

The Museum of Inuit Art presents three new “**Focus On...**” exhibitions which highlight a subject matter, a media and an artist. This is the first installation of our planned “Focus On...” series.

May 1 – September 30, 2010

Museum of Inuit Art
207 Queen's Quay West
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“Focus On...Birds in Inuit Art”

The most popular subjects in Inuit art, birds are very compelling images for many artists, who depict them in all media. Birds symbolize seasonal bounty as over 100 species migrate to the Arctic each spring to hatch and raise their young. Birds in all their grace, beauty and skill are portrayed in Inuit art as subjects in their own right, but they also feature prominently in depictions of Inuit myth and legend. They are frequently shown as participants in transformation and spirit imagery in Inuit sculptures, prints and drawings, and wall hangings.



Abraham Etungat
(1911-1999)
Kinngait (Cape Dorset)
*Bird with Outstretched
Wings* 1985
Stone
Private Collection

Davidialuk Alasua Amittu
(1910-1976)
Puvirnituq (Povungnituk)
Owl Holding a Hare, c. early 1970s
Stone
Private collection



“Focus On...Caribou Antler Sculpture”

Both male and female caribou grow antlers and shed them yearly. Readily available, caribou antler is strong yet lightweight and can even be bent when heated, so it has been used by Inuit to make many tools and weapons. It is equally versatile as a carving medium for art. Antler is often used in mixed-media works, and it's branch-like tines make an ideal base for complex scenes. It also inspires many artists to create a variety of animal and spirit images.

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Harry Semigak

(1963-)

Nain

Northern Couple 2009

Antler, stone and sinew

Private Collection



Nick Sikkuark

(1943-)

Kugaaruk (Pelly Bay)

Cycle of Life, c. 2000

Caribou antler,
whale bone, stone

Private Collection

“Focus On ...Lucy Tasseor Tutsweetok”

Tasseor’s semi-abstract stone carvings depicting her trademark faces and heads are easily recognizable. It is remarkable though, when you seen them a group, how distinct each work is from the next, and how the shape, hardness and features of the stone help to determine the differences in each piece. Most of Tasseor’s works reveal the process of working either with, or against, the stone. Rough stone surfaces alternate with chipped, filed or more finished areas; these are punctuated with timeless faces that appear to have grown naturally from their surroundings.

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Lucy Tasseor Tutsweetok
(1934-)
Arviat (Eskimo Point)
Untitled, c. 2007
Stone
Private Collection

Lucy Tasseor Tutsweetok
(1934-)
Arviat (Eskimo Point)
Untitled (Family), 1987
Stone
Private collection

