

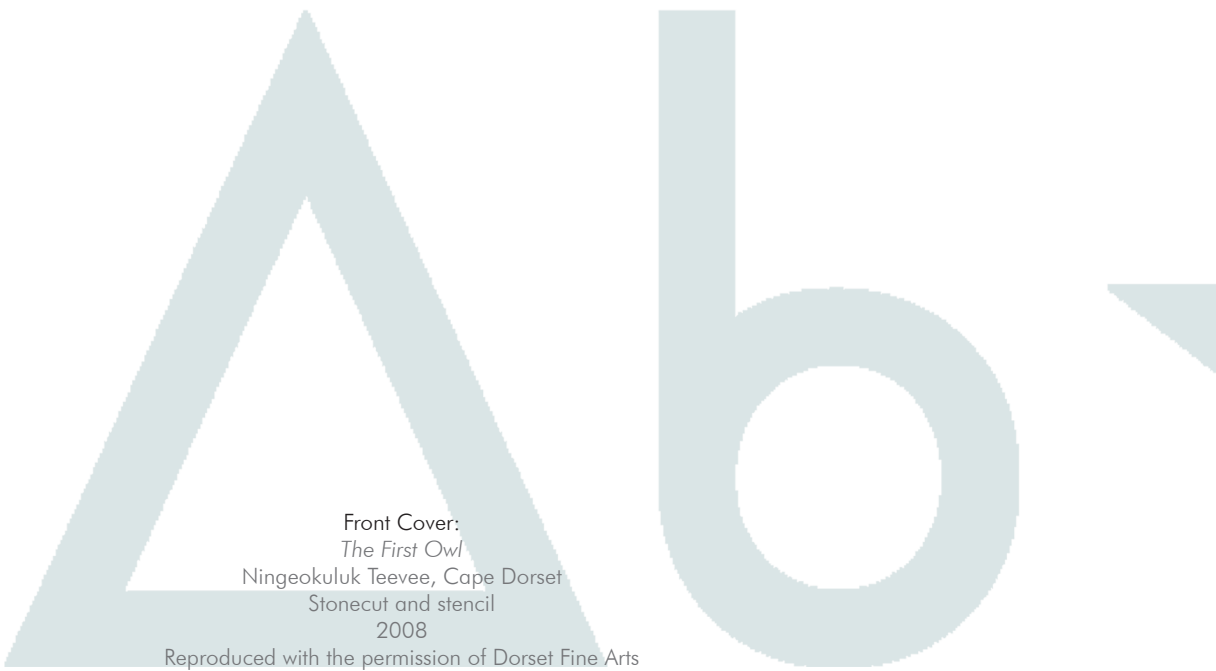


Inuit ART

FOUNDATION

ANNUAL REPORT
2010-2011





Front Cover:
The First Owl
Ningeokuluk Teevee, Cape Dorset
Stonecut and stencil
2008

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InuitART

FOUNDATION

Non-profit arts service organization established in 1985 to provide professional development services to Inuit artists and to promote their work worldwide.



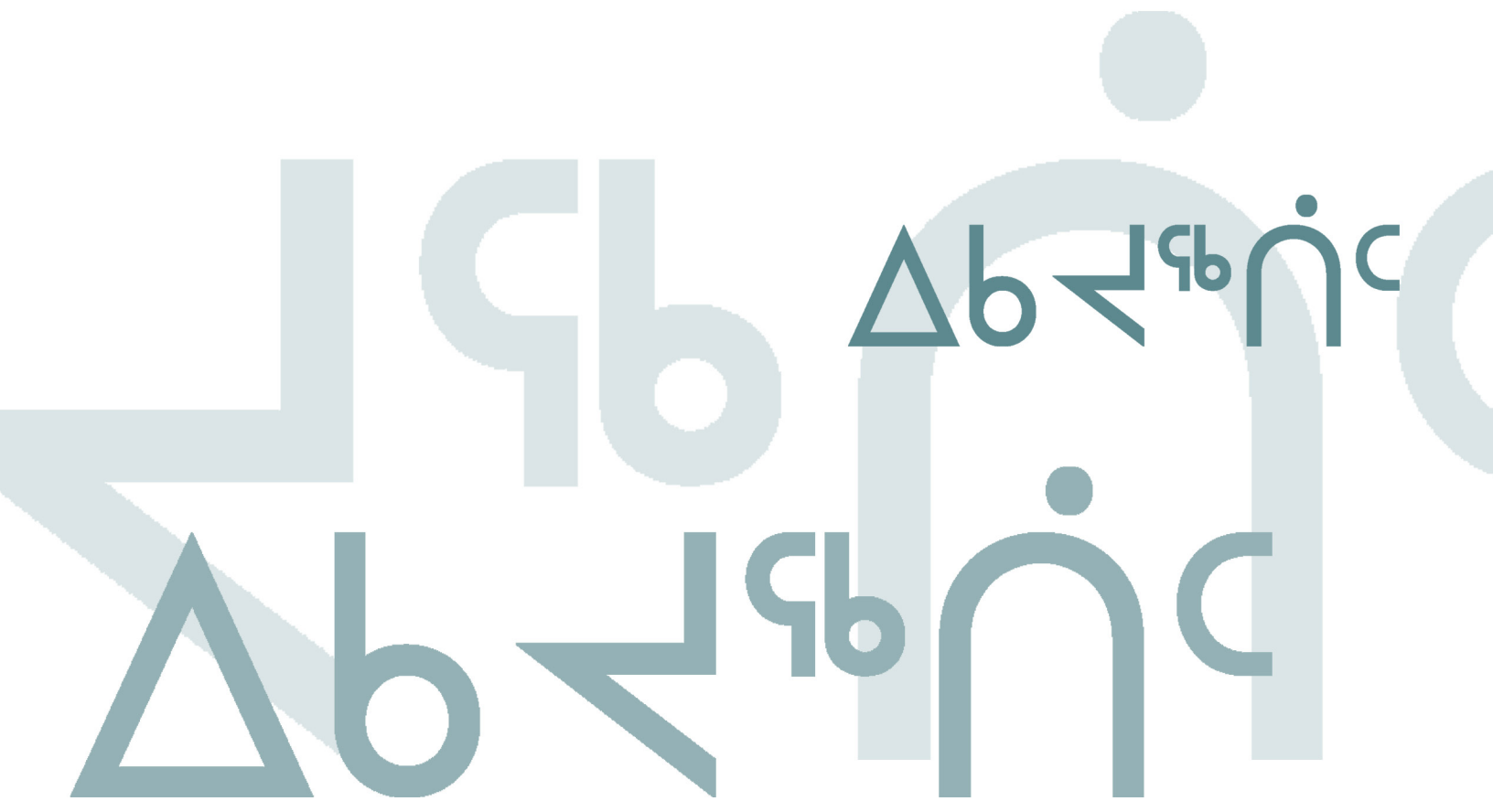
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first met at a workshop given by the Inuit Art Foundation. Joseph was asked to construct an *inuksuk* of Gjoa Haven stone to mark the anniversary of Amundsen's explorations in the area. Since Joseph was unable to travel to Norway at that time, I had the honour of installing it for him at the Bygdøy Maritime Museum in Oslo in June 2005. I was glad to have a chance to see Amundsen's ship – the *Gjoa* – in which he had overwintered three years in Gjoa Haven.

The Norwegian group has also been in touch with Uriash Puqiqnak, someone else I met through the Inuit Art Foundation. I understand that the meetings are to discuss exactly how the artefacts will be turned over to Gjoa Haven and how they will be stored or displayed. We will be following this story in *IAQ* and we think it will be of interest to non-Inuit readers as well as to readers in northern communities who also have an interest in seeing some of their artefacts brought back home.

We are still standing – but we are not standing still.



The inuksuk built by Joseph Suqsluk in honour of Amundsen's journey, Oslo, 2005 (Photograph: RennyBA, www.terella.no)

We have added the production of online art histories to our publishing activities and we expect to continue to serve the needs of the Inuit art world for some time to come. We are fortunate to have an exceptionally dedicated and knowledgeable

Executive Director and I thank her, along with our volunteer directors and all of our supporters far and wide, for helping us not just to stand, but to move forward.

Mattiusi Iyaituk
President
May 2011

Running Their Own Show

As improbable as it seemed to us at the time, the Inuit Art Foundation has managed to survive for 25 years. Not only has it survived, but it has succeeded in publishing a first class magazine, the only one in the world dedicated to Inuit art. Further, it has made a significant contribution in assisting Inuit artists to find their voices and to take charge of their destinies.

There are so many changes now in artistic practice among Inuit that it is impossible to capture them – in *IAQ* or elsewhere. People are maintaining their own websites, promoting their own art, working together to solve problems of material supply, setting up studios, teaching each other, participating in symposia, making presentations all over the world and just generally running their own show.

This is all quite different from the situation in 1989 when I invited eight artists from different communities to come to Ottawa for five days to talk about the kind of help they needed. (You can read about this meeting in *IAQ* Spring 1990). We came up with a few ideas that set the direction for

the next 25 years: publication of a newsletter for artists, establishment of small art libraries in northern communities, and a program of seminars, making it possible for northern-based artists to spend time in commercial and public galleries, museums, sculptors' studios and art colleges in the South.

now than there were 25 years ago and the foundation is no longer the only organization providing support in, for instance, the obtaining of tools and instruction in technique and safety issues. It is gratifying to note that a number of other organizations in the field have built on some of the early efforts made by this foundation: for example, in emphasizing the

IAF programs have kept pace with changes in its constituency. There are many more resources available to artists than there were 25 years ago

What this program adds up to is the provision of information, resources and connections, objectives which continue to inform Inuit Art Foundation programs. Specific programs, their content and their delivery, have changed, but we continue to provide information and support as well as assisting artists to obtain resources and to connect – with each other and with other players in the Inuit art network.

IAF programs have kept pace with changes in its constituency. There are many more resources available to artists

importance of the business side of art and including artists in exhibition planning.

Someone once asked me if I foresaw a time when there would be no need for IAF. I did, indeed, think that we would be “working ourselves out of a job,” but I am no longer of that mind. We have acquired over the past quarter of a century a vast amount of knowledge and material that should be shared – in print or on the web. As I see it, the main thrust of our program now is to continue publishing *IAQ* and to make our resources available on the Internet. *IAQ* is widely re-

garded as an important journal, furthering research as well as connecting the key players. There will, for some time to come, be a need for a print magazine, but taking advantage of its potential for increased reach and reduced costs, we have begun making the visual material and information we have accumulated available on the web. Our home site (www.inuitart.org) along with our online art histories (*Inuit Art Alive*, *Nunavik Art Alive* and *Inukjuak.ca*, soon to be joined by *Nunatsiavut.ca*), amount to a large and valuable resource for all concerned, not least the Inuit artists of Canada.

If we did nothing else, the fact that the Inuit Art Foundation has produced invaluable data that is being used by researchers, cultural agencies, academic institutions

and the federal and territorial governments, is reason enough for our existence. It would be difficult to find any publication or official report on the subject of Inuit art that does not cite the Inuit Art Foundation or *IAQ*.

It is customary, when celebrating anniversaries, to speculate about the future. I will refrain here from detailing the obstacles to the foundation's continuance, other than to say that, while it was an initiative of the federal government, and while we have with some difficulty over the years been able to obtain an annual grant towards operating costs, continuity is never assured. Aware as I am of the constant struggle to balance income that is dwindling in real

figures and expenses that continue to increase, I cannot predict that the foundation will grow – or even survive. Certainly, it will not, *unless* enough people with clout care about the service it provides. The reality is that Inuit represent only 4% of Canada's Aboriginal population. Although Inuit artists represent a much smaller per cent of that number, their impact on the northern and – by extension, the Canadian – economy greatly outweighs their numbers. The Inuit Art Foundation has made a significant contribution to that outcome and, to end on the upbeat, I say: long may it continue.

Marybelle Mitchell
Executive Director
May 2011



IAF Executive Director Marybelle Mitchell and President Mattiusi Iyaituk at a director's meeting in June 2010.

Board of Directors

The Inuit Art Foundation (IAF) is governed by Inuit artists and northern cultural workers. The foundation's practise is to work with the artists themselves, making it possible for them to manage their own affairs and solve their own problems.

Directors who serve on the board are self-employed artists from across the North. They lend their expertise, advice and experience to issues relevant to Inuit artists. As a rule, IAF directors meet twice annually at the foundation's offices in Ottawa, although this has proven difficult in recent years due to the high costs associated with travelling to and from the North. For the past two years, we have had no choice but to hold one annual meeting by teleconference.

The spring 2010 meetings took place in Ottawa from June 21-25. They were timed to coincide with National Aboriginal Day activities organized by Inuit Tapiriit Kanatami (ITK) on Turtle Island near Ottawa over the weekend of June 19-20.

The Inuit Art Foundation set up an information booth and display of Inuit art and products



The Inuit Art Foundation's board of directors meets with Viviane Gray (extreme left), the now retired Head of the Indian and Inuit Art Centre (INAC) in Ottawa, June 2010.

at the event, and the directors provided carving demonstrations. Most of our expenses were covered by ITK and, although the event was not revenue-producing, it did enable us to connect with other people in the field. IAF activities were a main attraction.

Due to the lengthy delay in receiving funding for the 2010-2011 fiscal year, the fall meeting was held by teleconference on September

27, 2010. Although our practice has been to have two face-to-face meetings annually, it is becoming increasingly difficult to pay the high cost of airfare. Teleconference calls enable us to confer with the board and to make necessary decisions, but do not compare with the opportunity for directors and staff to meet together over a period of up to a week in formal and informal sessions afforded by person-to-person meetings.

Inuit Art Foundation Directors 2010 - 2011



1. Mattiusi Iyaituk (President)
Ivujivik, Québec

2. Shirley Moorhouse
Happy Valley-Goose Bay,
Newfoundland and Labrador

3. Elsie Klengenber
Holman Island, Northwest
Territories

4. John Terriak
Nain, Nunatsiavut

5. Sammy Kudluk
Kuujjuak, Québec

6. Okpik Pitseolak
(Vice-President)
Iqaluit, Nunavut

7. Tony Atsanilk
Qikiqtarjuak, Nunavut

8. Mathew Nuqingaq
(Secretary Treasurer)
Iqaluit, Nunavut



Finance and Administration

The Inuit Art Foundation relies on core funding from Indian and Northern Affairs Canada (INAC). We have been fortunate to receive annual contributions of \$458,000 since 1989. A new Treasury Board authority is required every five years, with the current one expiring at the end of March 2012.

Funding delays are inevitable due to the necessity of producing an annual audit, which must then be reviewed by INAC before a new agreement can be finalized. We survive delays of up to six months by drawing on a small reserve, which is replenished once the monthly cash flow kicks in. It has always been our hope that we could increase that reserve to a level that would cover one year's expenses, should that ever be necessary. That hope has proven to be unrealistic, since increasing expenses and stagnating revenues are now resulting, more often than not, in annual deficits.

Staff

Typically, the largest expense for most organizations is wages. The foundation has never had as many employees as it needs, which has meant that staff must have the ability to perform multiple tasks. IAF job descriptions are works in progress as we make every effort



Volunteer Barbara Hale in the Inuit Artists' Shop. (Photograph: Jocelyn Piirainen)

to accommodate employees' skills and interests and to ensure that they produce their best work. It is always a challenge to find people who have the necessary skills and can work in a flexible team environment. It is even more of a challenge when one or more trained staff must be replaced, as happened this fiscal year, with the necessity of replacing four of our six permanent staff. It has taken much work and resourcefulness to reconstitute the team and to develop job descriptions that will enable the foundation to meet its objectives.

Volunteers

In addition to its core staff, IAF relies on the work of volunteers and interns. We are grateful for the

able help of Barbara Hale, who is providing invaluable assistance in the shop, and Brenda Lester, who provides general administrative support.

Mikka Komaksiutiksak provided administrative assistance during the summer of 2010 on a student grant from INAC. Jeannie Koroluk and Caitlin Charbonneau, art history students at Carleton University, were practicum students during the summer/fall semesters, respectively. In addition, Danielle Gaudette, a co-op student from St. Joseph High School, has been with us for three months and is helping to digitize the IAF slide collection, as well as providing general office assistance.

play and advertisements in performance programs. Clearly we are now targeting an appropriate market.

IAQ advertising sales for the year were under budget by \$4,115. This is due, in part, to inconsistent efforts on the part of temporary sales staff and partly to the lingering effects of the 2008 recession. We expect to be back on track in the coming year and are already welcoming back advertisers who have not been with us for several years. A one-day professional consultancy workshop provided by the Canadian Magazines Association has provided us with some fresh sales ideas and, although we have a limited market, we have some expectation of attracting new advertisers in the coming year.

The loss of the postal subsidy on *IAQ* means that each year we must apply to Canadian Heritage (CH) for an Aid to Publishers grant. We are unable to budget this, since applicants are not notified whether or not their applications have been accepted until the summer of the current fiscal year.

Occupancy costs and office expenses increase every year, while donations and other sources of revenue, such as *IAQ* advertising and circulation, have



Clare Porteous-Safford, IAF Marketing Coordinator and Manager of Artist Education, in the Inuit Artists' Shop. (Photograph: Jocelyn Piirainen)

remained constant over the years.

It should be noted that the lack of *IAQ* staff at the beginning of this fiscal year meant a delay in publishing the Spring 2011 issue of the magazine, with layout and printing charges being treated as payables in the audited statement. We do not expect to be back on our regular publication schedule until fall 2011.

We unintentionally realized a savings of \$7,272 on staff salaries this year due to the inability to find an immediate replacement for the departing Managing Editor and to the extended unpaid sick leave of another employee. While this had a positive effect on

the bottom line, it had a negative effect on our ability to accomplish our work and accounts for the delay in the publication of the Spring 2011 issue of *IAQ*.

We received several large contracts to provide copyright negotiation services for various exhibitions. These have resulted in a higher-than-usual administration fee of \$7,243, compared to \$2,532 earned during the last fiscal year.

As we conclude the year, we are pleased to report that our reserve has been replenished and that we have received all hold-backs owed to us by INAC for the previous fiscal year. 🐻

IAF Staff 2011

Marybelle Mitchell
*Executive Director and
IAQ Editor-in-Chief*

Devora Cascante
Senior Manager
(On maternity leave from
April 8, 2011 to April 1, 2012)

Clare Porteous-Safford
*Marketing Manager and
Coordinator of Artist Education programs*

Brian Coghlan
Bookkeeper

Jill Perttula
*Acting Senior Manager and
IAQ Advertising Manager*

Michelle Anne Olsen
IAQ Managing Editor

Jocelyn Piirainen
*Inuit Artists' Shop and
Administrative Assistant*



The Inuit Art Foundation staff, as of April 2011, outside the foundation's Ottawa office (left to right, top to bottom): Brian Coghlan, Marybelle Mitchell, Devora Cascante, Clare Porteous-Safford, Jocelyn Piirainen, Jill Perttula, Michelle Anne Olsen.



Inuit Art Quarterly (IAQ) was launched in 1986 under the direction of an Editorial Advisory Committee appointed by Indian and Northern Affairs Canada (INAC). Although the magazine had originally been conceived of as a tool for promoting Inuit art, it has become a significant instrument of professional development for artists and an important source of public education. *IAQ* treads the fine line between being a scholarly publication and a popular culture production. Funded by a mix of advertising and subscription revenues and a contribution from INAC, *IAQ* is best characterized as multi-vocal, of interest to collectors, academics, dealers, artists and anyone with an interest in Canadian Inuit art.

Editorial

Although we are celebrating the 25th anniversary of *IAQ* this year, the departure of Managing Editor Matthew Harrison in November 2010 resulted in a two-month delay in publication of the anniversary issue (Spring 2011). Nevertheless, with

the assistance of Senior Manager Devora Cascante we were able to pull together an impressive issue providing a content analysis of the 95 issues of the magazine published during the past quarter century.

It is interesting to note that topics fall into eight distinct categories: new artists, new media, new techniques; promotion and marketing; sharing power; state support of the art; tools, training and quarrying; international interest and the art of Inuit Women.

Another publishing highlight this year was Heather Igloliorte’s article “Inuit Art: Markers of Cultural Resilience” (Summer 2010), her second feature article

for *IAQ*. Igloliorte, who serves on the *IAQ* Editorial Advisory Committee, has the distinction of being the first Inuk to obtain a graduate degree in art history and was recently appointed to the faculty of Concordia University. She is currently working on her PhD dissertation, which focuses on the art of Nunatsiavut.

There has been a major formatting change to the magazine this year: To allow for more colour in feature articles and departments (which tend to fall in the middle of the book), the “news” department (Update) has been moved to the front pages of the publication.

IAQ Editorial Committee 2011



Shirley Moorhouse
Artist and Inuit Art
Foundation director



Norman Vorano
Curator of Contemporary
Inuit Art, Canadian Museum
of Civilization



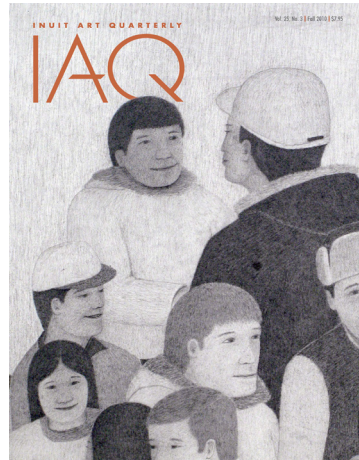
Heather Igloliorte
Assistant Professor,
Aboriginal Art History,
Concordia University

Publishing Highlights 2010-2011



Spring/Summer 2010
Vol. 25, No. 1 & 2

The article by art historian Heather Igloliorte entitled “Inuit Art: Markers of Cultural Resilience” addressed the effect on art of changes threatening Inuit cultural practice. The Spring issue also contained an article by Kyra Vladykov Fisher, General Manager of the Uqqurmiut Centre for Arts and Crafts, focusing on new work by four Pangnirtung artists.



Fall 2010
Vol. 25, No. 3

A profile of graphic artist Itee Pootoogook included an interview with the artist by Jessica Newton and several colour reproductions of his work. The fall issue also contained excerpts of artist profiles from the Inuit Art Foundation’s newly launched online art history: *NunavikArtAlive.ca*.



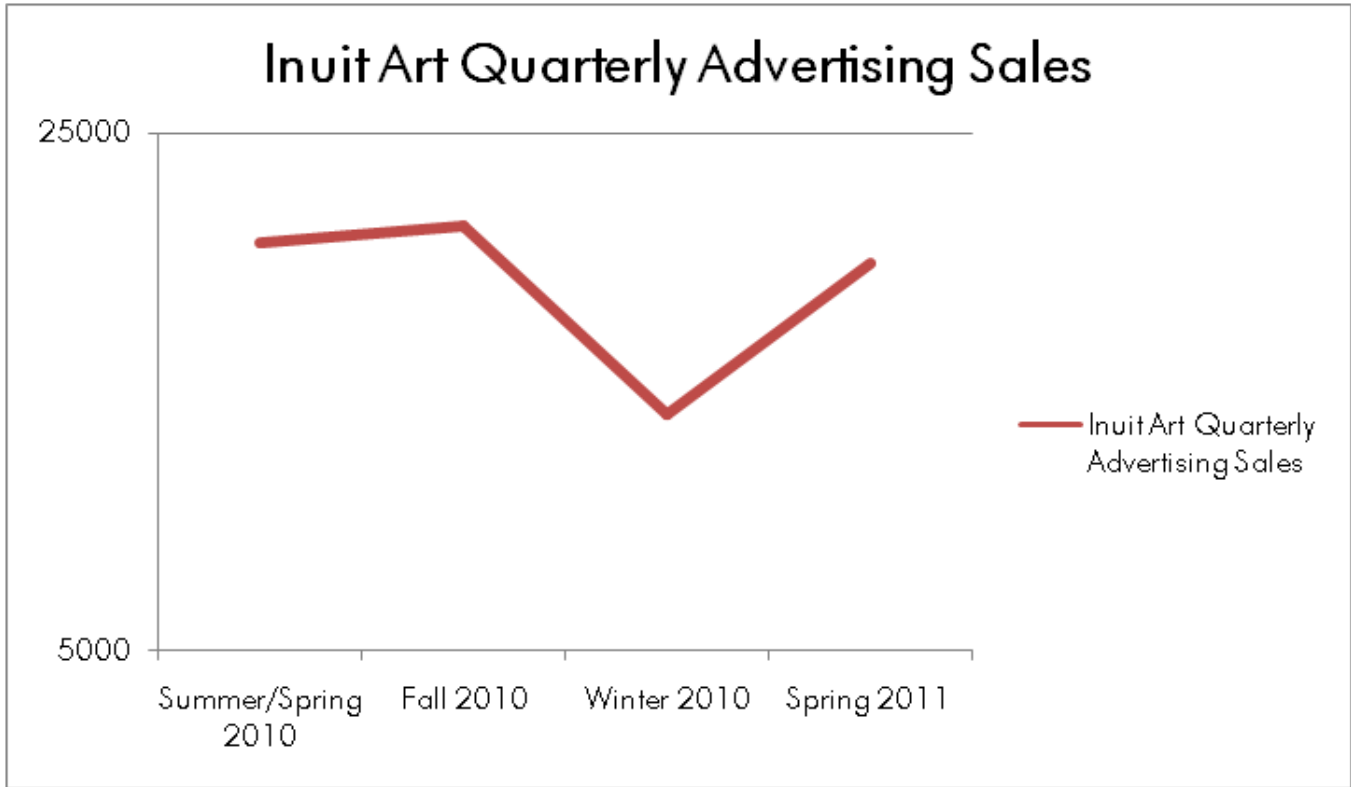
Winter 2010
Vol. 25, No. 4

The Winter issue included a focus on the Pangnirtung weaving studio as it celebrated its 40th anniversary. Jennifer Bowen provided Curatorial Notes on a travelling exhibition of Inuit and First Nations dolls. The issue also featured a profile of well-known artist Germaine Arnaktauyok.



Spring 2011
Vol. 26, No. 1

This issue celebrated 25 years of publishing, in which the Editor reviewed the topics most discussed in the magazine over the past quarter of a century. Other highlights included Curatorial Notes by Darlene Wight of *Nunavik: North of 60°*, an exhibition organized by the Winnipeg Art Gallery. As an aside, the Inuit Art Foundation developed an online version of this exhibition, which has been included on the *Nunavik Art Alive* site.



Advertising

For the second consecutive year, *IAQ* advertising sales have declined. We attribute this to the lingering effects of the recent recession, but there is no doubt that it also reflects staff changes. Managing editor Matthew Harrison, who was also in charge of ad sales, did not return after his two-month paternity leave in mid-November. This left a gap that we have only recently filled with the hiring of Jill Perttula, who has not only replaced Devora Cascante as act-

ing Senior Manager, but who has also assumed responsibility for ad sales. Jill has taken on this job with minimal training, but has already succeeded in bringing in new and returning advertisers, and sales have returned to past levels.

We took advantage of a program offered by the Canadian Magazine Association, for a one-day session with advertising consultant Gwen Dunant, who provided advice on sales techniques and conveyed information

about new developments in ad sales. It was helpful to have an industry expert’s perspective on specific issues relevant to *IAQ*. We are now exploring the idea of offering internet advertising as an option for *IAQ* advertisers.

For several years now, we have been able to offer *IAQ* advertisers an in-house design service at an affordable rate. Eleven advertisers took advantage of this opportunity over the past year.

IAQ Circulation

Circulation numbers have remained steady and a number of subscribers are taking advantage of the newly-available option of renewing online (www.inuitart.org). The Inuit Art Foundation's refurbished website has also allowed us to make the entire collection of *IAQ* back-issues available to subscribers as digital

The IAF's refurbished website has allowed us to make the entire collection of *IAQ* back-issues available to subscribers as digital downloads

downloads. Non-subscribers have the option of browsing through current and past covers and editorials, as well as tables of content, a feature that is especially useful to students and other researchers.

In spite of increasing mailing costs, we have deferred increases in subscription costs. Canadian Heritage's Publications Assistance Program (PAP) has been replaced with the Canada Periodical Fund – Aid to Publishers grant. The PAP was, essentially, a postal subsidy administered by our printer, St. Joseph's Media Group, which distributes the magazine. Although the application process is more complex and the outcome uncertain, under the new Canadian Heritage program we have the op-



Copies of *IAQ* in the Inuit Artists' Shop. (Photograph: Jocelyn Piirainen)

tion of applying the grant to the creation of content, production costs, distribution, online activities, or business development.

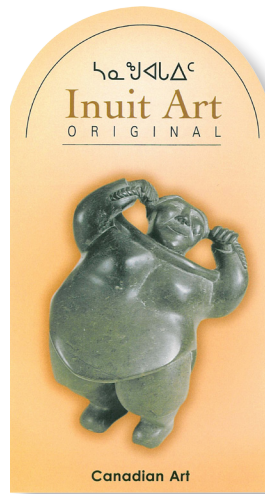
We have continued listings in the EBSCO Librarian's

Handbook (print and digital versions). Although this is not a large source of revenue, it is virtually the only way to ensure that *IAQ* is included in library collections, since most libraries use these purchasing services. 🐻

Inuit Art Services

Inuit Art Services groups the facilitating of copyright permissions for the reproduction of Inuit art, the coordination of visiting artists, and the distribution of Inuit Art Foundation products, such as a foundation-designed marketing brochure for retail use.

The demand for assistance in facilitating visiting artists has declined entirely and there is only a small demand for the marketing brochure. Consequently, the main focus of this department is the facilitating of copyright



Marketing brochure developed by the Inuit Art Foundation

permissions from artists for exhibition or reproduction of their work.

We ensure that artists receive fair compensation as recommended by Canadian Artists' Representation/ le Front des artistes canadiens (CARFAC). Extensive contacts with artists throughout the North enable IAF staff to negotiate permissions from artists or their estates. The fees earned from this service help to support an organization that exists to support professional development for Inuit artists. 🐻

Inuit Artists' College

The Inuit Artists' College was established in 1991 as a non-degree granting institution delivering education and development programs to Inuit artists. In the early days of the college, we organized workshops and seminars for Inuit artists at the Ottawa School of Art. As well as studio time, these three-week sessions included sessions on marketing and promotion, safety issues and the history of Inuit art. Responding to requests, the college also delivered some workshops in northern communities and developed an innovative body of educational materials for widespread

distribution to Inuit artists, including videos, workbooks, posters and a series of comic books addressing issues such as safety, copyright, applying for grants and small business management.

The Inuit Artists' College also launched a Cultural Industries Training Program (CITP), which ran for 12 years. It was replaced in 2007 by the Canadian Industries Certificate Program (CICP), an intensive workshop designed specifically for northern cultural workers and delivered on an as-requested basis in Ottawa, Toronto or Montreal.

The college also administers The Virginia J. Watt and Dorothy

Stillwell Award, given annually to a Canadian Inuk currently enrolled in a post-secondary institution or equivalent, and who demonstrates an interest in Inuit art and cultural studies.

The college's newest program is the delivery of education through a virtual centre hosted on the IAF website, which conveys material of interest to artists in a variety of formats. Artist education is also delivered through web-based Inuit Art Histories, which, among other things, make up for the lack of art schools and galleries in arctic communities.



Inuit ARTISTS' SHOP

The non-profit Inuit Artists' Shop, established in 1996, offers an inventory of arts and crafts from across the Canadian arctic. The shop was established with the expectation that it would realize a profit that could be used for IAF artist education programs. In reality, the high costs of retailing have resulted in only small surpluses. This year, however, the shop budget was

exceeded, which we attribute to more effective advertising and to one atypical sale at the end of the fiscal year.

Our location in the suburbs prohibits most tourist business, but we are doing a better job now of appealing to an in-town clientele. The shop maintains a large window display in the lobby of the National Arts Centre (NAC) and shop ads appear in the pro-

grams distributed at all NAC performances. Newspaper advertising, which is relatively expensive, is used only to announce sales at Christmas and the end of the fiscal year.

**Make a purchase,
make a difference**

Additionally, our refurbished shop website (www.inuitart.org/shop) is attracting more attention and sales. Our entire inventory is now online and, although we have not yet been able to use the site to perform certain procedures automatically – such as updating inventory and generating invoices – it is a good way to promote, not only the shop, but Inuit art in general.

Our monthly e-view is now being sent to a mailing list



(Photograph: Jocelyn Piirainen)



Exterior of Inuit Artists' Shop.
(Photograph: Jocelyn Piirainen)



Interior of Inuit Artists' Shop.
(Photograph: Jocelyn Piirainen)

of approximately 500 names. We use it to announce sales, highlight themes (*Sedna*, *Summer Camp*, *Nunavik* etc.) present collections (*Pangnirtung 2011 Prints*), or to convey information about the shop and the Inuit Art Foundation. This is a cost-effective way to develop and keep in touch with a target audience. Expensive land mail is now used only for invitations to the Christmas Open House.

We have continued to maintain a small display at the Ottawa School of Art in the Byward Market. Although this is not a source of significant sales, it is good promotion for the Inuit Artists' Shop.

For the first time in many years, we did not organize an *Arts Alive* this year. Instead, we accepted Inuit Tapiriit Kanatami's invitation to participate in a weekend of events held on Turtle Island to celebrate National Aboriginal Day. The shop set up an information booth and sales display in a large tent at the event and, again, although sales were minimal, it was a good way to promote Inuit art to the general public. 🐻

InuitART

HISTORIES



Along with publication of *Inuit Art Quarterly*, the development of on-line art histories is a major activity of the Inuit Art Foundation. It is clearly the most cost-effective way to make the knowledge and the thousands of images the foundation has acquired available to various sectors: researchers, dealers, collectors and, above all, to artists and others living in northern communities. We are now maintaining three sites, with a fourth just moving out of the planning stage.

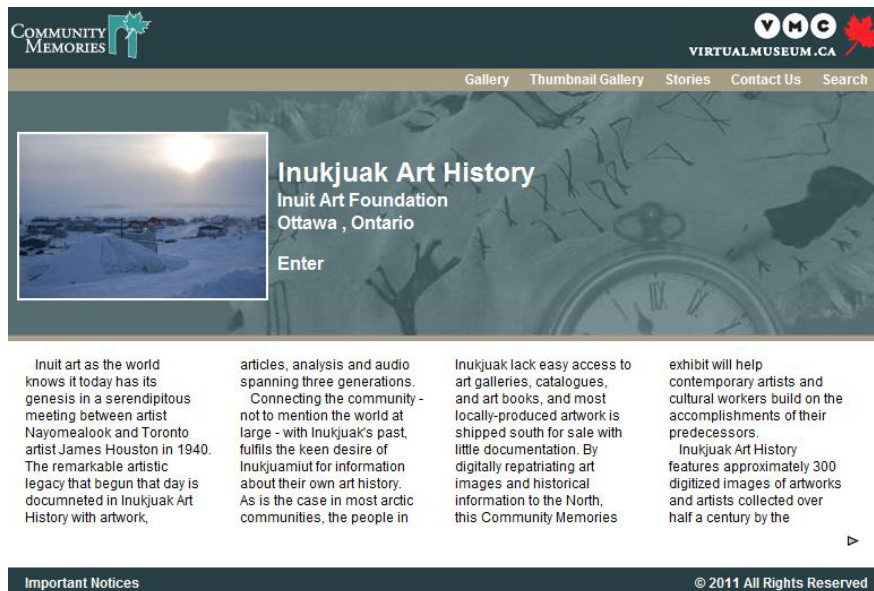
InuitArtAlive.ca
Inuit Art Alive, launched in June 2009, is a curated virtual exhibition showcasing over half a century of artmaking by 54 Canadian Inuit artists. The website features 1,000 images of exceptional work, mainly by old masters, but also some contemporary artists, as well as profiles, video interviews, text and images.

Inukjuak Art History
Inukjuak Art History chronicles the artmaking, artists and art history

of Inukjuak, which is considered the birthplace of the contemporary Inuit art market. It features over 300 images of artwork and first-person interviews with 21 artists. While *Inukjuak Art History* conforms to a template established by Canadian Heritage Information Network (CHIN), its development allowed the Inuit Art Foundation to compile extensive research on the community, which is important to the history of contemporary Inuit art. By acquainting younger generations with the community's rich history of artmaking, the site assists artists and cultural workers as they build on the accomplishments of their predecessors.

Nunavik Art Alive

NunavikArtAlive.ca is a regional survey of artmaking launched in March 2011 as a work-in-progress. It premiered with 20 artist portfolios, and another 30 artists are scheduled to join the site in 2011. The site also includes Nunavik printmaking catalogues,



The *Inukjuak Art History* homepage.

2010-2011 Donors and Volunteers

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Charitable Foundation

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... thank you

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