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Inuit Art
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Inuit Art

F O U N D A T I O N

Established in 1985, the Inuit Art Foundation is the only aboriginal arts service organization in Canada. The foundation's operating philosophy is to work with the artists themselves to the highest possible degree and to make it possible for them to manage their own affairs and solve their own problems. The foundation is entirely owned and governed by Inuit artists.

Staff

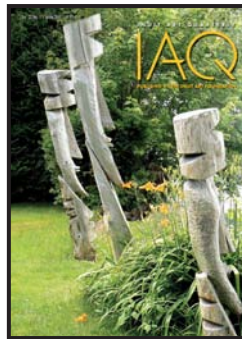
Marybelle Mitchell, Executive Director
Clare Porteous-Safford, Coordinator,
Inuit Artists' College
Tania Budgell, Communications Assistant &
IAQ Circulation Manager
Philip Igloliorte, Inuit Artists' Shop Manager
Miriam Dewar, Communications Manager

Contractees

Carol Harrison, Accounting
Brian Coghlan, Bookkeeping



Opened in 1996, the non-profit Inuit Artists' Shop helps to support the educational activities of the Inuit Art Foundation. The shop offers a full range of Inuit work from across Canada's Arctic, including sculpture, original prints, baskets, dolls, wallhangings and other handcrafted items.



IAQ is the only magazine in the world dedicated to Inuit art, with subscribers in Canada, the United States and throughout the world. 1,300 complimentary subscriptions are provided to Inuit artists across Canada.

For more information about the Inuit Art Foundation, or to subscribe to *IAQ*, please visit our web site at

www.inuitart.org

or contact us at:

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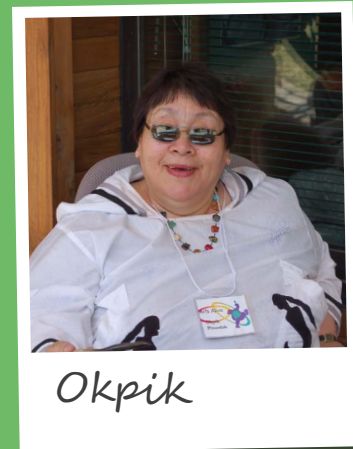
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2006 - 2007 Board of



Mattiusi

Mattiusi Iyaituk
President
Ivujivik, Quebec



Okpik

Okpik Pitseolak
Vice-President
Iqaluit, Nunavut



Gayle

Gayle Gruben
Inuvik, Northwest Territories



Paul

Paul Malliki
Repulse Bay, Nunavut

Directors



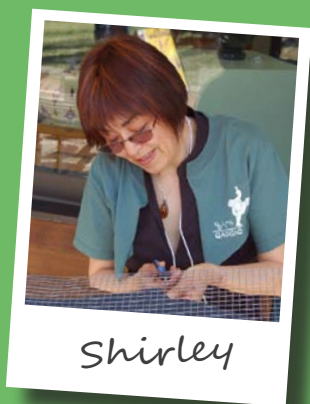
Mathew Nuqingaq
Secretary-Treasurer
Iqaluit, Nunavut



Nuna Parr
Cape Dorset, Nunavut



John Terriak
Nain, Labrador



Shirley Moorhouse
Happy Valley-Goose Bay, Labrador

The Inuit Art Foundation is a charitable, non-profit organization entirely owned and governed by practicing Inuit artists. The foundation's operating philosophy is to work with the artists themselves to the highest possible degree and to make it possible for them to manage their own affairs and solve their own problems.



The Inuit Art Foundation celebrated its 20th anniversary by undertaking a critical appraisal of the organization's prospects for growth and development. Using a capacity enhancing grant from Canadian Heritage, we hired consultants from Lord Cultural Resources to help us to review our performance over the past two decades and to formulate a strategic business plan to guide us over the next five years.

EXECUTIVE DIRECTOR'S REPORT

The Inuit Art Foundation's operating philosophy continues to be that nurturing a small cadre of committed artists, whose work is pushing the boundaries of Inuit art, will have beneficial effects on the whole range of production.

While we are usually too busy with pressing tasks – such as getting *IAQ* out on time – to engage in reflective analysis, we decided we would simply make the time to actively participate in the research and analysis, which spread over the better part of a year. This was made all the more difficult by the departure of two members of staff who were expected to play key roles in the project. Nonetheless, not only did we compile some useful data (especially concerning artists' needs), but we have also come out of the process with a renewed vision and a workable plan. Three key objectives have been identified to help us continue to expand while remaining relevant in an ever-changing world:

- 1) to reposition IAF as a national organization promoting awareness and appreciation of Inuit art and advancing the development of Inuit artists
- 2) to strategically develop IAF programs and services for its core constituents
- 3) to develop opportunities to increase income to support IAF programs.

The Inuit Art Foundation has always been a national organization; in fact, it is the *only* national Aboriginal arts service organization in Canada. Some of our programs are national – publication of *IAQ*; workshops/symposia; public festivals; artist education programs – and, given the lack of community and regional associations, we have done what we could to support such community initiatives as soapstone

to get off the ground), and Avataq (again, a different mandate, but stepping in to provide support and training to Nunavik artists). Co-chaired by IAF President, Mattiusi Iyaituk and myself, the meeting was also attended by Gayle Gruben, a new director from Inuvik and an employee of the Inuvialuit Regional Development Corporation, which is providing support to artists in the Western Arctic.

quarrying and workshops. Now that there are regional groups developing in the North – as well as community artists’ associations – we can focus more on our role as a national facilitator of opportunities for artists as well as providing support to the regional organizations.

Northern Cultural Workers Meeting

A first step in this direction was taken in January this year when we convened a meeting of northern cultural workers. Held in Ottawa during the week of January 22, the meeting was designed to open discussion on areas of common interest and to explore the potential for collaboration in ways that will benefit Inuit artists. It was attended by representatives from the Nunavut Arts & Crafts Association (NACA, the model for regional organizations); Torngâsok Cultural Centre (which has a different mandate but is interested in providing artist support); the West Baffin Eskimo Co-operative (always interested in artist development); the Akubliiriit Society in Baker Lake (an example of a community association trying

We were hard pressed to define the criteria for inclusion in the meeting, since there is really only one regional arts organization, NACA. In the end, we focussed on people playing a hands-on role with artists in the regions. It was important to have a critical mass at the meeting, but we also wanted to ensure that the group was small enough to facilitate meaningful dialogue. Almost all of the cooperatives are, of course, engaged in art development, but this is not their main focus and it would have been prohibitively expensive to even think of including all of them.

As well as providing what was the first opportunity for regional and community associations to meet with the Inuit Art Foundation, it was also the first time that these groups had met jointly with national government organizations with programs specific to Aboriginal art: Canadian Heritage, the Canada Council for the Arts, and Indian and Northern Affairs Canada. Ironically, those organizations had never before met together to compare notes. As Mattiusi Iyaituk said, truly “there has never been a meeting like

this.” It was, he added, “time that people working in the field got together – with each other and with the national organizations – to talk about ways that we can cooperate.”

The main topics on the agenda were the need for funding for artist training and development, marketing support to eliminate the need in some of the larger communities for people to peddle their work door-to-door, capacity building for Inuit art service organizations at the community and regional levels, problems of stone supply, and copyright issues. One half day was devoted to INAC’s programs, specifically the igloo tag and the artist information service, recently suspended on the advice of government lawyers on the grounds that some of the material compiled over many decades violates Canada’s Privacy Act.

The meeting was an opportunity to ventilate frustrations and share solutions but, more than that, it resulted in a sense of community. Even though we didn’t always agree on proffered solutions, we did find much common ground. The main recommendation coming out of the session was that we continue to nurture lines of communication between regional and national groups.

A Raising of Consciousness

In line with this, the election of Gayle Gruben to the IAF board last fall was a recognition that, if we are to serve as a national organization, it makes sense to include representatives of regional organizations. It may be that we will want to broaden this

representation at our next opportunity. While we have always tried to include artists from all regions, it is sometimes difficult for individuals to act as a representative, especially when they are not in a position to effect change in their home communities, let alone entire regions. That has been a particular problem in the Western Arctic, where people have resisted working collectively.

Nonetheless, I do believe that having a board comprised of individuals has helped the Inuit Art Foundation to avoid becoming yet another effort to “organize” artists. While it may seem that our directors – numbering in the dozens since 1989, when Inuit were first elected to the board – do not go home with plans, it is very clear to me that we have helped to bring about a raising of consciousness that is being passed along in informal ways. There is no doubt that the Inuit Art Foundation has contributed to the growing network of well-informed artists whose artistic practice, including marketing and promotion, is benefiting from exposure to different ideas and ways of doing things. One small example of the effect the foundation has had is the burgeoning number of arts festivals, following the model of *Qaqqiq*, a major arts festival conceived by IAF and organized in collaboration with Inuit Broadcasting Corporation in 1995.

The Inuit Art Foundation has long encouraged the formation of local artists’ associations, but we would not want to lose our ability to continue to expose individual professional Inuit artists to a greater array of choices. They are the role models who will continue to set trends in ways that cannot always be discerned or described. Our operating philosophy continues



Northern Cultural Workers Workshop, January 2007

to be that nurturing a small cadre of committed artists, whose work is pushing the boundaries of Inuit art, will have beneficial effects on the whole range of production. That way, everyone benefits: the professional artists, the bread-and-butter artists, and the galleries and dealers who sell the work.

While some of the problems remain the same, there is a new generation of artists, a growing interest in mixed and contemporary media, availability of new marketing tools (the web), and a need for business development. Specifics have yet to be approved by our board, but a few of the options being discussed are the development of Master Workshops for senior artists and an Awards Program for distinguished artists. Communications networks must also be broadened if we are to be effective in connecting artists with opportunities to serve as artists-in-residence and to access the increasing number of programs offered



President Mattiusi Iyaituk and Vice-president Okpik Pitseolak

by government and other national organizations – Canada Council for the Arts and Canadian Heritage, for instance.

One major point of agreement during the regional arts meeting in January was that there is a continuing need for training and professional support, and it is interesting to note that the majority (82 per cent) of artists we surveyed last summer indicated an interest in pursuing arts training.

So, we do have an idea of what needs to be done but, like all arts organizations, those serving Inuit must always have an eye to the bottom line. This will probably never change very much, although we can certainly be more proactive in applying for funding and implementing strategies to provide for artists' development. That is our continuing role.

Marybelle Mitchell
March 2007



Staff

The Inuit Art Foundation operates with a core staff of five employees, four full-time and one part-time. Bookkeeping and Accounting Services are provided on a contract basis and short-term contracts are given from time to time for the execution of specific projects.

ADMINISTRATION

The foundation receives about twice the number of donations from the United States as it does from Canada (125:65) and a very small percentage of our donors this year live overseas.

Miriam Dewar replaces Sheila Sturk-Green as project manager and assistant editor *IAQ*. Clare Porteous-Safford is coordinator of the Inuit Artists' College. Tania Budgell is communications assistant and circulation manager *IAQ* and wears other hats as webmaster and in-house designer. Philip Igloliorte, a former employee, rejoined us in August as manager of the Inuit Artists' Shop.

For many years IAF has provided on-the-job-training through a summer student program funded by Indian and Northern Affairs Canada (INAC). This year we hired Abbygail Noah from Baker Lake who was a student at Algonquin College in Ottawa. Makittu Takpanugai from Cape Dorset also joined us for a three-week placement in the summer, funded by the Nunavut Youth Abroad program.

Office Maintenance

After almost 20 years, our offices have undergone a modest renovation. Some of the previously grey walls were painted orange; new artwork was hung, and some employees shifted work stations to streamline

activities. Communications staff are now grouped in one area, for instance, facilitating the flow of information.

Private Donations

The foundation sends out one appeal for donations each year, usually in late November. Private donations were up approximately 50 per cent this year from last, boosted by a substantial donation from an



IAF Directors John Terriak and Nuna Parr

Ontario-based artists' organization, Arctic Quest. Artist Doris McCarthy had donated a painting to the group to be auctioned at a fundraising event, stipulating that the proceeds were to be donated to the foundation to fund the provision of art materials.

While we did receive donations from some first-time donors, many of our regular contributors also increased their contributions. The foundation receives about twice the number of donations from the United States as it does from Canada (125:66) and a very small percentage of our donors this year live overseas. There were more donations from Ontario than from other parts of Canada and most of the American support dollars come from coastal urban centres, the same breakdown applies for *IAQ* subscribers.

Board Meetings

The spring board meeting was held during the week of April 3, followed by a successful one-day Arts Alive public festival at the IAF offices. The fall board meetings – including the Annual General Meeting – were held the week of September 12, along with a

meeting of the steering committee for the National Inuit Cultural Centre and a meeting of the *IAQ* editorial advisory committee.

Former director Shirley Moorhouse from Happy Valley-Goose Bay was re-elected to the IAF board, while Gayle Gruben from Inuvik is a newly-elected director. Gayle is a former IAF employee and graduate of an early Cultural Industries Training Program (CITP). Returning directors are: Mattiusi Iyaituk, Okpik Pitseolak, Mathew Nuqingaq, John Terriak, Nuna Parr and Paul Maliki. All sitting members of the executive committee were re-elected: Mattiusi Iyaituk as President, Okpik Pitseolak as Vice-president and Mathew Nuqingaq as Secretary Treasurer.

The fall meetings were followed by an Arts Alive to celebrate 20 years of *IAQ*. One cover image from each year was blown up and displayed in IAF's boardroom. Outside, directors and visiting artists gave demonstrations. Throat singing and drum dancing were also featured as a way to share Inuit culture with the public. 🐻



Inuit Art Quarterly

Editorial

The editorial sections of the magazine have remained consistent this year. The summer 2006 issue celebrated the magazine's 20th anniversary with an unsolicited content analysis by Janet Berlo. Since she compared *IAQ* with two other indigenous arts magazines

COMMUNICATIONS

Along with the production of Inuit Art Quarterly, the communications department acts as a support for almost all of the foundation's activities, from promoting public events to producing educational materials.

– *African Arts* and *American Indian Art Magazine*
– we solicited responses from their editors to run with the article.

Also to mark the 20th anniversary, we ran an editorial essay in the winter 2006 issue, a survey of what has been published in *IAQ* about the positioning of Inuit and their art in public galleries. This is a topic that continues to beg attention.

As for newsworthy events, *IAQ* has kept readers informed as to what is happening regarding the suspension of INAC's artist information service. We have also revived the practice of including artists' information inserts in the Northern-bound copies of the magazine. Some of the artists profiled in *IAQ* last year include Arnaqu Ashevak, Lukie Airut, Michael Massie, Kananginak Pootoogook and David Ruben. Exhibitions featured in our "Curatorial Notes" section were: *By the Book?* at the Carleton University Art Gallery, *In the Shadow of the Midnight Sun: Sami and Inuit Art 2000-2005*, at the Art Gallery of Hamilton, and *Antler Into Art*, at the Winnipeg Art Gallery. This year's "Update" and "Briefly Noted" sections offered

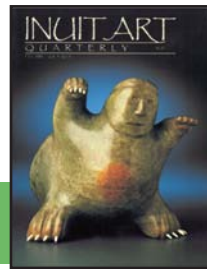
A Sampling of 20 Years of IAQ



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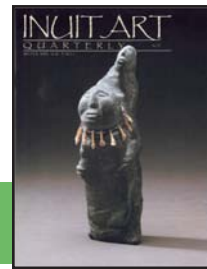
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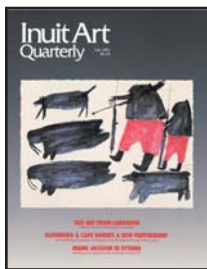
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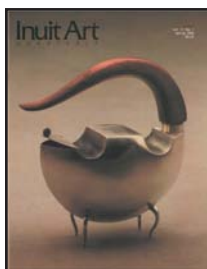
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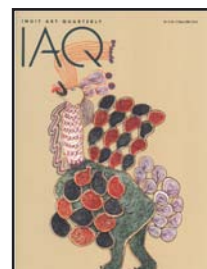
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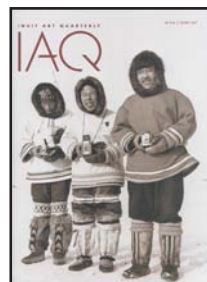
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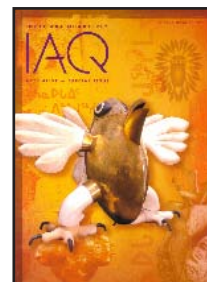
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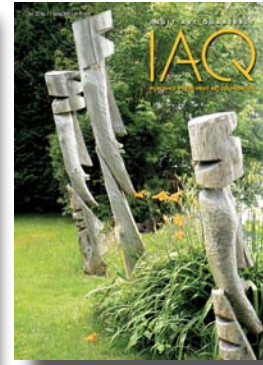
2003



2004



2005



2006 covers

readers both longer pieces as well as shorter, more newsy, snippets of information on happenings in the Inuit art world.

Sadly, the deaths of a number of important artists were noted in *IAQ*'s "In Memoriam" section, including Luke Anowtalik, Osuitok Ipeelee, Camille Iquliq, Davidee Itulu, Mialia Jaw, Meelia Kelly, Annie Kilabuk Jr., Myra Kukiiyaut, and Aoudla Pudlat.

Production

About 4,000 copies of each issue of *IAQ* are printed, with 525 going to newsstands; 1,300 to paid subscribers, and another 1,300 complimentary issues being sent to artist households in the North. A number also go to bulk subscribers (organizations requesting multiple copies – usually 10 or more – of the same issue through a single subscription). Additional individual copies are mailed to advertisers and contributors and we also fill back orders. All issues in the 2006/07 fiscal year met their publication deadlines.

We were pleased to see that subscription numbers for the magazine have remained steady, even after a September 2005 rate increase, the first since the

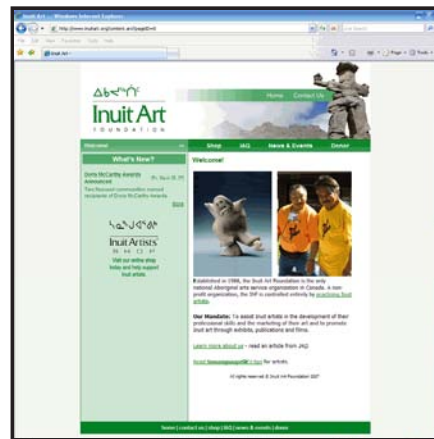
magazine's inception in 1986. We actively sought new subscribers through a campaign aimed at former subscribers, offering a free copy of a back issue for renewals. This garnered a very respectable 2.5 per cent response. We also continued our gift subscription and mail-out promotions.

Communications Projects

Along with the production of *Inuit Art Quarterly*, the communications department acts as a support for almost all of the foundation's activities, from promoting public events to producing educational materials.

Press releases

IAF press releases are sent to a variety of media, both locally and in the North, and are also posted on the web site. A press release to announce the refurbished web site was issued in September, as well as a release promoting the fall Arts Alive event, which celebrated two decades of *IAQ*. In January, a notice was sent to the media about the foundation's Northern Cultural Workers Meeting, garnering response from CBC and *Nunatsiq News*, in which the meeting was described as "a pan-Arctic Inuit art gathering." The



IAF's refurbished website launched in September 2006

executive director was interviewed by CBC North and *Nunatsiaq News* and the president was interviewed in Inuktitut for CBC North TV.

Sharing Our Vision video

Sierra Visual Communications was contracted to produce a video of the Siberian Workshop delivered by IAF in the spring of 2005. It was dubbed in Russian and the communications department was responsible for its packaging, design and distribution to workshop participants and funders in 2006. An important documentation of the event, the video was funded by INAC.

Advertising

IAQ ad sales

Most of the advertisers in *IAQ* continue to be Inuit art galleries from Canada, the U.S. and Europe. Revenue from these advertisers remained consistent over the year, with about 25 regular clients and a few others advertising sporadically.

Outside advertising

Ads designed in-house were placed in the *Ottawa Citizen* and other community papers for all of the

foundation's major events, from Arts Alive festivities to the shop's Holiday Open House. While ad space is expensive, the results are worth the investment. We try to supplement our paid advertising by using any opportunity to advertise Inuit Art Foundation events at no charge in community newspaper listings and public service broadcasts.

Public Relations

Much of what the foundation does involves public relations, from public festivals to setting up sales booths at special events, such as at the Canadian Museum of Civilization on National Aboriginal Day. We also offer assistance to visiting *IAQ* subscribers and to researchers. In August, we gave a talk and tour to 19 Japanese students from Carleton University. Everyday interactions with northern artists and others on the telephone, by e-mail, in the shop and at our public events are a big component of all of our programs and activities.

Web Site (www.inuitart.org)

The worldwide web is becoming an even more important tool for accessing information, and IAF



IAF Directors celebrating 20 years of IAQ



Sunsdrum throatsingers Lynda Qaqasirija Brown and Tracy Aasivak Brown perform at Arts Alive

had made its web presence a priority. Our web site was refurbished in September and we are now able to manage the content in-house. Shop images can be easily updated, as can event notices and IAF press releases. Although the site is functioning well, we are planning to make additional improvements, both technically and aesthetically. Subscription purchases and renewals will soon be possible online, and we will be including more information about the Inuit Art Foundation and Inuit art in general. Tania Budgell, who has taken over web site maintenance and photography, is spearheading this project.

Festivals

The first Arts Alive of the year was held April 8. IAF staff and directors served as volunteers, meeting with the public and providing information about Inuit art and artists. Their ranks were swelled by some local artists.

The Arts Alive on September 15 and 16 celebrated 20 years of *IAQ*. Participants wore vibrant orange and yellow T-shirts sporting Harry Semigak's dancing bear. Directors Mattiusi Iyaituk, Okpik Pitseolak, Mathew Nuqingaq, Jackussie Ittukalluk, Martha Koonoo, Paul

Maliki, Nuna Parr and John Terriak took part in the event. Visiting artist Shirley Moorhouse displayed her wallhangings and spoke about her art. Carving demonstrations and throatsinging and drumdancing were provided by Siqiniup Qilauta Sunsdrum. The Inuit Art Foundation's President and Executive Director were interviewed by CBC North, and stories were carried in the local and northern press. Arts Alive events raise IAF's public profile as well as help to showcase Inuit art and culture to people in Ottawa and visitors who come from across Canada and the United States.

Inuit Art Services

One of the services offered by IAF is the negotiating of copyright permission for the reproduction, exhibiting and other uses of Inuit art. This year we met with representatives of Canadian Artists Representation/Le front des artistes canadiens (CARFAC), and its subsidiary, Canadian Artists Representation Copyright Collective, to ensure that our information and procedures were up-to-date. 🐱



IAF's training and development activities this year were more or less put on hold during the research project facilitated by a Canadian Arts and Heritage Sustainability Program grant (CAHSP).

TRAINING AND DEVELOPMENT

Reviewing 20 years of IAF programs and interviewing artists across the North was a huge project, but one that resulted in a renewed vision for the Inuit Art Foundation and a five-year strategic business plan detailing the means to achieve that vision.

While this was a major project for the foundation, it was also a good opportunity to analyze and reflect upon 20 years of providing professional development services to Inuit artists. The lay of the land has changed in two decades. To determine what issues artists are now facing, telephone interviews were conducted by bilingual IAF staff and contract employees, including one of our recent CITP graduates.

The research process was multi-faceted – including an artist survey, an exhaustive Inuit Art Foundation file review (and reorganization), and the compilation of data drawn from the organization's 20-year history. This work was in addition to our everyday responsibilities and involved all staff members, as well as casual employees and contractees. Reviewing 20 years of IAF programs and interviewing artists across the North was a huge project, but one that resulted in a renewed vision for the Inuit Art Foundation and a five-year strategic business plan detailing the means to achieve that vision.



Northern Cultural Workers Meeting



Northern Cultural Workers Meeting

Artists' Survey

From February to April 2006, IAF conducted a telephone survey with nearly 100 artists in Northern communities. The results were printed in the spring 2007 issue of *IAQ*, but it came as no surprise to us that materials are still the northern artist's greatest need.

A staggering 82 per cent said they would welcome more training and development opportunities. Interestingly, almost all interviewees reported that they both speak and read Inuktitut. And, while 90 per cent of carvers said they wear safety gear when working, only 68 per cent wear a mask. We hope to reinforce safety issues with the one-page *IAQ* artist inserts – bilingual “tips” – we are once again including in the copies of *IAQ* sent to northern artists. The spring 2007 issue insert provided guidance in the preparation of a personal resumé.

Northern Cultural Workers Meeting

IAF organized a meeting of northern cultural workers – with financial assistance from INAC – in Ottawa at the offices of the Inuit Art Foundation from January 22 to 25. Along with northern cultural workers, national funding organizations with programs specific

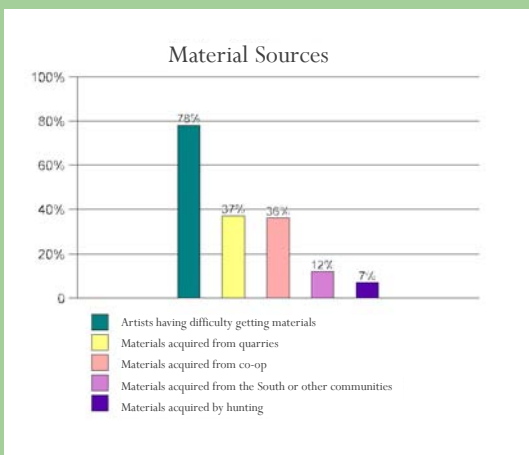
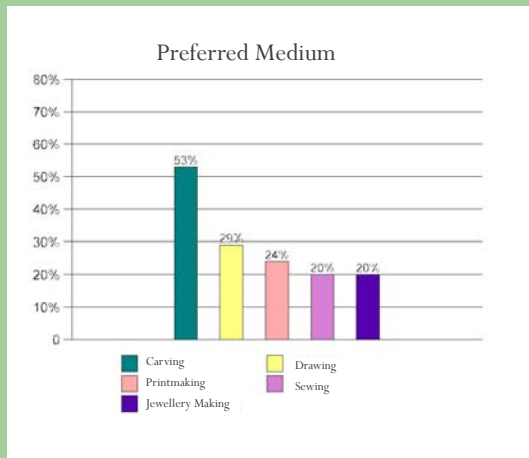
to Aboriginal peoples participated in a special session. To our knowledge, this was the first meeting of its kind.

Participants included: Beth Beattie from the Nunavut Arts and Crafts Association; Kyra Fisher from the West Baffin Eskimo Co-operative; Peter Wilson from the Uqqurmiut Centre; Catharyn Andersen from the Torngâsok Cultural Centre; Tania Marsh from the Baker Lake Akubliriit Arts Society; and representatives from Makivik Corporation and Avataq Cultural Institute. IAF President Mattiusi Iyaituk co-chaired the meeting and director Gayle Gruben, from Inuvik, spoke to the concerns of artists in the Western Arctic.

The first day of the meeting was dedicated to a discussion of the issues affecting artists and artist organizations. Electronic dialogue beforehand had resulted in an agenda focussing on such issues as the need for funding for artist training and development (in schools and at a professional level); capacity building for Inuit art service organizations at the community and regional levels; problems of stone supply materials, and copyright issues.

One half day was spent with INAC's Indian and Inuit Art Centre Manager Viviane Grey and two of her staff. They updated participants on the department's

From February to April 2006, the Inuit Art Foundation embarked on a research project to find out how it could better serve Inuit artists. As part of that research, nearly 100 artists across the North were interviewed by telephone. The information collected in the survey will be used by IAF to ensure that its future programs continue to reflect Inuit artists' needs.





Indian & Inuit Art Centre Manager Viviane Gray and IAF President Mattiusi Iyaituk



Northern Cultural Workers Meeting: L-R: Gayle Gruben, Catharyn Andersen, Kyra Fisher

programs, specifically, the igloo tag and the Inuit artists' information service, the latter of which was suspended earlier this year in deference to Canada's Privacy Act. The Canada Council for the Arts and Canadian Heritage also participated for one half day to present their Aboriginal programs and answer questions from the group.

Those around the table commented many times on how helpful it was to be able to talk with their counterparts in other communities about the problems they face on a daily basis. The meeting resulted in a sense of community and a commitment to keep the lines of communication open. This type of gathering helps us stay connected to each other and to what is happening in communities across the North.

Cultural Industries Certificate Program

After 11 successful years, IAF suspended delivery of the Cultural Industries Training Program due to funding cuts. The six-month session had been offered to Inuit living in Ottawa, and with its focus on job skills and training, served as a bridge to employment. Much work had gone into developing this innovative program and it is our hope that we will be able to adapt it to meet the professional development needs of

northern cultural workers. While we have developed a new model – a Cultural Industries Certificate Program (CICP) – based more on marketing strategies and skills than on the training and job skills taught in its forerunner, we have yet to find a way to fund it.

Community Initiatives Grants

In the summer of 2006, IAF received a donation of \$6,000 from Ontario-based arts group Arctic Quest. Aware of the many challenges faced by Inuit artists, Canadian artist Doris McCarthy, who spent part of her career in the North, donated a painting to be auctioned by Arctic Quest, specifying that the revenue be used to help artists acquire materials. The foundation awarded two grants of \$3,000 each to northern communities: to Taloyoak for quarrying stone, and to Arviat for the purchase of duffle, beads and other materials used in wallhangings. The Nunavut Development Corporation subsidiaries of Taluq (Taloyoak) and Kiluq (Arviat), will absorb the costs of administration, including the necessary financial reporting. This will ensure that all the money donated goes directly to helping artists. A disposable camera was sent along with the cheques so that the projects can be visually documented and reported upon in *IAQ*.



Northern Cultural Workers Meeting: Clockwise from right: Tania Marsh, Beth Beattie, Vera Greenwood, Mary Foley, Marybelle Mitchell, Viviane Gray, Mattiusi Iyaituk, Gayle Gruben, Catharyn Andersen, Kyra Fisher

Scholarships and Awards

Heather Igloliorte, who is pursuing a PhD in Art History at Carleton University in Ottawa, was awarded a scholarship from the Inuit Art Foundation in November. The award, established by Dr. Dorothy Stillwell and Virginia J. Watt, is to encourage Inuit to pursue studies in art history and to become involved in the furthering of knowledge about Inuit art. Igloliorte recently completed a Master of Arts in Canadian art history, specializing in Inuit art. Her thesis, focusing on James Houston's *Sunuyuksuk* booklet for Inuit, was on the topic of Inuit handicrafts and the early years of contemporary Inuit art. Now completing course work towards a PhD in the cultural mediations program, Igloliorte is planning to write her dissertation on the arts and culture of Labrador Inuit, examining both the rich historical traditions and the contemporary arts.

Special Projects

National Inuit Cultural Centre

With the research process completed and a five-year plan in place, IAF is looking forward to the future with renewed confidence. One of our key objectives is to reposition the foundation as a truly national organization promoting awareness and appreciation of Inuit art. Our main long-term goal, in line with this objective, is to facilitate the realization of a National Inuit Cultural Centre in Ottawa, an idea proposed by our board of directors in 2004. The centre is intended to ensure continuing support for and conservation of Inuit heritage as well as to showcase Inuit culture to the world. 🐻



Inuit Artists' Shop

The marketing policy of the Inuit Art Foundation is to promote contemporary art from living artists. The inventory reflects a wide variety of work from across the North and includes some lesser-known art forms, such as ceramics and silverwork.

MARKETING

The Inuit Artists' Shop serves a small market, but helps keep IAF staff in touch with the art being created and trends in the Inuit art world. It also offers a chance for us to provide feedback to artists.

The Inuit Artists' Shop serves a small market, as well as helping to keep IAF staff in touch with the art being created and trends in the Inuit art world. It also offers a chance for staff to provide feedback to artists and serves as an unparalleled training facility during workshops. Any profits from the shop are used for artist programs.

The majority of sales are gift items, but we do maintain some higher-priced and higher quality pieces in our inventory to show how top artists are pushing the boundaries of Inuit art. It is these more important works which help keep the genre alive.

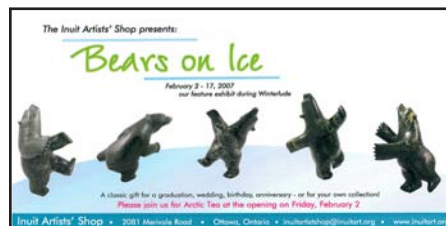
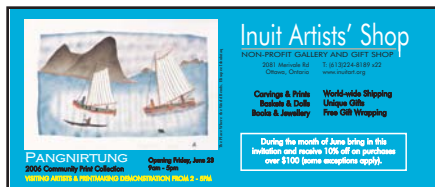
IAF continues to have a downtown presence with three regularly maintained display cases at the Ottawa School of Art. While the sales revenue from this location is negligible, it is an important promotional vehicle, again giving Inuit art extra exposure.



Inuit Artists' Shop display

Events and Exhibitions

In June 2006, the shop hosted the Annual Pangnirtung Community Print Collection along with some wallhangings. Peter Wilson, General Manager of the Uqurmiut Centre, joined us for the opening, along with printmakers Andrew Qappik and Abigail Ootoova, who gave a printmaking demonstration.



The shop also gained more exposure with a sales booth at the Canadian Museum of Civilization on National Aboriginal Day, June 21.

The Holiday Open House was held in December and advertising in the *Ottawa Citizen* promoting the event resulted in a good public response. Various festive items were on display, including duffle Christmas ornaments, Christmas cards and Christmas stockings produced by Kiluk Ltd., in Arviat. We continued with our annual Bears on Ice event in February, coinciding with Ottawa's Winterlude festival.



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Artwork credits

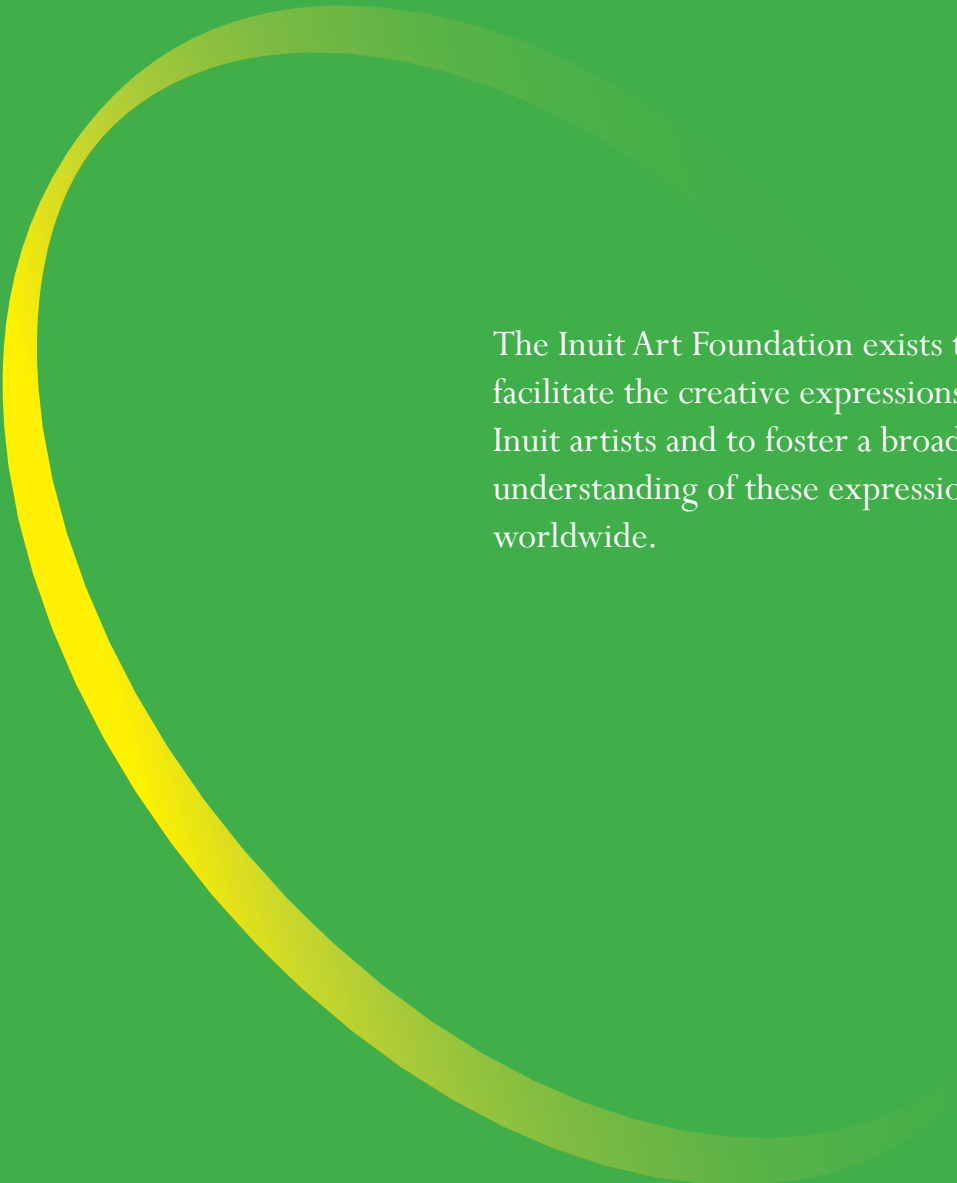
Executive Director's Report: Roger Aksadjuak, *Sedna Travelling with Spirit Animal*

Administration: Simeonie Killiktee, *Muskox*

Communications: Michael Samayualle, *Shaman*

Training and Development: Sakeasie Ragee, *Walrus*

Marketing: Napatchie Sharkey, *Bird*



The Inuit Art Foundation exists to facilitate the creative expressions of Inuit artists and to foster a broader understanding of these expressions worldwide.