaulassie Cape Dorset 1960

Sheoak Petaulassie
(1923-1961)
Cape Dorset
Three Walrus. 1960
Stencil

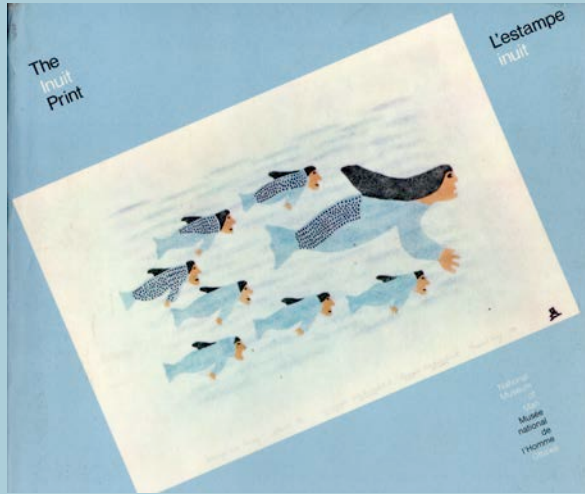


Kananginak Pootookook
(1935-2010)
Three Narwhal, 1959
Stencil

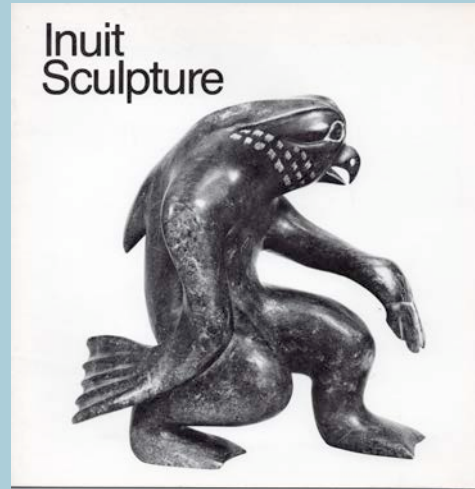


a year-long program celebrating the 60th anniversary of the West Baffin Eskimo Cooperative

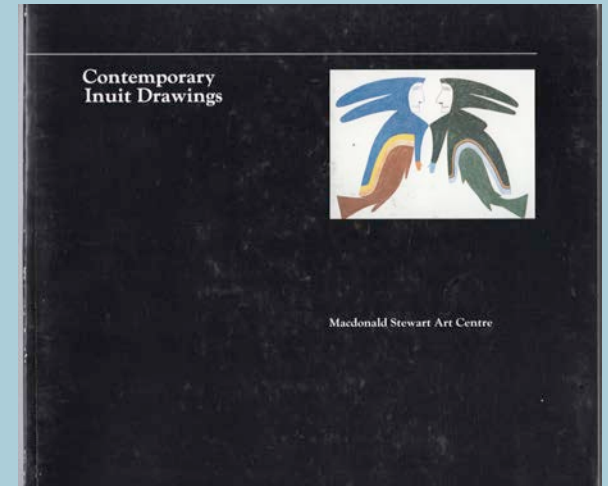
INUIT ART EXHIBITIONS AT UMMA ...



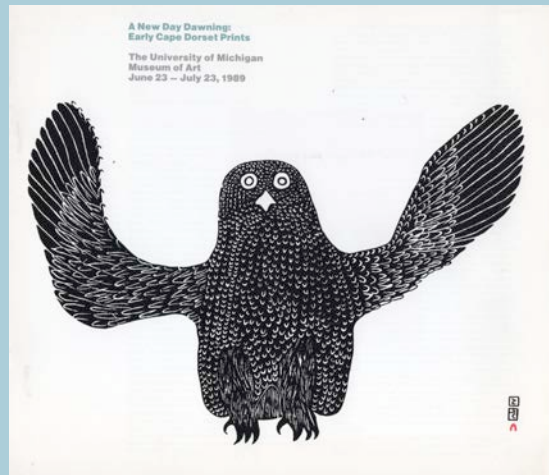
1979



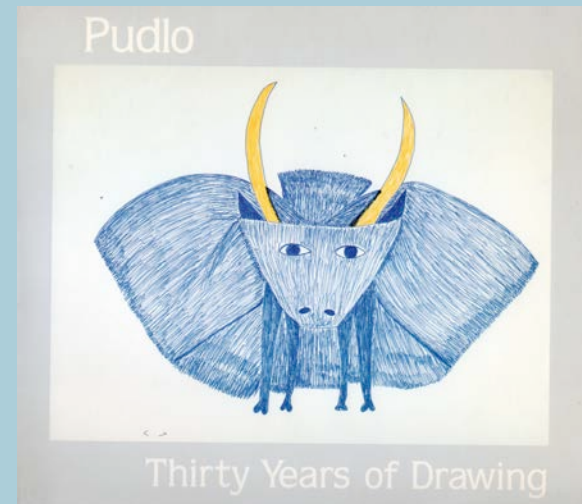
1988



1988



1989



1991

T

The Power Family Program for Inuit Art at UMMA





NAKURMIK!

na - kou - meek

“thank you”

