A Study of Cross-Cultural Aesthetic Receptivity:

Art by Nicola Wojewoda and Inuit Artists' Responses to it

by

Emily Elisabeth Auger
B.A., York University, 1983
M.A., University of Victoria, 1985

A Dissertation Submitted in Partial Fulfillment of the
Requirements for the Degree of

DOCTOR OF PHILOSOPHY

in the History in Art Department

We accept this thesis as conforming
to the required standard

Dr. C. Wicke, Supervisor (Department of History in Art)

Dr. E. Turnasonis, Departmental Member (Department of History in Art)

Dr. A. Wright, Departmental Member (Department of History in Art)

Dr. D. Moyer, Outside Member (Department of Anthropology)

Dr. T. Hess, Outside Member (Department of Linguistics)

Dr. J. Vastokas, External Examiner (Trent University)

©EMILY ELISABETH AUGER, 1994

University of Victoria

All rights reserved. Dissertation may not be reproduced in whole or in part, by
mimeograph or other means, without permission of the author.
Permission to Publish Photographs of Art Work

and

Release Form for Use of Information

I agree to allow Emily Auger use the information which I have provided her regarding my art work in the form of journals, personal letters, interviews, and slides in her Ph.D dissertation at the University of Victoria as presented in the draft of that dissertation dated June 23, 1994.

I understand that further permission will be sought from me for the use of these materials in articles which are to be published separately from this dissertation.

_June 23, 1994_
(Date)

(Artist's Signature)
Abstract

Throughout history, artists have been influenced by artistic traditions external to their own. In twentieth century Western art, such influences, often facilitated by the artists' experience of a sense of "empathy" with the art of another tradition, have contributed to the apparent dissolution of aesthetic boundaries. Nicola Wojewoda, a contemporary, non-Native, Toronto artist is a participant in this process. Although she has found inspiration in the art of many historical periods and civilizations, Wojewoda has been most deeply affected by contemporary Inuit sculpture, which is, in itself, largely the result of Western influences on an indigenous culture.

Western art demonstrating influences from African, Oceanic, and North American Native arts is one type of "Primitivist" art which has been severely criticized as proof of colonialist attitudes. However, as this thesis demonstrates, Wojewoda's art and her empathetic involvement with Inuit art belong within the historical context of "Primitivism" defined, as it was by Robert Goldwater in Primitivism in Modern Art (1938), as a search for that which is most fundamental and profound in artistic form and content. This search has resulted in many artistic explorations based on a sincere and respectful acknowledgement of the power of both "traditional" and, as in Wojewoda's case, Western influenced Native art to communicate beyond its originating sphere; but it is not limited to such explorations. This thesis demonstrates that Wojewoda's involvement with Inuit art was a permutation of her previously established search for the fundamentals of artistic form and content; a search which focused on the exploration of movement, transformation, symbols, and "archetypes" in a variety of media and types of art.

The degree to which Wojewoda's art communicates beyond its originating sphere was tested in a series of interviews with Inuit artists during which reproductions of various
examples of Wojewoda's art were discussed. These interviews represent the first
documented attempt at examining cross-cultural response between Inuit and Western
artists. It is hoped that they will serve as a model for future research on cross-cultural
aesthetic influences as they are experienced by individual artists in both cultures involved.

Examiners:

Dr. C. Wicke, Supervisor (Department of History in Art)

Dr. E. Tumasonis, Departmental Member (Department of History in Art)

Dr. A. Wright, Departmental Member (Department of History in Art)

Dr. D. Moyer, Outside Member (Department of Anthropology)

Dr. T. Hess, Outside Member (Department of Linguistics)

Mr. Vastokas, External Examiner (Trent University)
## Contents

Abstract ................................................................................................................... ii  
Contents ................................................................................................................... iv  
Figures ...................................................................................................................... vii  
Plates ...................................................................................................................... x  
Acknowledgements ................................................................................................ xv  
Chapter One: Introduction ........................................................................... 1  
Chapter Two: Introduction to Nicola Wojewoda .................................... 11  
Chapter Three: Nicola Wojewoda: Drawings and Paintings  
3.1 Drawings:  
   a. **Dead Man's Float** ................................................................. 29  
   b. **The Enigmatist** ................................................................. 37  
   c. **Wood's Edge** ................................................................. 39  
3.2 Paintings:  
   a. **The Flesh Eaters** ................................................................. 44  
   b. **East of the Sun** ................................................................. 46  
   c. **The Capture of Ursa Minor** ................................................ 49  
Chapter Four: Nicola Wojewoda: Function and Alternative Media  
4.1 Painting, Prints and Jewelery:  
   a. **Northern Summer Series** ...................................................... 51  
   b. **Lino-Cut Series** ................................................................. 53  
   c. **Woman with a Bird and Elements** ....................................... 55  
   d. **Woman with a Dove** .......................................................... 57  
4.2 Rubble Pieces: **Fragments Recalled and Cornerstone** ..................... 58  
4.3 Installation: **Still Life** ................................................................. 60  
4.4 Bronze Vases: **Athena of the Hunt, Poseidon's Cousin,**  
   and **Hades and the River Styx** ................................................ 63  
Chapter Five: Nicola Wojewoda: Sculpture and Inuit Influences  
5.1 Brazilian Soapstone:  
   a. **Athena** ................................................................. 71  
   b. **2 a.m. Night of the Shooting Stars** ..................................... 80  
   c. **Jonah on the Back of the Whale** .......................................... 81
5.2 Cast Iron and Bronze:
   a. Repulse Monkey .......................................................... 88
   b. Sideglance ................................................................. 91
   c. Cree Pipe, Hand Study, and The Travellers ................. 92
   d. Female Form .............................................................. 96

5.3 Other Works and Mediums:
   a. Waiting, Figure with a Clubfoot, and Couple ............. 98
   b. Sculptural Installation: Drum Dance ....................... 99
   c. Out of the Water to Tango ....................................... 101

5.4 Summary of Wojewoda's Artistic Development and Discussion of the Influence of Inuit Sculpture ........................ 102

Chapter Six: Inuit Artists on Art by Nicola Wojewoda

6.1 Interviews with Inuit Artists: Context and Method ........... 111

6.2 Responses to Drawings and Paintings:
   Dead Man's Float, The Enigmatist, and Wood's Edge;
   The Flesh Eaters and East of the Sun .......................... 116

6.3 Responses to Art in Alternative Media:
   Northern Summer Series; The Door; Athena of the Hunt,
   Poseidon's Cousin, and Hades and the River Styx;
   and Sculptural Installation Drum Dance ..................... 127

6.4 Responses to Sculpture: Athena, 2 a.m. Night of the Shooting Stars, and Jonah on the Back of the Whale; Repulse Monkey, Side Glance, Female Form, Hand Study and The Travellers;
   Waiting, Figure with a Clubfoot, and Couple; .............. 132

6.5 Summary of Interview Responses Given by Inuit Artists
to Art by Nicola Wojewoda ............................................. 143

Chapter Seven: Discussion and Conclusions

7.1 Western Artistic Values and Artistic Primitivism:
   a. Western Artistic Values and Late Nineteenth and Early Twentieth Century Artistic Primitivism .................... 146
   b. Western Artistic Values and Wojewoda .......................... 153

7.2 Empathy and Artistic Primitivism:
   a. Empathy and Late Nineteenth and Early Twentieth Century Artistic Primitivism ....................................... 159
   b. Wojewoda ................................................................. 173

7.3 Symbolism and Artistic Primitivism:
   a. Symbolism and Late Nineteenth and Twentieth Century Artistic Primitivism .............................................. 175
   b. Symbolism and Wojewoda ........................................... 186
7.4 The 1984 Museum of Modern Art Exhibition "Primitivism in Twentieth Century Art" .......................... 191
7.5 Categorizing Wojewoda's Inuit Influenced Sculpture .................................................. 198
7.6 Contemplating Inuit Responses to Wojewoda's Art .................................................. 200

Bibliography
Primary Sources Collected During this Research Project
Correspondence with Nicola Wojewoda ........................................................... 202
Interviews with Inuit Artists ............................................................................... 202
Additional Sources:
Other Sources on Nicola Wojewoda ............................................................... 205
Aesthetics and Philosophy ........................................................................ 206
Anthropology .................................................................................................. 209
Anthropology and Art ..................................................................................... 213
Art History and History ................................................................................. 218
Inuit and Inuit Art .................................................................................................. 236
Mythology and Psychology .............................................................................. 248
Addendum One: Nicola Wojewoda: Vita ....................................................250
Addendum Two: Figures
Art Works by Nicola Wojewoda ............................................................................. 257
Addendum Three: Plates
A3.1: Comparative Art Works ................................................................................. 312
A3.2: Inuit Sculpture ................................................................................................. 321
Addendum Four: General Interviews with Inuit Artists
A4.1: Historical Context .......................................................................................... 341
A4.2 Economics and Personal Expression ........................................................ 360
A4.4: Inuit Artists on the Interpretation and Evaluation of Art ................. 402
A4.5 Summary of General Interviews with Inuit Artists ........................ 419
Figures

Art Work by Nicola Wojewoda

1. **Dead Man's Float** (1985, black chalk pastel on paper, 4' x 6').

2. **The Enigmatist** (1985, black chalk pastel on paper, 7' x 5').

3. **Wood's Edge** (1985, black chalk pastel on paper, 9' x 5').

4. **The Flesh Eaters** (1985, oil paint on wood, 6' x 4').

5. **East of the Sun** (1985, oil paint on wood, 6' x 6').

6. **The Capture of Ursa Minor** (1985, oil and fresco on plaster and wood, 15" x 13").

7. **The Northern Summer Series #1** (1985, gouache on birch bark, 9" x 14").

   - 8a **Bird Eating Fish** (8" x 10")
   - 8b **Two Friends and Still Life** (8" x 10")
   - 8c **Prey** (8" x 10")
   - 8d **Where the Sidewalk Ends** (15" x 13")

   - 9a **Woman with a Bird**
   - 9b **Elements**

10. **Earring. Woman with a Dove** (1985, copper, semi-precious stones, copper ring 2 1/2" from top to bottom).

11. **Rubble Pieces** (oil and mosaic on rubble).
   - 11a **Fragments Recalled**, loose triangular arrangement (40" x 20")
   - 11b **Cornerstone** (9" x 13")

12. **Still Life** (1986-87, installation, mixed media, 10 x 30').
   - 12a **Still Life** (full view of installation)
   - 12b **Table and Chairs from Still Life**
   - 12c **The Door** (full view, mixed media, 6' x 3')
   - 12d **detail of The Door**
   - 12e **detail of The Door**
   - 12f **Traditional Still Life**: detail of Still Life (oil on canvas, 15 x 15")

   - 13a & b **Hades and the River Styx** (height 8")
   - 13c & d **Athena of the Hunt** (height 7")
   - 13e & f **Poseidon's Cousin** (height 7")
14. **Athena** (1987, brazilian soapstone, height 8").
   .14a view one
   .14b side view
   .14c view two

15. **2 a.m. Night of the Shooting Stars** (1987, brazilian soapstone, height 7").
   .15a view one
   .15b view two

16. **Jonah on the Back of the Whale** (1987, brazilian soapstone, length 9").
   .16a view one
   .16b detail of large face
   .16c view two

17. **Repulse Monkey** (1987, bronze, height 6").
   .17a view one
   .17b view two

18. **Side Glance** (1987, grey iron, length 16").

19. **Cree Pipe** (1987, bronze, 7").

   .20a **Hand Study** (height 6")
   .20b **The Travellers** (length 10", companion piece to **Hand Study**)  

21. **Female Form** (1987, grey iron, height 15").
   .21a view one
   .21b view two

22. **Waiting, Figure with a Clubfoot and Couple** (1987, unidentified material).
   .22a **Waiting** (height 4")
   .22b **Figure with a Clubfoot** (height 7")
   .22c **Couple**, view one (height 2")
   .22d **Couple**, view two

23. **Drum Dance** (1987, mixed media, installation 11").
   .23a view of whole installation
   .23b detail of prints, plaque and mask
   .23c sculpture (cement and iron pipe, bronze, height 2")
   .23d detail of mask in sculpture (bronze)
   .23e detail of sculpture base (cement)

24. **Out of the Water to Tango** (1988, plaster, height 34").
   .24a view one
   .24b view two
Plates

Comparative Art Works

P1a. Egyptian statue. **Seated Figure**
   Drawing after unidentified source. Selection by Wojewoda.

P1b. Egyptian statue. **Senmut and Princess Nefrua**
   (Thebes, c. 1450 B.C., black stone, height approx. 40").
   Drawing after Gardner's *Art through the Ages*, figure 3.34.
   Selection by Wojewoda.

P2a. Chinese funerary statue. **Kneeling Figure**
   (Qin Dynasty, 221-207 B.C., painted earthenware, H 25 5/8").
   Drawing after *Quest for Eternity*, p. 45.
   Selection by Wojewoda.

P2b. Chinese funerary statue. **Horse**
   (Qin Dynasty, 221-207 B.C., earthenware, H 70 1/2").
   Drawing after *Quest for Eternity*, p. 45. Selection by Wojewoda.

P2c. Pawnee (?) pipe. **Pipe with face on bowl and figure on stem**
   (before 1872, bowl height 3 1/2").
   Drawing after unidentified source. Selection by Wojewoda.

P3a. Roman statue. **Diana of Ephesus** (2nd C. A.D., alabaster and bronze).

P3b. Greek Amphora. **Athena** (c. 520 B.C.).

P4a. Paleolithic Relief. **Venus of Laussel with Bull's Horn**
   (Dordogne, France, c 20,000-18,000 B.C.E.).
   Drawing after Johnson, *Lady of the Beasts*, Plate 34.

P4b. Greek Amphora. **Goddess with Fish in her Womb**
   (700-675 B.C., vase 86.5 cm H).

   Drawing after Jung, *Symbols of Transformation*, Plate LI.

P5b. Minoan Statue. **Snake Goddess**
   (Knossos, 1600 B.C., faience, approx 13 1/2" H).
   Drawing after Gardner's *Art through the Ages*, fig. 4-20.

P6a. Vinca Culture Figurine. **Double-Headed Figurine**
   (S. Romania, 5,000-4,800 B.C., 4.5 cm H).
P6b. Roman Statue. Triple-Bodied Hecate.
Drawing after Jung, Symbols of Transformation, Plate LVIII.

P7a. Andre Derain. Crouching Man (1907, stone, 13 x 11").
Drawing after Arnason, History of Modern Art, figure 176.

P7b. Brancusi. The Kiss. side view of figures
(1908-10, plaster, height 27.9 cm).
Drawing after Wilkinson, Primitivism in Modern Sculpture, p. 129.

P7c. Brancusi. The Kiss. back view of woman
(1908-10, plaster, height 27.9 cm).
Drawing after Wilkinson, p. 129.

Drawing after Miller, John B. Flannagan, p. 15.

Drawing after Craven, Sculpture in America, figure 15.14.

P8c. John B. Flannagan. Monkey and Young (1932-33, granite, height 13").
Drawing after Miller, p. 23.

Inuit Sculpture

Map after Canadian Inuit Sculpture, pp. 4-5.

P10a. Abraham. Inukjuak/Port Harrison (c. 1959, stone, height 7").
Drawing after Swinton, figure 126. Selection by Wojewoda.

P10b. Johnnie Inukpuk. Inukjuak/Port Harrison (1962, stone, height 19").
Drawing after Swinton, figure 55. Selection by Wojewoda.

P10c. Charlie Inukpuk. Inukjuak/Port Harrison (1961, stone, 12 1/4").
Drawing after Swinton, figure 91. Selection by Wojewoda.

P11a. Qupirqualuk. Povungnituk (1959?, stone, length, c 13").
Drawing after Swinton, figure 353.

P11b. Qupirqualuk. Povungnituk (1955, stone and ivory, length, c 11").
Drawing after Swinton, figure 352.

P11c. Eliassieapik. Povungnituk (1959, stone, length, 8 1/2").
Drawing after Swinton, figure 351.

P12a. Davideealuk. Povungnituk (1958, stone, length c 15").
Drawing after Swinton, figure 350.

Drawing after Swinton, figure 204.
P13a. Johnnieapik. Povungnituk (1960, stone, length 8 7/8").
Drawing after Swinton, figure 389.

Drawing after Swinton, figure 381.

Drawing after Swinton, figure 216. Selection by Wojewoda.

P14a. Anautuk. Povungnituk (1955, stone and ivory, length c 11").
Drawing after in Swinton, figure 336.

Drawing after in Swinton, figure 337.

P14c. Charlie. Sugluk (1960, stone, length 9 5/8").
Drawing after in Swinton, figure 425.

P14d. Unidentified artist. Igloolik area (Dorset Culture, ivory, length 3 cm).
Drawing after Sculpture/Inuit, figure 36. Selection by Wojewoda.

P15a. Tiktak. Rankin Inlet (1963, stone, height 7").
Drawing after Swinton, figure 73. Selection by Wojewoda.

P15b. Tiktak. Rankin Inlet (1967/8, stone, height 15 1/4").
Drawing after Swinton, figure 656. Selection by Wojewoda.

P15c. Tiktak. Rankin Inlet (1963, stone, height 7 1/2").
Drawing after Swinton, figure 665. Selection by Wojewoda.

P16a. Tiktak. Rankin Inlet (1963, stone, height 8 1/4").
Drawing after Swinton, figure 661. Selection by Wojewoda.

P16b. Tiktak. Rankin Inlet (1963/4, stone, height 5 1/4").
Drawing after Swinton, figure 653. Selection by Wojewoda.

Drawing after Swinton, figure 635.

P17a. Kavik. Rankin Inlet (1963/4, stone, height 5 3/8").
Drawing after Swinton, figure 639. Selection by Wojewoda.

P17b. Kavik. Rankin Inlet (1965, stone height, 3 3/4").
Drawing after Swinton, figure 646. Selection by Wojewoda.

P17c. Kavik. Rankin Inlet (1964, stone, height 6").
Drawing after Swinton, figure 642. Selection by Wojewoda.

P17d. Kavik. Rankin Inlet (1963, stone, height 3 1/2").
Drawing after Swinton, figure 643. Selection by Wojewoda.


P21b. Margaret Uyaoperk. Arviat/Eskimo Point (1968, stone, height 9 1/2"). Drawing after Swinton, figure 120.


P23c. Samuellie Tuniluk. Cape Dorset (1966, stone, height 11 1/2").
Drawing after Swinton, figure 101.

Drawing after Swinton, figure 194. Selection by Wojewoda.

P24b. Henry Napartuk. Kuujjuaaraapik/Great Whale River
(1968, grey-green stone, length 4.5 cm).
Drawing after Sculpture/Inuit, figure 326. Selection by Wojewoda.

Drawing after Swinton, figure 241.

Drawing after Swinton, figure 122. Selection by Wojewoda.

Drawing after Sculpture/Inuit, figure 280. Selection by Wojewoda.

Drawing after in Swinton, figure 238.

P26a. Lucassie Ohaytook. Sanikiluak/Belcher Islands (1966, stone, height 4 1/2").
Drawing after Swinton, figure 89. Selection by Wojewoda.

P26b. Simon Natak. Hall Beach (1970, stone, 9 1/2").
Drawing after Swinton, figure 217. Selection by Wojewoda.

Drawing after Swinton, figure 26.

Drawing after Swinton, figure 207.

Drawing after Swinton, figure 134.
Acknowledgements

I extend particular thanks to Nicola Wojewoda and the Inuit artists whose expertise and assistance made this project possible. The staff at the Inuit Art Research Facility and the University of Victoria library were invaluable resources on numerous occasions during my research. I would also like to thank my committee members and acknowledge the various academic, project, and conference grants which the History in Art department at the University of Victoria, Brandon University, and Malaspina University-College provided.
Chapter One
Introduction

Nicola Wojewoda, a Toronto artist of Polish and Russian heritage, produced a sculpture series in 1987-88 which demonstrates the direct influence of contemporary Inuit art.1 As this thesis will show, Wojewoda's personal discovery of and involvement with contemporary Inuit art was one permutation of her cross cultural search for that which is most fundamental or essential in artistic form and content (See Chapters 2-5, Wojewoda's Vitae in Addendum 1, illustrations of her art in Addendum 2, and comparative art work from other cultures including the Inuit in Addendum 3).

Evidence of the degree to which the drawings, paintings, sculptures, and other works resulting from Wojewoda's search for the fundamentals of art actually communicate across cultural boundaries is indicated by the responses given to those works by Inuit artists from the Keewatin2 communities of Arviat (formerly called Eskimo Point),3 Rankin Inlet, and Baker Lake (Chapter 6) during interviews I conducted in July of 1988. A brief description

1The term Inuit is generally used in Canada to refer to the Canadian Eskimo. Eskimo is a broader term which applies to the people of polar regions inside and outside of Canada. Although "Eskimo" was originally an Indian word meaning "eaters of raw meat," it seems not to have negative connotations for the Inuit as some non-Inuit suppose. The word Eskimo is also found in the names of many of the Inuit cooperatives founded in Canada in the later part of the twentieth century to assist in the sale of arts and crafts. See the editorial statement by Marybelle Myers in Inuit Art Quarterly, 5, No. 3 (Summer 1990), p. 7; and the article by Bishop John Perry, "What's in a Name: Eskimo or Inuit?" Inuit Art Quarterly, 5, No. 1 (Winter 1990), p. 43.
2For a general history of the Keewatin region including quotations from artists, see James R. Shirley, Conversations with Keewatin Carvers: A Photographic History of the Keewatin Region (Rankin Inlet: Jamura Ltd., 1986). Keewatin communities include Arviat (Eskimo Point), Baker Lake, Chesterfield Inlet, Coral Harbour, Rankin Inlet, and Whale Cove.
3Some of the English names given to Inuit communities are currently being changed to Inuktitut ones. I have provided clear references to both names to avoid confusion between recent and older literature on Inuit art. For the new names, I referred to the 1991 map produced by the Department of Indian Affairs and Northern Development titled "Canadian Inuit Art Centers," and printed in the pamphlet Carvings from Arctic Canada (1991) and in the booklet Canadian Inuit Sculpture (1992), both published by the Department of Indian Affairs and Northern Development.
of the historical development of contemporary Inuit art and general statements made by the twenty-six artists interviewed regarding art and the creative process, both their own and that of other artists, are provided (Addendum 4) in order to establish the art historical and personal contexts of the responses given to reproductions of Wojewoda's art.

Close examination of Wojewoda's work (Chapters 2-5) during the critical years of her search for that which is most fundamental in art, from 1985 through 1988, reveals her consistent exploration and development of several art historically grounded interests including: the thematic and formal expression of movement and transformation in art; a disregard for the Western hierarchy of values as they are applied to different artistic media, types of art, and cultural traditions of art; and the use of a non-academic, Jungian based understanding of the personalized "archetypal" significance of art for both artist and viewer.

This examination also reveals some of the personal and popular Western symbolic and archetypal associations informing Wojewoda's work on the conscious and unconscious levels. Many of these associations are culture specific and thus contrast dramatically with the responses given to the same art by Inuit artists. It is, however, in the nature of archetypal images to inspire diverse interpretations and manifestations on both a personal and a cultural level. Wojewoda's intention with regard to her finished work is entirely consistent with this aspect of the archetypal image in that she intends viewers to make personal interpretations of it. It was this intention which generated her enthusiastic submission of her work for analysis by Inuit artists.

In the 1987-88 sculptures, archetypal themes suggested to Wojewoda by different mythological figures, particularly those of goddesses represented in Classical mythology, became the conceptual starting point for an automatist development of images in a variety

---

of media. After completing several of the pieces in this sculpture series, Wojewoda realized that she had been unconsciously influenced by contemporary Inuit sculpture. After this realization, she expanded her previously casual familiarity with this art form by making a deliberate visual survey of it and subsequently worked with a more conscious awareness of it as a creative source. As part of the explanation Wojewoda made to me in 1988 of her "discovery" and deliberate visual survey of Inuit sculpture, she selected a number of works from her copy of one of the first major surveys of Inuit sculpture, George Swinton's Sculpture of the Eskimo (1965), and the 1971 exhibition catalogue Sculpture/Inuit: Sculpture of the Inuit; masterworks of the Canadian Arctic exemplifying the style and subject matter which had attracted her attention (see Addendum 3).

The work which Wojewoda produced between 1985 and 1988 demonstrates numerous affinities with the work of late nineteenth and twentieth century "Primitivist" artists who assimilated aspects of Native art from Africa, Oceania, and the Americas during their search for the most essential aspects of art. Robert Goldwater, author of Primitivism in Modern Painting (1938), the first major study of late nineteenth and twentieth century artistic Primitivism, established several categories of modern Primitivist art in relation to the meanings attached to the concept of the "primitive," the inspiration provided by African, Oceanic, and North American art, and established categories of Western art history. These categories include the "Romantic Primitivism" of Gauguin, the school of Pont-Aven, and the Fauves; the "Emotional Primitivism" of Die Brücke and Der Blaue Reiter; the "Intellectual Primitivism" of Picasso and various abstractionists; and the

---

8George Swinton, Sculpture of the Eskimo (Toronto: McClelland and Stewart, 1972).
9Sculpture/Inuit: Sculpture of the Inuit; masterworks of the Canadian Arctic (Toronto: University of Toronto Press, 1971).
"Primitivism of the Subconscious" which includes the Dadaists and Surrealists who derived inspiration from the art of children, dreams, and other aspects of the subconscious mind.\textsuperscript{11}

Goldwater found that Primitivist artists from Gauguin to Picasso to Mondrian believed that a true understanding of the fundamentals of art would only come with the rediscovery of the source of all artistic inspiration in the basics of experience. This belief gave rise to the common assumption underlying all Primitivist art which, Goldwater says, is that externals, whether those of a social or cultural group, of individual psychology, or of the physical world, are intricate and complicated and \textit{as such not desirable}. It is the assumption that any reaching under the surface, if it is only carried far enough and proceeds according to the proper method, will reveal something "simple" and basic which, because of its very fundamentality and simplicity will be more emotionally compelling than the superficial variations of the surface; and finally that the qualities of simplicity and basicness are things to be valued in and for themselves: in other words, it is the assumption that the further one goes back—historically, psychologically, or aesthetically—the simpler things become; and that because they are simpler they are more profound, more important, and more valuable.\textsuperscript{12}

Late nineteenth and twentieth century Primitivist artists have attributed "primitiveness" to many cultures and art forms produced outside the mainstream progression of Western art and to many within it. The symbolic value which they placed on Native art was based, in part, on late nineteenth century evolutionist theories regarding the "primitive."\textsuperscript{13} In 1968 Catherine Berndt summarized some of the connotations of the word "primitive" as they were applied to art in the first half of the twentieth century:

\begin{itemize}
  \item [a)] In a general sense, it suggests crudity, lack of development, roughness, inferior quality.
  \item [i)] In some contexts it connotes inadequacy of means in relation to stipulated or inferred ends . . .
\end{itemize}

\textsuperscript{11}Goldwater, \textit{Primitivism in Modern Art}, pp. xxii-xxiii, 216-222.
\textsuperscript{12}Goldwater, \textit{Primitivism in Modern Art}, p. 251.
ii) Sometimes it is taken to mean "simple" or "undifferentiated," as the polar opposite of "complex." Conversely it may mean as the polar opposite of simplicity; that is differentiated in respect of certain features which are negatively evaluated .

b) it may imply a point on a time scale, that is "early" or "first or, more dramatically, "primeval," "primordial," "pristine."^14

Some of these associations, such as "lack of development," "inferiority," and "early" have obvious derogatory implications when applied to Native art, particularly in an evolutionist theoretical context. The term "evolution" had very particular connotations during the late nineteenth and early twentieth centuries which influenced artists of the time. In his article on "Race and the Concept of Progress in Nineteenth Century American Ethnology" (1971), John Haller pointed out that, although "evolution" was then more often used than the word "progress" by scholars


to define their theory of culture, their theory of evolution nonetheless implied a teleological projection that was no more than a paean for Anglo-Saxon race achievement. Believing that failures in earlier stages of evolution had limited brain size and quality of the "inferior races," they suggested that, for all practical purposes, the Caucasian was the lone man in evolution. While the Caucasian maintained an active, progressive role in modifying the environment, the lower races broke into the modern world as mere "survivals" from the past, mentally and physiologically unable to shoulder the burdens of complex civilization."^15

Some writers have sought to evade the derogatory and evolutionist connotations of the word "primitive" by substituting such alternatives as "preliterate," "nonliterate," "folk," "Native," "ethnic," and "ethnoart."^16 However, in the context of Western artistic Primitivism, the appropriate designation remains "primitive" because in this context the reference is not only to the art of a particular Native group, but to that which is perceived as most fundamental in experience and art.

The Primitivist artists Goldwater discussed are frequently appropriated into the history of Modernist art. Modernist art theory is understood today primarily in terms of Clement Greenberg's formulations of it, particularly with reference to Abstract Expressionist painting of the late 1940s.\(^\text{17}\) According to modernist theory, modernist artists do not concern themselves with the extrinsic social and cultural values of art because they believe that all elements other than the formal properties determined by media are superfluous to it. Richard Hertz, editor of *Theories of Contemporary Art* (1985), emphasizes in his introduction the distinction made in modernist art between "high" and "popular" culture and the modernist commitment to maintaining that distinction. Modernist artists are, he says, identifiable by their concern with "exclusivity, purity, and removal from societal and cultural concerns."\(^\text{18}\)

Goldwater makes it clear that artistic Primitivists were not merely demonstrating their familiarity with modernist formalism, but were engaged in a search for meaning in that which is most fundamental in art in terms of both form and content. This search was and is not limited to either a contextualist or a modernist understanding of art and culture. As Goldwater states:

> The arts of the primitive peoples have widened our concept of what "art" is, has made us realize the many shapes art can assume, the diverse roles it can play, the multiple and ambiguous meanings it can embody. Primitive art has thus had a profound effect. Clearly, however, both the social purposes and the aesthetic achievements of primitive art—its forms and its functions—are widely different from those of modern art. The primitivist impulse in


\(^\text{18}\) Hertz, p. vi.
modem art is deep and widespread, and contact with the "ethnological arts" only furnishes one of the occasions for its expression.19

The "Intellectual Primitivists," in particular, Goldwater said, thought that:

by sinking back to a lower level of experience for its inspiration, art tries to become the expression of the basic qualities of the human mind—qualities which are primitive both in the sense of being pervasive and of possessing the power of occasionally overwhelming the more refined levels of the mind. . . . To sum up, it can perhaps be said that primitivism tends to expand the metaphor of art—by which is meant a well-defined object form with a definite, precise, and limited if intricate reference—until either by formal simplification or symbolic iconographical generalization, or both, it becomes a symbol of universal reference, and that this process is possible only on the basis of the primitivist assumption.20

Goldwater's recognition that the original "primitivist assumption" of the fundamental importance of simplicity, fundamentality, and universality was a means by which the "metaphor of art" could be expanded is readily apparent in post-modernist Primitivist art produced long after the publication of his book.

Unlike modernist artists who are all supposed to want to make art that is "pure" and unrelated to current social and political concerns, post-modern artists of the 1970s and 1980s are, according to Hertz, supposed to be distinguishable from modernists by their tendency to "inclusivity, impurity, and direct involvement with the content of contemporary experience" in their art. They are, he says, willing to borrow from past art styles and are aware that "more than one approach to art and art-making is necessary in order to reflect contemporary life."21

20 Goldwater, Primitivism in Modern Painting, pp. 260-1.
The work of the Italian Transavanguardia, a group of post-modern artists which includes Sandro Chia, Francesco Clemente, Enzo Cucchi and Mimmo Paladino, is considered Primitivist in some respects. According to art historian Klaus Honnef (1990), in the work of all of these artists,

the world as we know it has been distorted. These artists emphasize what is charming, odd, risque, they mobilize the myths of the past, unite the incompatible—Pablo Picasso and Marc Chagall, the art of Antiquity and of African tribes, dream and reality—and they operate within a whole range of glowing colours, sometimes verging on bad taste... Today's works of art do not have anything precious about them, nor are they particularly spiritual or programmatic. They are less desperate and more playful and rambling.22

The work of these artists is, according to Honnef, further characterized by "the artist's assertion of his ego, his emphasis on extreme subjectivity, the physiological element, an obsession with the human body... the lack of homogeneity of the world they paint, the multiple fragmentation of the painting's structure, their tendency to narrate, and the unusual choice of colours."23 These artists are painting a world in which multiple cultural values and traditions are acknowledged. The styles which they have developed demonstrate their attempts to represent this world.

Other writers, such as Lucy Lippard,24 Thomas McEvilley (1983),25 and Lynne Cooke (1991),26 have attempted to represent some of the recent forms of Western "Primitivist" art in the context of contemporary social realities. In her book, Overlay

---

22Klaus Honnef, Contemporary Art (Benedikt Taschen, 1990), p. 87.
23Honnef, Contemporary Art, 87
(1983), critic and historian Lucy Lippard attempts to present prehistoric "primitive" and contemporary art as metaphors for each other:

This book is written on the premise that art has social significance and a social function, which might be defined as the transformation of desire into reality, reality into dreams and change, and back again. I see effective art as that which offers a vehicle for perceiving and understanding any aspect of life, from direct social change, to metaphors for emotion and interaction, to the most abstract conceptions in visual form. Such art is not, however, effective simply by being created, but by being created and communicated within carefully considered contexts. The social element of response, of exchange, is crucial even to the most formalized objects or performances. Without it, culture remains simply one more manipulable commodity in a market society where even ideas and the deepest expressions of human emotion are absorbed and controlled.27

The implication of Lippard's book and its visual arrangements is that "primitive" and contemporary art are related to each other on a poetic or metaphorical level, and that this relationship is not merely superficial but indicative of profound connections between the two traditions. Lippard's later volume, Mixed Blessings (1990),28 like Overlay, appears to demonstrate the unity of humankind and art. Conversely, these books shatter illusions of cultural "oneness" in that they effectively demonstrate the reality of multi-culturalism.

Cooke emphasizes the differences between "soft" Primitivists who focus on visual similarities between "primitive" and modern, and some of the new "hard" post-modern Primitivists, such as Rainer Fetting, Georg Baselitz, and Keith Haring, who deal with ritual, ceremony, and shamanism. Cooke believes that the artistic vocabulary and technique of post-modern Primitivists can no longer be read, as early Primitivism was, as an attack on conventional thought and art because in the Western world of the 1980s "they are conventional thought itself."29 Post-modern artists have not, however, relinquished the concept of universalism characteristic of modernist artists; they have simply absorbed the different categories and types of art as potential artistic influences rather than rejecting

27Lippard, Overlay, p. 5
28Lippard, Mixed Blessings.
them, and found, as Goldwater said earlier Primitivists also did, a sometimes "primitive," universal basis for art in "experience."

The formal similarities between Wojewoda's sculpture and contemporary Inuit sculpture suggest a modernist approach to art making, however, Wojewoda believes there are parallels between Inuit, Western, and other non-western approaches to sculpture in context, composition and even style. Each is distinct but the commonality to the approach is the striving toward "essential" sculpture, reaching toward the "essence." There is a connection here to poetry, the essence of mood, place, state. It is not the "rediscovery" the contemporary artist is making of primitive forms but a continued exploration of essential values in aesthetic.\textsuperscript{30}

The distinctiveness of Wojewoda's Inuit influenced sculpture within the history of artistic Primitivism is established by the status of contemporary Inuit sculpture as an acculturated popular and commercial Native art form (See Addendum 4), rather than a "traditional" Native art such as that which influenced earlier, as well as more recent, post-modernist Primitivists. Wojewoda's willing acceptance of artistic influences from such a source is evidence of the contemporary trend toward de-emphasizing the traditional and hierarchical categories of art, a trend which she approves of whole-heartedly.\textsuperscript{31} A notice in the Summer 1993 issue of the \textit{Inuit Art Quarterly}, clearly indicates that Wojewoda will not remain the only non-Inuit to be artistically indebted to Inuit art:

\textbf{INUIT TEACH ART}

The Ottawa School of Art has hired Pitseolak Niviaqsi of Cape Dorset and Uriash Puqiqnak of Gjoa Haven to teach a one-week sculpture workshop to non-Inuit students in July 1993. This is the first time that Inuit sculptors have been employed as professional instructors at a southern art school.\textsuperscript{32}

\textsuperscript{30}Letter from Nicola Wojewoda, May 1988.
\textsuperscript{31}Letter from Nicola Wojewoda, May 1988.
\textsuperscript{32}"Inuit Teach Art," \textit{Inuit Art Quarterly}, 8, No. 2 (Summer 1993), p. 40.
Chapter Two
Introduction to Nicola Wojewoda

Nicola Wojewoda (b. 1959) is a Toronto artist who has experimented in a great variety of media including black chalk pastel, oil and acrylic paint, mosaic, stone, bronze and cast iron, and has exhibited her work in numerous solo and both local and international group exhibitions. She received her diploma in 1981 from the Ontario College of Art (OCA). It was during the four years Wojewoda spent at the college between 1977 and 1981, that she began to develop the artistic interests which coalesced in the work produced between 1985 and 1988. These interests included: the thematic and formal expression of movement and transformation in art; a disregard for the Western hierarchy of values as they are applied to different artistic media, types of art, and cultural traditions of art; and the use of a non-academic, Jungian based understanding of the personalized "archetypal" significance of art for both artist and viewer.

While at OCA, Wojewoda focused primarily on drawing and painting, but also took courses on printmaking, photography and sculpture. After her second year, she entered the "Experimental Arts" program which, as its name suggests, emphasizes experimentation with different forms and media. She also acquired a broad visual awareness of the art forms produced in many different places and times, developing a particular fondness for Greek, Celtic, and Egyptian art. Her interest in the art of different cultures was later complemented by her interest in mythology which also became an important source of inspiration for her art. Although she borrowed a number of books on this subject from libraries and friends, the volume which has remained in her personal collection is Classical

Mythology by Mark Morford and Robert Lenardon. This book contains numerous and lengthy quotations from original written sources of classical myth.\textsuperscript{3}

While at OCA, Wojewoda became familiar with Anton Ehrenzweig's creative theories as they are represented in The Hidden Order of Art (1971), and the basic premises of Eastern philosophy. In later years she also took classes in Tai Chi and yoga.\textsuperscript{4} However, she is primarily familiar with Eastern concepts as they have been translated into Western culture and associated with mythology and the unconscious by such authors as Carl Jung and Joseph Campbell. Wojewoda does not recall having read any of Jung's or Campbell's works first hand, but Jung's ideas are discussed in books, such as Morford and Lenardon's Classical Mythology, which she has read.\textsuperscript{5} She may also have been introduced to Jungian ideas indirectly through her instructors at OCA. Wojewoda recalls that during her years at the college the dominant artistic philosophy was Abstract Expressionism.\textsuperscript{6} Jungian concepts were an integral part of the philosophical basis of Abstract Expressionist art in the later 1940s and 1950s.\textsuperscript{7}

In more recent decades, the ideas and philosophy associated with Jung and Campbell have become pervasive in popular culture.\textsuperscript{8} Campbell's work has been one of the major

\textsuperscript{5}Morford and Lenardon, Classical Mythology, p. 4.
\textsuperscript{6}Letter from Nicola Wojewoda, October 1991.
vehicles for the popularization of Jungian interpretations of mythology and the source of considerable annoyance for scholars who find his methodology and his facts questionable. The popular significance of the ideas promoted by Jung, Campbell, and their many followers, and their significance to artists such as Wojewoda, is, however, not based on the effectiveness with which they do or do not fulfill academic expectations of scholarship, but the emotional, spiritual, philosophical and artistic "truths" which they are seen to embody. As the following discussion demonstrates, Wojewoda has been influenced by Jungian concepts, particularly those of the collective unconscious and the archetype and her understanding of these concepts has developed primarily with reference to popular rather than academic sources. She, like many others in new age urban North America, is familiar with the many popular manifestations of archetypes in everything from fairy tales to mythology to television to astrology to tarot cards. With the important exceptions of her deliberate visual study of art history, her readings of myth, and perhaps also of children's books, the knowledge of archetypal images and characters demonstrated in her writing and art is more or less "accidentally" derived from popular sources and not

---


11 Jung made frequent reference to the archetypal nature of astrological symbolism. Such references may be found throughout Carl Jung, *The Archetypes and the Collective Unconscious*, Vol. 9, i of *CW*, and *Symbols of Transformation*, Vol. 5 of *CW*.

Many popular "new age" authors have subsequently repeated and elaborated upon this context for astrological symbolism. See, for example: Robert Hand, *Horoscope Symbols*, Gloucester, Massachusetts: Para Research, 1985); Sallie Nichols, *Jung and Tarot: An Archetypal Journey* (1980; rpt. York Beach, Maine: Samuel Weiser, Inc., 1987). Articles espousing popularized versions of these concepts are plentiful in mass circulation magazines. See, for example, the article by Robin MacNaughton, "Your Personal Odyssey," *New Woman* (July 1992), pp. 107-114, which combines mythological and astrological symbols.
the result of a deliberate search for any kind of esoteric, mystical, or even academic knowledge.\textsuperscript{12}

Ehrenzweig's *The Hidden Order of Art* was of particular importance in the development of Wojewoda's approach to the creative process and, consequently, to the development of her personal artistic symbolism. In his theory of creativity, Ehrenzweig distinguishes the syncretistic or undifferentiated vision of the child from that of the analytical or differentiated vision of the adult:

Recent research, partly based on experiments with young animals and babies, suggests that the young animal does not see abstract shapes but scans the total object for cues that are immediately connected with real objects. To some young birds the same wooden shape suggests, say, a goose with a long neck if it is moved in one direction, and a dangerous hawk if moved backwards with the long neck now turned into a long tail. Colour alone may serve as a cue for identifying friend, enemy, parents and the like objects. A young baby will smile at a terrifying crude mask if only it has certain minimum cues suggesting the mother's face, but will show signs of fear if the cues are missing. This recognition of objects from cues rather than from the analysis of abstract detail is the beginning of syncretistic vision.\textsuperscript{13}

An infant's perceptual development is immediately bound up with what Freud called the primary process of the id. The id is equivalent to the unconscious level of the personality which requires immediate gratification of its needs and learns to recognize objects in the physical world for their relevance to this gratification or primary process. Otherwise, Freud believed that the id does not make gestalt distinctions between objects or between object and background as do the conscious levels of the personality, the ego and super-ego. The id perceives everything as one continuous whole.

Wojewoda found reinforcement for Ehrenzweig's ideas about syncretistic vision in other sources and often copied passages dealing with the subject into her journals. One

\textsuperscript{12}Nicola Wojewoda, Personal Communication (June 11, 1993). Wojewoda enjoys children's books and fairy tales, and has recently written and illustrated a few of these herself for her own enjoyment and that of friends.

\textsuperscript{13}Ehrenzweig, *The Hidden Order of Art*, p. 15.
author, who she says "had a great impact," was Marshall McLuhan. She copied the following passage into one of her journals:

The strength and vitality of Eskimo art lie in an undifferentiated syncretistic approach in which details can be repeated, omitted or even added without affecting the whole meaning (especially storytelling). In this regard Eskimo art and thought are much like television--interruptions from commercials, distorted reception, conversations in the room--but which distractions notwithstanding can be readily understood in spite of themselves.

It is this very casualness of communication, combined with the capacity to draw attention sufficient for understanding without learned commentary that is typical of Eskimo art and tradition.

Ehrenzweig believes that "creative work succeeds in coordinating the results of unconscious undifferentiation and conscious differentiation and so reveals the hidden order of the unconscious." The artist wishing to create images which are realistic in terms of syncretistic vision must utilize undifferentiated unconscious scanning to find the "cues" by which objects are recognized. For example, Ehrenzweig suggests that Giacometti "had to squash the human figure in order to produce a more truly striking likeness. Unconsciously he might mount a destructive attack on the human body. But his initial destructiveness was linked with syncretism and so led to the rebirth of the inviolate individual." The meaning of the emaciated figures which were the physical results of Giacometti's explorations of syncretistic vision was given verbal expression by Jean-Paul Sartre who found in those figures the visual embodiment of his own existentialist philosophy.

---

15 Due to the personal nature of these journals, Wojewoda has not made them available for the purposes of this study. However, she did provide copies of the relevant sections.
16 Letter from Nicola Wojewoda, May 1988. Marshall McLuhan, source unknown. Although I have been unable to verify this quotation, it is quite consistent with the views McLuhan has expressed regarding syncretistic vision and the "primitive." See for example, Marshall McLuhan and Quentin Fiore, The Medium is the Massage (Toronto: Bantam Books, 1967).
17 Ehrenzweig, p. 4.
18 Ehrenzweig, p. 17.
Wojewoda was attracted by the possibilities of syncretistic vision and found an expression of the meaning of the contents of syncretistic vision in existentialist philosophy. Her diaries contain numerous entries copied from the writings of another existentialist philosopher, Soren Kierkegaard, one of which is the following:

After the individual has given up every effort to find himself outside himself in existence, in relation to his surroundings, and when after the shipwreck he turns toward the highest things, the absolute, coming after such emptiness, bursts upon him not only in all its fullness, but in the responsibility which he feels.20

Ehrenzweig proposes that such "a libidinous withdrawal from concrete reality" is encouraged by "the contemplation of nature" and suggests that the development of landscape painting represented a major step in "the dehumanization of Western Art." "The contemplation of landscape," he believes, "replaced the representation of the human body. The undifferentiated background blotted out the human actors and took over the leading part. From then onwards it was only a comparatively small step to the total abstraction of modern art."21 Ehrenzweig also believes that this "dehumanization" process was necessary before complete abstraction could develop in art. He associates complete abstraction with undifferentiated vision and favours the work of modern artists, particularly Abstract Expressionist action painters such as Jackson Pollock, who he believes employ an undifferentiated type of vision.22 One of Wojewoda's teachers at OCA was Graham Coughtry, a painter who works in an Abstract Expressionist style. Coughtry is well known for his teaching methods, which he described in a statement for an article in Artmagazine on art education:

Carl Jung once said that he envisaged a time when a teacher would no longer need to communicate with words but rather simply by example.

---

21Ehrenzweig, p. 131.
22Ehrenzweig, p. 66-67.
As a teacher I find myself approaching this point. It implies what amounts to an apprenticeship situation. Watch the maestro fall flat on his face pick himself up lean over too far backwards and finally arrive at the unexplainable—seeing with the naked eye, the open heart, the extended arm, giving form—creating.

The necessary technical expertise can be found in books.23

Wojewoda recalls vividly how Coughtry encouraged his students to work spontaneously and passionately and to rely on their intuition during the creative process.24 Much of Wojewoda’s completed work from her college years demonstrates the strong influence of Abstract Expressionism.25

In order to appreciate the aesthetic “aliveness” of images produced through syncretistic or undifferentiated vision, Ehrenzweig believes the viewer must also be prepared to forego the adult’s tendency to single out objects for analysis and interpretation. The viewing of art is, for him, necessarily a secondary process, that is a process associated with the ego rather than the id. As such, it is a conscious exercise subject, as the primary processes of the id are not, to constant reality testing against whatever qualities and standards of art have been formulated in the superego of the viewer.26

Wojewoda’s own conceptions of quality and standards in art as well as her sense of professional identity as an artist were influenced by another of her instructors at OCA, the sculptor Victor Tinkl. She remembers him as enthusiastic and warm-hearted, and his artistic playfulness and interest in folk art have echoed through her later musings regarding the value and function of different kinds of art.27 Tinkl works in a variety of media, and his images include a wide range of real and imaginary animals and people. These images are inspired by the shapes of things Tinkl sees in the world around him. As he explains:

26 Ehrenzweig, pp. 7, 9, 23-4, 35, 66-69, 71-2, 74, 7-79
The animals which you see hanging from the ceiling and the dog I made, they are motivated by a log or a rope or the legs of an old chair or some such thing, skulls of animals, teeth, anything like that. I enjoy them for what they are but for some reason these animals are in me and they just have to come out somehow.28

Wojewoda also remembers Tinkl as a model of the artist who managed to be creative, passionate, and relevant, and at the same time, led a family-oriented, well-rounded and balanced life. She learned, years after graduating, that he had spent some time in the Arctic teaching printmaking and had been profoundly affected by that experience.29

Although Wojewoda is indebted to OCA for her technical training and the opportunity it provided to meet other artists, it was not until after she spent six months of backpacking around Europe in 1981-82 that she found the focus and energy necessary to produce a major body of post-college work. This clarification of artistic intent stemmed from two opportunities which only Europe could offer. The first was to view the works of the "masters" first hand, particularly Auguste Rodin, Michelangelo Buonarroti and Antonio Gaudí.30 Most of Wojewoda's early work is paint on canvas, but her eventual move toward sculpture is perhaps not surprising in view of the respect and admiration she felt at this time for the work of Rodin and Michelangelo. Similarly, her later interest in mosaic and patterning may have received its initial impetus from Gaudí's work.

The second opportunity which the trip to Europe provided was to meet her father's family in Poland.31 Wojewoda's mother, Sophie Ipatowicz, is of Russian descent and her father, Hubert, is Polish. Their experiences during World War II and their eventual emigration to Canada provided an unending source of spell-binding stories for Nicola and

---

her two younger brothers, John and Michael, while they were growing up. After graduation, Nicola decided to go to Europe to meet the two of her father's three sisters still residing in Poland. Dr. Ginia Wojewoda is a curator for the National Academy of Sciences at the Kornick Museum and specializes in weapons and coins. Lucia Kopczynski taught sculpture at the University of Poznan in the faculty of Architecture until 1964 and has continued work on several commissioned projects. Although Wojewoda's stay in Poland was brief, and her relatives' art has had no direct stylistic influence on her own later work, she felt heartened by the family's enthusiasm and encouragement.

Wojewoda was also deeply affected by her impressions of the Polish landscape and social climate and recalls her journey through the countryside by train quite vividly:

I was going through the eastern side [of Poland] where industry and agriculture are crammed in side by side over every available area of land. The harvest was in and it looked barren and bleak with smoke stacks billowing black over close cropped fields. Every now and again the train would pass through a village and I would catch a glimpse of old men leaning on fences, chatting, girls in red skirts on bikes with book bags on their backs, small gardens, lace curtains. The contrast made a deep impression on me. Poland made a deep impression on me. . . . I talked to a lot of people curious about the western world's view and interpretation of this situation. There was a lot of pain and courage. I was amazed that amidst all this strife, there were people singing in the streets. In many ways their rebellion brought them a great sense of relief. A realization of what it means to lose, to gain.

Martial law was imposed by Poland's communist government in December of 1981 in response to the continuous strikes protesting inflation, food shortages, energy and transportation system failures, and the curtailment of freedom of expression and political activity. Solidarity, Poland's independent labour union, was the major organizational

---

32 Letter from Nicola Wojewoda, July 1991. Michael is a musician who works in Toronto as a record producer and engineer. John is a poet and playwright and is working toward his B.A. in Theater Arts at the University of Concordia in Montreal.


force behind these strikes. The government banned further strike action and imposed martial law with the intention of eradicating any form of public self-organization. Martial law included curfews, censorship, restriction of travel and the banning of artistic events. Strike participants were arrested and punished with fines and prison sentences. 37

Although moved by her knowledge of these events, by her conversations with strangers in the streets and in train stations, and by her memories of stories about her family's earlier political involvements, as a tourist, Wojewoda felt detached from Poland's larger economic, social, and political issues. Her response to Poland was focused entirely on the personal experiences of the people she saw and met. These perceptions and feelings for the circumstances of the individual, along with her meeting of the other family artists were the most important aspects of her sojourn in Europe. 38

After returning from Europe, Wojewoda began to work as a professional artist. Among the major projects which she began at that time were three large chalk pastel drawings and several oil paintings. In these works, Wojewoda established the creative method and content which was to direct virtually all of her later work.

In the three large black chalk pastel drawings Dead Man's Float (Figure 1), The Enigmatist (Figure 2) and Wood's Edge (Figure 3) Wojewoda created her own vision of an existential reality by allowing the syncretistic vision of her unconscious mind to direct the image-making and compositional process as much as possible. Although not deliberately derived from Jung, Wojewoda's understanding of the unconscious mind is essentially Jungian; that is, she sees the unconscious mind as composed of all things which the individual has forgotten, perceived without awareness, all things which are about to come together in the future conscious mind, as well as the collectively inherited and

unchanging archetypes which are manifest in dreams and myths the world over.  

Wojewoda believes that "Within myth and allegory the whole range of the human condition is explored. The emotional, psychological, political, and spiritual dimensions are considered and expressed in symbols and archetypes."  

In her treatment of symbol and archetype Wojewoda emphasizes, as does Jung in his writing, that the image and archetype are essentially empty forms from which the individual must derive his or her own meaning and experience. As Jung explained, "the archetype in itself is empty and purely formal." Until such time as its content is determined, or filled out, by the conscious mind, it is simply "a possibility of representation which is given a priori" and it is the empty form of the archetype which is inherited, not the content. Jung believed he had proven that "archetypes are not disseminated only by tradition, language, and migration, but that they can rearise spontaneously, at any time, at any place, and without outside influence."  

In her writing, Wojewoda emphasizes the distinction between "images" and "symbols." Wojewoda's ideas about symbols and images in art were influenced by Kandinsky's Concerning the Spiritual in Art (1914), as well as Ehrenzweig and other writers. From these sources, she came to see symbols as "signs," or as having communally assigned and fixed meanings and of images as having more variable significance derived from a more individual level of experience. Wojewoda's

---

42 Jung, The Archetypes and the Collective Unconscious, p. 79.  
43 Jung, The Archetypes and the Collective Unconscious, p. 79.  
understanding of the "symbol" as a "sign" is common in writing about art. Regardless of this terminological confusion, her meaning is entirely clear, her "image" being the equivalent of Jung's "symbol" and closely associated with Jung's "archetype."

Wojewoda has a personal preference for images over "symbols" because she believes that there is more room in them for originality and internal self-discovery on both the creative and interpretive levels. She explains,

It is through 'symbols' that expression takes poetic form. I personally lean toward the poetic rather than the didactic or political. If the artist depends too heavily on populist or learned symbols for the reading of the work, then the work runs the risk of being shallow because already its experience is second hand, dependent on learning rather than feeling. It is important to appreciate the universality of these symbolic expressions, and then move further, deeper, to personalize and make them new.

Wojewoda's entire approach to art making is intended to produce images with multiple interpretations. She states: "I used familiar subjects and styles because they invite recognition and reinterpretation." Each image is what Ehrenzweig calls "the fertile motif," or a motif which "through its undifferentiated structure, often refuses immediate aesthetic satisfaction and for its justification points to its further development in the future."

---

45 Many writers have complained about this problem; most notably Susanne Langer, Problems of Art (New York: Charles Scribner's Sons, 1957), pp. 132-133 ff.
46 Jung, Symbols of Transformation, pp. 77-78, 124
50 Letter from Nicola Wojewoda, October 1990
51 Ehrenzweig, The Hidden Order of Art, p. 48; Wojewoda has repeatedly confirmed the importance of Ehrenzweig's theory of creativity to her work. The "fertile motif" concept is fundamental to Ehrenzweig's theory and one proof of the "fertility" of a "motif" is its interpretive versatility. She has confirmed the direct importance of the "fertile motif" in her creative process and the goal of producing work with multiple interpretations in numerous telephone conversations since May of 1988. Just as she found references to "syncretistic vision" in other sources and copied them into her journals, Wojewoda found and copied discussions of concepts similar to that of the "fertile motif." One of these passages is paraphrased from Dr Perry (?), who, according to Wojewoda, "characterized the living mythological symbol as an 'effect image,' one that hits where it counts. It is not addressed first to the brain to be interpreted and appreciated. On the contrary if that is
Wojewoda believes that her creative method allows her to tap archetypal images from
the unconscious and that the unconscious is also the source of the archetypal images in
mythology. Such images tend to evoke mythological interpretations and associations
because, according to Jung and his numerous followers, the unconscious, or more
specifically, the collective unconscious, is also the source of mythology. Myth provides a
vocabulary which allows the world of the unconscious to be transmitted and understood by
others on a verbal level. From Wojewoda's perspective, it provides an invaluable source
of creative inspiration for the artist and also transforms art from an expression of the
merely personal into collective knowledge. She explains that her "attraction to symbolic
and mystical imagery and the use of established legends and myths that come from my
own 20th c education span many cultures and eras." Wojewoda's awareness of myth as
a multi-cultural experience is complemented by a similar awareness of the artistic traditions
of different cultures.

Mythology, often in association with some variation of the concept of the archetype,
has provided an important source of artistic and personal inspiration for many woman
artists and writers since the 1970s, including Wojewoda. These artists and writers have

where it has to be read then the symbol is already dead. An 'effect image' talks directly to
the feeling system and immediately elicits a response, after which the brain may come along
with interesting comments. There is some throb of resonance within responding to the
image shown without. And so when vital symbols of any group evoke in all its members a
response--a sort of magical accord unites them as one spiritual organism functioning
through members who though separate are one in being and belief.

Our public religious symbols lost their claim to authority and also the ways of life they
once supported have disappeared. So we now in our baffled state turn inwards--frequently
with Oriental guidance—in the potentially very dangerous, often ill-advised interior
adventure, questing within for the affect image that our social order can no longer give."


53 Letter from Nicola Wojewoda, May 1988. The association of mythology,
symbolism, and visual artistic images has been made by many writers including Joseph
1974).

often freely reinterpreted myths to make them more appropriate to their contemporary experience.\(^{55}\) Wojewoda has recently (1993) discovered Clarissa Pinkola Estes's book *Women Who Run with the Wolves* (1992) and finds it an inspiring presentation of mythology relevant to women.\(^{56}\)

In an essay titled "Women's Rewriting of Myth" (1992), Diane Purkiss explains that women have always been involved in story-telling and the "rewriting" of myth and that myths have always existed in a diversity of forms that are constantly changing. However, myths, and particularly classical myths in Western society,

have been part of literary and academic self-definitions... Classical myths... belong to high culture, and are largely transmitted by educational and cultural authorities. Consequently, classical myth is not merely authoritative and high in itself; it also confers prestige on texts which display their author's knowledge of it. Classical myth became a way for literary communities to constitute themselves and exclude others. Since few women had access to the classical education required, their participation was particularly difficult.\(^{57}\)

Purkiss goes on to establish the current involvement of women in the rewriting of myth as a denotation of women's "participation in these historical processes and the struggle to alter gender asymmetries agreed upon for centuries by myth's disseminators."\(^{58}\) Purkiss is unsympathetic to Jungian archetypal concepts as she believes that Jung and his

---


\(^{58}\) Purkiss, p. 441.
followers, including Erich Neumann, Robert Graves, etc., "were not interested in liberating real women but in releasing men from their psychological problems."59 Nevertheless, many other writers and artists, including Wojewoda, have found some variation of the concept of the archetype useful to their artistic explorations and readings of mythology. Among the more widely known of these contemporary artists are Judy Chicago and Louis Bourgeois.60

Among writers, Barbara Walker has been extremely influential. Walker has written numerous popular books which emphasize women, mythology, and Jungian concepts,61 and is widely cited in the bibliographies of other writers and artists dealing with this configuration of interests. In 1981 artist Buffie Johnson published her study, in the making since 1943, titled Lady of the Beasts: Ancient Images of the Goddess and Her Sacred Animals, in which she juxtaposes information about the various manifestations of archetypes derived from mythology, archaeology, the visual arts, and astrology in a manner reminiscent of both Walker’s The Woman’s Encyclopedia of Myths and Secrets (1983) and Campbell’s The Mythic Image (1974).62 Walker’s books are cited not only in Johnson’s Lady of the Beasts, but also in Elinor W. Gadon’s The Once and Future Goddess (1989), Monica Sjoo and Barbara Mor’s The Great Cosmic Mother (1991), Carolyne Larrington’s The Feminist Companion to Mythology (1992), and Estella Lauter’s Women as Mythmakers (1984).63 Though not all of “scholarly” quality, these books are indicative of popular assumptions about myth and archetypes.

59 Purkiss, p. 443.
60 All of these artists as well as many others are represented in Gadon.
62 Johnson, Lady of the Beasts; Campbell, The Mythic Image.
63 Gadon; Johnson, Lady of the Beasts; Sjoo and Mor; Larrington (ed.), The Feminist Companion to Mythology; Lauter.
This literature and art is so pervasive, that, given Wojewoda's admission of a wide, though informal, reading in the fields of mythology and art, and given that so many of her art works deal with archetypal forms also dealt with in widely publicized myths and art, it must certainly, consciously or unconsciously, have influenced her artistic direction. Very likely, it also influences the responses different individuals have to her work. The possibility of external influences unconsciously influencing the individual's creation of "archetypal" images casts considerable doubt on Jung's location of the source of such images in the collective unconscious, as well as any contemporary artist's claim to having developed an image from an archetypal source.

Jung himself realized this problem in connection with dream analysis, so he often provided information regarding the social and cultural backgrounds of the individuals whose dreams he studied. Sometimes this information makes it clear that such external influences were highly unlikely sources for the images in question and thus indirectly supports Jung's theory that they must have come from the collective unconscious. Such a demonstration is not possible in Wojewoda's case. So, although Wojewoda does regard many of her art works as personalized archetypal forms, discovered internally through the technique of automatism and developed through the creative process, any analysis of her work must acknowledge the possible influence of outside sources on her work. In this analysis such acknowledgement is made in a manner appropriate to the integrity of Wojewoda's creative method and intentions through a demonstration of the parallels which exist between her works and similar manifestations of the archetypes found in myth and art. Morford and Lenardon's, Classical Mythology, Robert Graves's The Greek Myths (1955),^ Jung's writings and Barbara Walker's The Woman's Encyclopedia of Myths (1955),^ Further references to this book are made using the section designations common to all its editions rather than to page numbers.

and Secrets are among the sources used for this purpose. Wojewoda's copy of Classical Mythology and has been more influential on her thinking than other sources she may have borrowed. It is however not the only source she used. Jung, Graves and Walker are all popular and widely cited authors and thus it may be assumed that the information which they present was accessible to Wojewoda, whether in the form of primary or secondary sources. Other sources indicative of popular beliefs such as Benet's Reader's Encyclopedia and Brewer's Dictionary of Phrase and Fable,66 are also cited to demonstrate another type of "archetypal" manifestation which may well have influenced Wojewoda's "automatist" selection of images and compositional arrangements.

Wojewoda's understanding of both myth and art, as well as the type of reinterpretation and integration of symbols through art which she advocates, is facilitated by the use of what Ehrenzweig calls syncretistic vision. In Ehrenzweig's opinion:

It is the glory of great art that it can tolerate this arbitrary manipulation of its conscious surface, because its real substance belongs to deeper untouched levels. We do not really mind that we cannot reconstruct the conscious intentions of the Stone Age cave painters or of the old Mexicans, because we feel instinctively the relative unimportance of the artist's conscious message. It is perhaps due to the fact that our own modern art is often content to work from low irrational levels of the mind alone, that our civilization has become so receptive to the art of other civilizations, prehistoric, historic, primitive and exotic. What alone seems to matter to us is the complex diffuse substructure of art. It had its source in the unconscious and our own unconscious still reacts readily to it, preparing the way for ever new reinterpretations. The immortality of great art seems bound up with the inevitable loss of its original surface meaning and its rebirth in the spirit of every new age.67

Such an approach to art has obvious "primitivist" and modernist biases in its apparent disregard for contextual information; however, Ehrenzweig's argument is also based on the certainty that there is a common archetypal level from which all the variabilities of surface activity and purposes in all cultures are derived. He explains "great art" as art

---

67 Ehrenzweig, p. 77.
which is not limited by its original intention and context, but which is sufficiently close to the original archetypal levels of creativity to withstand recontextualization and reinterpretation. This definition of art is entirely appropriate to the multi-cultural approach to art which was an important aspect of Wojewoda's experiences while in the education system. While she willingly provides information regarding the circumstances under which her work has been produced and the books and ideas which have ignited her creativity, it is not Wojewoda's intention that the meaning of her work be limited to these factors. She seeks to create images which evoke multiple associations and interpretations. The method by which she hopes viewers will gain access to her work is similar to Jung's method of interpreting symbols and dream imagery called "amplification."

Amplification involves treating the symbol as a kind of "fertile motif," although Jung did give special attention to the context in which the motif appears. According to the amplification method, the dream analyst, or in this case, the art viewer, is expected to make associations and parallels between the image and whatever experiences, symbols, myths, stories, philosophical beliefs, etc., seem appropriate to its elucidation. In so doing, the viewer not only gives the image personal meaning, but also comprehends its archetypal nature. Wojewoda's accounts of and positive responses to viewers who apply different interpretations, both personal and mythological, to her work indicate that such interpretations provide her with one measure of the work's success. For her, such interpretations confirm the archetypal nature of the work. This goal was one reason Wojewoda was willing to subject her work to this project. She wanted to learn what interpretations Inuit artists would provide for her work.

---

Chapter Three
Nicola Wojewoda: Drawings and Paintings

3.1 Drawings

a. Dead Man's Float

The images and composition of the three black chalk drawings, Dead Man's Float (Figure 1), The Enigmatist (Figure 2), and Wood's Edge (Figure 3) were all developed by drawing on subconscious impulses. In contrast to the release from rational constraints which characterized their initial creative formulation, the technical execution of these works is precise and tightly controlled. The tension between the nonrational character of the image and the manner in which the image is rendered produces a Surrealist quality in the finished works that defies limitation to any one symbolic or narrative interpretation. In these, as in almost all of her works, Wojewoda attempts to find and develop "fertile motifs." She uses images which stimulate the viewer's desire to interpret the image with reference to known symbols and, at the same time, refuses to provide pictorially the specific information necessary for a positive and definite symbolic reading. Her intention, as previously stated, is to discover and to encourage the viewer to discover the power of images to communicate directly without the intervention of previously assigned meanings.

Dead Man's Float (Figure 1), is the first of this series of drawings and it is the only one that she describes with reference to a specific personal experience. The images in this work are derived in part from her impressions of the Polish landscape. She was fascinated by the contrast between agriculture and industry which she saw there, representing the latter as an intense white blast of fire. She describes this drawing,

The landscape—the intense white blast of industry in contrast to agriculture. These are things that sustain our lives. Life/Death. The fire of industry echoed in the flame-like quality of the trees. The skeletal and death-like quality of these same trees echoed in the bleakness and severity of that which sustains us.
The village is animated, full of life, it sparkles. I imagine all sorts of activity and community. It is very much life.

The figure languishing in a boat appears androgynous, in spite of his title designation as a "dead man." The figure is modestly, but somehow needlessly, draped with a loincloth. One emaciated hand dangles unobtrusively, just breaking the surface of the water beneath it. According to Wojewoda, the bird perched on the edge of the boat is a baby barn owl; its purpose is to provide nocturnal companionship and perhaps also to serve as the figure's eyes. The figure's deceased state is thus, like its gender, uncertain. Its right foot is hidden behind the owl, thus visually emphasizing its reliance on the bird. As a nocturnal creature, the owl appropriately affirms not only the "dream-time" source of the image, but Wojewoda's own preference for the nocturnal hours as the best time for making art. The owl is also sacred to Athene, the Greek goddess who provided the mythological subject matter for several of Wojewoda's later works. As a creature of the air and a symbol of wisdom and intellect, the owl also completes the elemental symbolism in this drawing; fire being represented by the industrial blast furnaces and the sun, the earth by the agricultural community, and water by the sea.

In this work, as in Wojewoda's subsequent pieces, symbolic associations are important as they provide one means by which the work bridges the gap between artist and viewer. Such associations may be mythological or literary, or they may be made on the basis of popular or "naive" readings of the work. The latter approach is characteristic of

---

1 Letter from Nicola Wojewoda, June 1988.
4 Wojewoda identifies the subject matter but does not discuss elemental symbolism specifically with reference to this work. She does discuss such symbolism with reference to the painting East of the Sun and indicates throughout her letters that symbolism of various kinds was significant to her creative process. See discussion of East of the Sun below. Letter from Nicola Wojewoda, June 1988.
5 For another example of this type of reading of art see Kathy Acker, "Realism for the Cause of Future Revolution," in Art After Modernism: Rethinking Representation, ed.
Inuit responses to Wojewoda's work and has also been found useful in the analysis of
 certain post-modern artists by Western scholars. For example, Arnason describes the artist
 Tom Otteness as "so Post-Modern that he actually goes to museums and, ... draws from
 the Old Masters," and as working with "the roles of such archetypes as Adam and Eve and
 Jack and Jill." He describes the two figures in Otteness's sculpture Jack and Jill (1985)
 as having

 wind-up keys in their backs and lidded heads that open to disclose the
 vacuum inside. As unbuttoned Jack shuffles along looking too dumb, or
 too exhausted, to eat the banana he grasps in his right hand, the naked Jill
 stands tall and triumphant, with a sunflower stuck in her hair and Jack's
 pants held like a trophy from her left hand. Together, the pair carry their
 pail, whose contents—a globe—suggest that while seeking water, they also
 found worldly knowledge.6

 The work contains several very literal jokes at the expense of feminists. "Who is really
 wearing the pants?" Having "peeled his banana," and acquired "the pants," "she" does not
 know what to do with them, except wave them around like a banner. As for the globe in
 the bucket between them, a student in a course I recently taught on twentieth century art
 suggested that it means that men and women are "a world apart."7 Once observed, it is
 difficult to discount or fail to see such "popular" meanings in art.

 Symbolic anthropologist David Napier arrived at a similar conclusion regarding the
 interpretation of art. He has found it useful to assume Western art possesses the intention
 of symbolizing everyday experiences, regardless of whether or not such was the artist's
 intent, for the simple reason that it provides a more direct access to the work than is
 possible through esoteric critical theories. For example, he says that, regardless of Mark
 Tobey's "personal commitment to the abstractions of Buddhism, and regardless of the
 critical campaign that would chastise one for seeing pollen rather than just real paint,"

 31-41.
p. 653.
 7Emily Auger, Lecture, Malaspina College (March 1992).
when he looks at Tobey's *Edge of August* he always sees "an explosion of pollen filling the atmosphere at the edge of August."8

The appropriateness and usefulness of such readings was also recognized by Jung in his analysis of certain drawings made of dream images and submitted to him for interpretation. In one such drawing in which there was a crab that the artist could not explain, Jung observed that "in such cases it is usually worth investigating what use has been made in the past of the object in question." He points out that the crab is associated with the astrological sign of Cancer and that "astrologically, Cancer is the house of the moon. Because of its backwards and sideways movement, it plays the role of an unlucky animal in superstition and colloquial speech ("crabbed," "catch a crab" etc.)" Then, observing that the artist's sun sign was Cancer, Jung proceeded to relate various myths and symbolic associations of the crab which also reflected the artist's personal circumstances and life.9

Interpreted in this "naive" manner, the fish inhabiting the sea in *Dead Man's Float* are rendered with such intense detail that they almost look like "fish out of water," or perhaps they are just "odd fish;" fish that, like the figure, are not quite in their own element. The fish and the bird have a unique dependance on the elements of water and air respectively. They do belong in those elements, or rather, as Wojewoda points out, "they are dependent on those environments."10 The figure, whose passivity is suggestive of the "dying god" theme to which an entire section of Ehrenzweig's book is devoted, is at the mercy of those same elements. According to Wojewoda, this situation response is the key element of the work:

---

Dead Man's Float is about freedom of a sort. Not the freedom that comes from physical death, but the freedom that comes from ceasing to resist. The ability to trust in a hostile, overwhelming world. The figure is at the mercy of the water and wind, yet at peace—without tension.¹¹

Water is a popular archetypal symbol of the unconscious.¹² In this drawing, the hand dipping into the water's surface hints at the figure's ability to gain access to the unconscious parts of its being. The shamanistic bond between man and owl, alluded to in Wojewoda's description of the owl as the man's guide, also refers to the means by which humans are able to gain access to other types of reality. This body of water is very large and very deep and only the surface moves in rippling patterns. It suggests the presence of deep meaning which the figure only superficially recognizes through the sense of touch.

Ehrenzweig wrote about the relationship between the senses of touch and sight in The Hidden Order of Art as part of his substantiation for his theory of the primacy of syncretistic over analytic vision. He describes the results of studies done of individuals who had been born blind and then, through some operation, acquired sight. Gestalt psychologists expected that these people would immediately recognize objects according to the geometrical shapes and patterns with which they were most familiar through the sense of touch. In fact, no such spontaneous pattern recognition occurred:

Many of them . . . faltered in their purpose and could not muster the effort needed for organizing the buzzing chaos of coloured blotches. Some of them felt profound relief when blindness overcame them once again and allowed them to sink back into their familiar world of touch. They showed neither great facility nor inclination for picking out basic geometric shapes. In order to distinguish, say, a triangle from a square, they had to 'count' the corners one by one as they had done by touching them when they were still blind. They often failed miserably. They had certainly no immediate easy awareness of a simple self-evident gestalt as the gestalt theorists had predicted. Simplicity of pattern played only a small part in their learning. The psycho-analyst will not be surprised to hear that a libidinous self-interest in reality rather than abstract form was the greatest

incentive and the most efficient guide. A girl who was an animal lover identified her beloved dog first of all.\(^{13}\)

The attention which Wojewoda gives to water in this drawing may also have been influenced by Ehrenzweig's views regarding syncretistic vision. The surface of the water provides a patterned, but undifferentiated background for the fish which are also rendered with great intensity and detail and likewise suggest the kind of attention characteristic of syncretistic vision. At the same time, this intensity suggests that the fish are familiar and of personal significance, thus they possess qualities which would make them the first things the figure might recognize in the otherwise indistinguishable patterns of the visual field whenever he chooses to exercise his sense of sight. Fish are creatures that are exclusively aquatic and readily interpreted in Jungian fashion as symbolic of the treasures of the unconscious\(^{14}\) and, by association, of the id and syncretistic vision. This treasure is close to the surface, close at hand. Perhaps the figure is fishing for the treasure he cannot see.

Wojewoda finds herself unable to explain the presence of the dark horse standing on the shore in front of the industrial center in *Dead Man's Float*, but it may be an image kept alive in her childhood memories of the time when her family kept horses.\(^{15}\) It may also have arisen during the creative process as a result of her awareness of the significant roles which horses often play in mythology. For example, the horse was the gift which Poseidon, god of the underwater world, gave to Athens in his contest with Athena for the patronage of that city. He lost this contest because his horse was deemed of less value

---


\(^{15}\) Letter from Nicola Wojewoda, June 1988. Wojewoda mentions the family horses in this letter.
than the olive tree provided by Athene. The horse in *Dead Man's Float* may likewise be a gift whose value, like that of the fish, is unrecognized or neglected.

The chalk horse in *Dead Man's Float* is a "dark horse." This widely used phrase suggests, according to *Brewer's Dictionary of Phrase and Fable*, "One whose capabilities are not known to the general public; hence a person whose abilities are undisclosed or who conceals them till he can reveal them to the best advantage." The association of the horse with water in Wojewoda's drawing further implies a pun on the saying, "you can take a horse to water but you cannot make him drink," meaning, "there is always some point at which it is impossible to get an obstinate or determined man to proceed farther in the desired direction." Although the relevance of such meanings to this drawing may seem unlikely, particularly when presented as they are here, in the form of dictionary definitions and scholarly descriptions, they serve to demonstrate the nature of the associations which are likely to inform the viewer's reaction to the work on either a conscious or subconscious level. In addition, such associations are entirely consistent with some of Wojewoda's own comments about the meaning this work has for her on a personal level. For example, understood as a reference to the character of the figure in the boat, the latter association of the horse with the impossibility of getting someone to do what he or she does not wish to do, is appropriate to Wojewoda's own interpretation of the work as about "freedom that comes from ceasing to resist." Exhausted, emaciated and impoverished, the figure maintains a disinterested, almost accidental link with the vast

---

17 Wojewoda later combined the horse and fish imagery in the sculpture *Athena*. See discussion of this sculpture in Chapter 5
19 *Brewer's Dictionary of Phrase and Fable*.
generative forces of life in a time of apparent emotional, spiritual, and physical privation and scarcity.
b. **The Enigmatist**

In the two later drawings, *The Enigmatist* (Figure 2) and *Wood's Edge* (Figure 3), the theme of the relationships between humans and animals is continued and made complementary to that of relationships between humans. The two figures in *The Enigmatist* are partially obscured, and, as in *Dead Man's Float*, Wojewoda has made their gender somewhat ambiguous and given symbolic meaning to the placement of their feet. She explains that the left foot of the figure in the foreground rests on the ground to indicate "conscious awareness, objectivity, and the rational." The right foot is submerged to indicate that conscious awareness is balanced by the "subconscious, the intuitive, the subjective." Only the upper body of the figure behind the rock is visible. The bond between the two figures is indicated, according to Wojewoda, by "a similar languid gesture of hands." This hand gesture also indicates their mutual kinship with the figure in *Dead Man's Float*.

The placement of the turtle's feet echoes that of the foreground figure. The turtle and foreground figure appear to be companions. Like the owl in *Dead Man's Float*, the turtle provides a service relating to vision. Wojewoda's intended reference here is to second sight and the use of turtle shells in ancient Chinese rituals of divination. The turtle thus establishes the intended subject matter of the picture as that of riddles, riddle-making, and more specifically, image-making. Turtles also have the ability to withdraw from the world, to hide themselves from it and to hide it from themselves. This picture is, according to Wojewoda, about

that part of ourselves that is unrevealed, unknowable, ambiguous and only guessed at. Just as dreams reveal themselves in strange, cryptic illusions, left for the consciousness to decipher. Tricks of the mind. It would appear

---

at first that the woman and her "alter ego," the turtle, are the enigmatist, perhaps revealing something to the figure behind the rock. . . . [But] it is just as possible that the figure behind the rock has conjured these two ethereal characters and is sobered by his own incomprehension.23

This interpretation is consistent with Wojewoda's interest in existentialism in which reality is essentially what the individual chooses to project into the world around him.24 She associates this picture with a quote copied into her journals which she believes is from Kierkegaard:

The majority of men are subjective toward themselves and objective toward all others, terribly objective sometimes—but the real task is to be objective toward oneself and subjective toward all others.25

25Letter from Nicola Wojewoda, June 1988. I have been unable to verify the source of this quotation.
c. Wood's Edge

Like The Enigmatist, Wood's Edge (Figure 3) contains three main life forms: two humans and an animal. In the latter work, however, the animal is a mammal rather than an amphibian and the vegetation is more luxuriant. In both works the theme of relationships is played against that of the unconscious. Wojewoda explains that the male figure in Wood's Edge is isolated, self-absorbed and misplaced in the open landscape setting. He is also deliberately turned away from the woman seated on the rock, who in turn, turned completely away from both man and dog. Wojewoda says that this work deals "with the issue of relationships. Relationships to our world view, to art and its meaning and to ourselves. . . . The relationship between the two figures. Men and women relations, archetypes." It is also about "disharmony in a harmonious place. . . . Separation, displacement--notions of the idealized, perfect world, flawless. The modern notion that this same world is indeed a lie. The intensity of that suspicion." 

The relationships depicted here are, as in The Enigmatist, existentialist in nature. Sartre's description of the sculptures of Giacometti may be applied with similar effect to these drawings. Sartre wrote of Giacometti's work:

He rejects promiscuity, the casual relations of proximity, because he wants friendship and love. He dares not take for fear of being taken. His figurines are solitary, but when placed together, in whatever combination, they are united by their solitude . . . He has sculpted men who cross a square without seeing each other; they pass, hopelessly alone, and yet, they are together. They will lose each other forever, but this would not have happened had they not tried to find each other. However, he has defined his universe better than I possibly could when he wrote, of one of his groups, that it reminded him of "a corner of a forest observed over the course of many years and whose trees, with naked slender trunks, seemed like people, suddenly frozen in their tracks, speaking to one another." 

---

The dog rests near the two figures; a domesticated, warm-blooded mammal, whose capacity for companionship is apparently either unknown or unwanted. The dog has long served in Western art as a symbol of the sense of smell, fidelity and envy.\textsuperscript{30} According to Wojewoda, the dog in this drawing is symbolic of the relationships between men and women. She says that the dog is blind and thus symbolizes "Blind faith. Love is blind. Blind passion."\textsuperscript{31}

Wojewoda recalls that one viewer of Wood's Edge saw the two figures as Hecuba and Polymestor,\textsuperscript{32} apparently basing his interpretation on the presence of the dog. Hecuba, the wife of Priam and the Queen of Troy, was embittered by the tragic fate of her many children.\textsuperscript{33} One of her sons, Polydorus, was murdered by the Thracian king, Polymestor. In a vengeful rage, Hecuba lured Polymestor to her tent, blinded him and killed his children. According to Morford and Lenardon,

once in the tent, the children were murdered by Hecuba's women before Polymestor's eyes, and he himself was blinded by their brooches. After this Hecuba was turned into a bitch; when she died the place of her burial (in Thrace) was called Cynossema, which means the dog's tomb.\textsuperscript{34}

The particular dog in Wood's Edge is very similar to the dog which rests in the lower right corner of the famous painting Las Meninas (1656) by the Spanish master Diego Velazquez. Both figures ignore the dog, thus extending the theme of relationships beyond the interpersonal to that of our relationship to art and its meaning in our world as Wojewoda intended.

\textsuperscript{31} Letter from Nicola Wojewoda, June 1988.
\textsuperscript{32} Letter from Nicola Wojewoda, June 1988.
\textsuperscript{33} Hecuba's daughter Cassandra was enslaved by Agamemnon. Another daughter, Polyxena, was sacrificed to appease the god Achilles and her son Hector was slain by Achilles. Graves, The Greek Myths, 158.r, 168.k, 163.m, 163.o.
\textsuperscript{34} Morford and Lenardon, p 336; Graves, The Greek Myths, 168.n.
All three drawings attracted critical attention when they, along with numerous other of Wojewoda's works, were exhibited in the solo exhibition "Places of Prodigy" at the Garnet Press Gallery in Toronto in 1985. In the reviews of that show, Wojewoda's work was described with reference to various categories of European art and was also located within the tradition of Canadian landscape painting. For example, Martha Tancock, the critic for the Peterborough Examiner, wrote:

Nature is more complex in the Flemish recession in "Wood's Edge," another of the large paintings. Here, Wojewoda has also combined the classical with the gothic with figures such as a dog resting. . . . Wojewoda suggests spirituality in her wild Canadian animals, the stuff of native legends. . . . 35

Dot Tuer, a writer for C Magazine, also discussed Wojewoda's work in terms of wilderness and landscapes in the Canadian artistic tradition. She explained how the "roots of this stranglehold over wilderness as a patriotic commodity have traditionally clustered about the work of the Canadian artists known as the Group of Seven." The effect of this stranglehold has been to "produce involuntary shudders among artists" such that landscape has been transposed into the arena of kitsch, it appears that it exists in an ambiguous limbo of a never-never land where there is nothing left to say. . . . Wojewoda . . . has undertaken to revitalize the relation of landscape to the dichotomy of nature and culture; presenting it as facets of an original and personal vision.36

The same critic perceived the turtle in The Enigmatist as of the house pet variety, but found that it still conveys in its bearings the legacy of its species. It suggests the wisdom acquired through its reputation for longevity and its patient ambling scrutiny of the world rushing by. It becomes . . . a source of wisdom in nature that neither the artist's struggle with representation, nor the viewer's relation to the work, can attain. It is the enigma and the enigmatist in the drawings; occupying neither a position of symbolism nor realism within the landscape; but assuming a place where prodigy as a marvellous thing

arising out of nature can still occur despite layers of kitsch and idealism which negate the possibility of its representation.\textsuperscript{37}

Wojewoda is very much concerned with contemporary categories of art, and she also readily acknowledges the importance of the Canadian landscape as a source of artistic inspiration.\textsuperscript{38} However, Wojewoda interprets the landscape, not so much as a symbol of the Group of Seven tradition, and more as a symbol of Eden. As such, it serves to explain much about the effect which Christian spiritual philosophy has had on inner relationships as they are experienced by members of Western society.\textsuperscript{39} She observes that although only one is usually spoken of, there were two trees in the Garden of Eden.\textsuperscript{40} They are described in the book of Genesis:

\begin{quote}
And out of the ground the Lord God made to grow every tree that is pleasant to the sight and good for food, the tree of life also in the midst of the Garden, and the tree of the knowledge of good and evil.
A river flowed out of Eden to water the garden, and there it divided and became four rivers.\textsuperscript{41}
\end{quote}

Wojewoda interprets the Biblical story of Eve's lack of interest in the tree of life, her tasting and sharing with Adam of the fruit of the tree of knowledge, and the subsequent banishment of both Adam and Eve from the garden of Eden as a mythological explanation of the tendency in Western civilization to experience and judge events in dualistic terms such as good and evil, and inward and outward.\textsuperscript{42} The tree of life, the fruit of which seemed inconsequential to Adam and Eve, symbolizes for Wojewoda an alternative way of experiencing the world from a center without reference to oppositions or dualities. She finds it ironic that "since the garden is enclosed within us," this escape from the limitations of dualistically defined experience "must already be ours, even though unknown to our

\textsuperscript{37}Tuer, pp. 36-37,
\textsuperscript{38}Letter from Nicola Wojewoda, June 1988.
\textsuperscript{39}Letter from Nicola Wojewoda, October 1990.
\textsuperscript{40}Letter from Nicola Wojewoda, June 1988.
\textsuperscript{41}Genesis 2:9-10, The Holy Bible, Revised Standard Version.
\textsuperscript{42}Letter from Nicola Wojewoda, June 1988.
conscious personalities." The standing figure thus represents "Human weakness, blindness to the beauty that surrounds him—so involved with his smallness that he does not see what he's got—he's got paradise." All of the figures in The Enigmatist and Wood's Edge appear trapped and isolated by their own dualistic nature. They do not see the paradise which surrounds them.

In all three drawings, Wojewoda relied on images provided by her unconscious, rather than a specific reading of either personal experience or mythology. She applied this creative technique so that her completed drawings would be "fertile motifs" with multiple meanings for herself and other viewers of her work. This same technique and intention is apparent in Wojewoda's paintings but the additional element of colour has extended her means of symbolizing.

---

3.2 Paintings

a. The Flesh Eaters

In the paintings, The Flesh Eaters (Figure 4) and East of the Sun (Figure 5) Wojewoda continues to work with the concept of the "fertile motif," but in these works the motifs are enriched by brilliant colours. The attention to the relationship between form and colour in these two paintings is quite different from that evident in her earlier expressionist paintings in which colour is applied in a loose and spontaneous manner. In The Flesh Eaters, Wojewoda combines colour and forms of variable precision to create an intense and Surrealistic atmosphere. As in Dead Man's Float, there is a modern city in the far distance; a distance that is here established by the vague forms and greyed colours of both city and mountains. This distance is connected to the foreground by a row of trees with bare, dramatically lit black trunks and branches painted with rhythmic strokes of black and gold. The tree trunks cast stark and ominous shadows across the brilliant harvest gold of an open field, again suggesting Giacometti's description of "trees, with naked slender trunks, [which] seemed like people, suddenly frozen in their tracks, speaking to one another."46

In Wojewoda's painting, the shadows of the branches blur and meld with the forms of the dogs lurking at the periphery of the fire's glow. Dogs, like the fire, have been domesticated. A salamander rests within the red glow of the fire. Wojewoda describes the figure as a somewhat boyish hunter standing poised with a knife drawn above the salamander. She says that he ignores the dogs and the dogs ignore him,47 as do the figures and dog in Wood's Edge. She deliberately placed the hunter so that he would seem visually outside of the landscape. His relationship with the rest of the environment is a metaphor for modern man who, assuming a role outside of nature, believes it is nothing more than a product of his own imagination. He then freely imposes himself on this nature

---

which he believes he himself has created. Wojewoda sees man, like this hunter, as occupying a contrived world based on his own contrived world view.48

Like the figures in The Enigmatist and Wood's Edge, the hunter does not really see the paradise around him. Unlike the figures in the drawings, however, the hunter in The Flesh Eaters is alone and about to commit a violent act. The figures in the drawings are involved in their respective contrived realities, but they project these realities onto each other while ignoring the natural world. The hunter, perhaps because he has no companion on which to impose himself, projects his contrived world view on to nature by attacking a salamander. The figures in the drawings harm no one except perhaps themselves and each other, but the hunter poses a physical threat to the salamander.

b. **East of the Sun**

In *East of the Sun* (Figure 5) Wojewoda has created a Surrealist atmosphere by the use of brilliant colours and the division of the canvas into painted hard-edged segments. Wojewoda uses the painted segment as a means of combining her interest in creation myths with the theme of transformation. She uses disjunctive segments to represent more fully her perception of the way in which Westerners experience time and evolution. The sense of disjunction arises out of the Western tendency to experience in dualistic terms rather than in terms of metaphor and transformation. This composition is an attempt to represent the potential unity inherent to this fragmented way of experiencing, to bring disparate parts together into one clear and unified vision of balance and peace.

According to Wojewoda, viewers often assume that this painting is based on biblical symbolism; however the piece is meant to be a kind of memory of creation, recreated with symbols of universal mythological importance. She says,

> It is about time and evolution. Constant movement both physical and spiritual. Although concepts of past, present and future are scene as separate, they are in fact a whole. Sky and water are elements that are constantly changing, shifting. They are abstract. They are infinite in variation and depth.

> It is about equilibrium. Finding a balance between the physical world and the ideal world. Subjective and objective. It is about emotion recollected in tranquility.

> ... amidst this constant movement and activity there is a sense of serenity. In the face of the infinite and unending—there is peace.\(^49\)

According to Wojewoda, the left panel alludes to the creation of life in the past, the center panel to the present, and the right to the future. The temporal location of the elements in the left panel in the past is suggested by the weak delineation of the forms and the relatively dark and blurry colours. The brilliant yellow and red of the flame in the lower right is the most vivid element in this section. Wojewoda describes the two figures represented above the flame as in a relationship of nurturing and mutual dependence. She

\(^49\) Letter from Nicola Wojewoda, June 1988.
painted the figure at the bottom with its head reclining toward the blue void to indicate his state of contemplation and placed its feet in the fire to indicate his emotional life and physical passions. The salamander near its head is meant to symbolize the primordial beginnings of life and indicates the subject of the figure's contemplation. The two cups held by the seated figure are, according to Wojewoda, symbolic of the air and earth and all of the meanings associated with those elements. The cup held to the air refers to the intellect and the ideal. The cup containing food refers to the physical.50

Whereas the mixing of elements in the left panel suggest the origins of life in the past, the subject of the center panel is the present. Both the forms and colours of this panel possess the distinct and brilliant character of that which is immediately experienced. Wojewoda chose to represent the present with the clear and solid form of a turtle resting on a rock. The idea for representing the present in the form of a turtle came from an east Indian legend in which the world is born on the back of a turtle. She believes that the turtle reveals the character of the present in that it can, if it so chooses, remain withdrawn, hidden and protected from the world. However, this turtle remains extended and is therefore vulnerable. The image of the salamander is repeated and multiplied and, like the turtle, is a form of life that seems prehistoric and unchanged by the passage of time. The view over the mountain rimmed lake behind the turtle is slightly blurred by atmospheric perspective but unobstructed, just as the view of the future sometimes seems to be.51

The true nature of the future as a place of possibilities is represented in the right panel. Those possibilities are endless, like the landscape, and like the looming, premonitory shadow cast by an unseen bird, they also project a deceptive and amorphous pattern into the present. Past, present and future are divisible, but they are part of one continuous whole that is in constant motion as is the arching sky uniting the three painted segments

and the quietly rippling water that stretches out below it. Wojewoda perceives and represents the earth, sky and water as parts of a continuous physical world that is in perpetual flux. The potential for continual variation in both temporal and corporeal realms is infinite. Our perceptions of them are abstractions which, at best, provide a sense of balance between the physical and ideal worlds, between subjective and objective experience.⁵²
c. The Capture of Ursa Minor

Unlike her drawings and other work of 1985 in which Wojewoda drew her source imagery primarily from her unconscious mind, The Capture of Ursa Minor (Figure 6) was consciously inspired by a myth about bears. The myth tells how the capture of a bear will protect the hunter from the whims of nature.\(^5\) In the Greek version of this myth, recounted in Morford and Lenardon's *Classical Mythology*, a beautiful young woman, Callisto, attracts the attentions of the god Jupiter and is subsequently transformed into a bear by the god’s jealous wife Juno. Many years later, still trapped in the form of a bear, Callisto is nearly killed by her own son with his hunting spear. Fortunately, the god Jupiter prevents this disaster by turning both mother and son into the constellations Ursa Major and Ursa Minor. The last star in the tail of Ursa Minor is the pole star which has guided many travellers to their destinations. The fourth moon of the planet Jupiter is named Callisto.\(^4\)

In her picture, Wojewoda depicts a man with a lasso near a bear. Both figures are silhouetted by squares painted in patterns to look like tiles. Behind the tile patterns, there is a brilliant night sky studded with stars and a planet with an unexpectedly close orbit. The painting has three frames; one is made up of bands of vegetal forms, the second is an extension of the central night sky, and the third is a double row of the painted tile-like squares used in the ground behind the figures. The painted patterns in this border are reminiscent of Gaudi’s mosaics and also the framing bands of coloured ceramic tiles which

\(^{5}\)Letters from Nicola Wojewoda, June 1988; October, 1990.

he sometimes used to separate his stained glass windows from the rough stone of the buildings into which they were set.55

Wojewoda does not make the exact association between man and bear clear, leaving the specifics up to the viewer. The capture of the bear by the man is, however, an obvious narrative possibility. The richness of the blue sky gives the picture a kind of cosmic content and the stars and animal easily conjure up an association with the bear constellations Ursa Major and Ursa Minor.

Wojewoda says that this work "combines the cosmos of the east with the mythology of the west."56 The cosmic sky in combination with the extensive use of decorative patterning readily translates into an association between myths and patterns. Patterns are based on repetition. Subtle and extreme variations may be made within the pattern to accommodate the form of the object to which it is applied, but it is the overall continuity of design which makes a pattern a pattern. The bear myth is a pattern. It is a story that has been repeated in many places at many times. There are many variations of the story's basic pattern, but whatever variation is told, the telling and retelling gives form, continuity and meaning to the world and the skies above it. The painting is an object of constant form, a "fertile motif," whose forms and meaning may be readily adapted to any variation of the story.

---


Chapter Four
Nicola Wojewoda: Function and Alternative Media

4.1 Painting, Prints, and Jewellery

a. Northern Summer Series

In her drawings and paintings, Wojewoda intentionally worked with images that evoke multiple symbolic, mythological and personal associations. The images and forms of her other work from 1985 and 1986 advocate similar intentions in alternative media, such as linoleum, glass, birchbark, and rubble. The expressive potential of media and techniques associated with craft or "low" arts was recognized by Wojewoda, as they were by numerous Western "fine" artists in the late nineteenth and early twentieth centuries.1

Wojewoda is fully aware of the effects this hierarchy has had on artists in the past and acknowledges:

all the prejudices we have that include folkart/primitive art to furniture design/functional art. There is a terrible bias to those endeavours that do not fall under the category of 'high' art and much debate over the definition of even that. It seems to me our conception is too narrow.

We tend to look at external reasons and motives to define our art. The argument that the 'authenticity' and 'status' of art is in question when money or function is involved is irritating and irrelevant. This 'civilized' tendency to look at external reasons and motives for the definition of art with a capital A may be because, sadly, we tend to do the same for the definition of ourselves.2

Wojewoda's receptivity to alternative artistic media is demonstrated in the Northern Summer Series (Figure 7), a series of three small pieces composed of images of birds and animals in birch bark silhouette against painted backgrounds of coniferous trees and rich blue sky. Each piece is also set on a birch bark backing. The land and animals in it were of special significance for Wojewoda during the years she and her father enjoyed their

---

1This point is discussed in Chapter 7.
hunting expeditions together and the wilderness continues to be a favourite holiday
destination. The idea of using birchbark came to her while she was sitting beside a camp
fire on one of her trips to northern Ontario.³

I am fortunate because I know someone who has a cottage in Northern
Ontario. Not often, but we go. This is a very special place. The Canadian
wilderness. It is a place where it is possible to find a different rhythm, a
slower, more natural sense of time. I go with a good friend and each time
our experience is richer. We canoe, fish, walk in the woods, forage for
edible roots and berries, find and follow animal tracks, listen to the wind.

Breathe deeply and take in the "real" night sky. Relax yet pay attention. It
is the place where, surrounded by this nature, you are able to get a deep
sense of a survival other than your own. Life, death, decay, change,
growth. It is a vital thing to experience this, to know it. I do some of my
best work here and I come back happy.⁴

Dot Tuer observed, in her review of the 1985 "Places of Prodigy" exhibition, that in
the Northern Summer Series Wojewoda manages to "escape any hint of kitsch in her use
of birchbark to silhouette her Canadian animals. Instead they are refreshing and whimsical
plays upon the northern landscape and a tracing of the constellations which populate its
mythology; geese, fish and owls."⁵

³Telephone conversation with Nicola Wojewoda, October 1988 (?); Confirmed in
telephone conversation with Nicola Wojewoda, May 1993.
b. **Lino-Cut Series**

The series of black and white lino-cuts (Figures 8a-h), made at about the same time Wojewoda was working on the three large chalk drawings, were another experiment with alternative artistic media. They are composed of non-specific juxtapositions or generalized associations of the simplified forms of human figures, birds, and animals that suggest primeval landscapes, dreamscapes, and other spaces in the human mind. Wojewoda denies her figures a complex external reality because she believes that when provided with too many "external reasons," civilized beings tend to rely on those reasons rather than themselves for their sense of personal identity and for their definitions of art.²

Wojewoda has found it appropriate to include two images in this series, *Friends and Still Life* (Figure 8b) and *Joy*, of human figures in the company of feline companions. The artist has kept a variety of pets in her Toronto apartment over the years including a large cockatoo, two cats, and several fish. These creatures appear to have inspired the images and mood of many of her more light-hearted works.

Wojewoda also develops the themes of metamorphosis and transformation, in *Bird Eating Fish* (Figure 8a) and *Ardvaark Park*. The general shamanistic implications and associations of the theme of metamorphosis are reinforced by the use of the X-ray motif in both of these prints and in *Where the Sidewalk Ends* (Figure 8d). The X-ray motif is characterized by the exposure of the skeletal structure and internal organs of a living form. It is a familiar feature of shamanistic art and is usually intended as a reference to the shaman's ability to see through the flesh to the bones and organs which are most essential to human life.³ The adoption of this style in the linocuts represents an elaboration of the

---

shamanistic references first seen in the presentation of the owl as a guide in Dead Man's Float (Figure 1).

Prey (Figure 8c) deals again with the subject of the hunt, although in this case it is animal hunting animal. The proximity of the threat the wolf poses for the deer is indicated by the placement of the wolf within a roughly oval shape. The space occupied by the wolf is laid over the image of the deer. The viewer thus reads this image as depicting the moment before the deer becomes aware of the presence of the wolf. The wolf may in fact be some distance away: it is the threat which is near. Although not named as a source by Wojewoda, a comparison may be made here with contemporary Inuit prints from Povungnituk. Artists from this community use the composite as a narrative device and often apply it in visual descriptions of the hunt because it so aptly describes the boundaries of awareness which separate hunter and prey. Skeletal imagery and metamorphosis are also common subjects in contemporary Inuit prints and sculpture⁹ with which Wojewoda is familiar.

c. **Woman with a Bird and Elements**

Wojewoda's enamel paintings on glass are very much akin to the lino-cut series in composition, but much more joyful in spirit. Two of these glass pieces, *Woman with a Bird* and *Elements* (Figures 9a and b) originally decorated the upper part of the interior doorways of her Toronto apartment. The free flowing shapes, colours and mood of these panels demonstrates the direct formal inspiration which Wojewoda found in the lyrical abstractions of Chagall. Ehrenzweig discusses Chagall's glass work in the context of an analysis of the different effects achieved by opaque and transparent colours.

The art of stained glass has not been made more easy by doing away with the heavy lead contours of medieval glass. If the glass panels are directly cemented together, as can be done with modern adhesive, the linear composition has to be exceedingly strong to contain and inhibit the colours, as it is for instance in Chagall's stained glass designs. The heavy outlines of old glass were an immense help in bringing out the beauty of transparent colour. With pigments we may be seduced to heighten colour interaction at any price, but we have to eschew this fashion in stained glass and reverse it by favouring strong line and composition. I am convinced that the beauty of medieval glass has little to do with lost recipes for fabricating coloured glass and much more to do with the power of lead contours that ate into and imprisoned transparent colours.

Working with enamel paint, Wojewoda contained each area of colour with a black outline in an approximation of the stained glass technique. She thus succeeded in both dramatizing the intensity of the transparent colour and in bonding that intense colour with the figural and abstract forms of the composition.

An additional source of inspiration for the glass paintings may have been provided by the work of Gaudí which Wojewoda saw while in Europe. Antoni Gaudí i Cornet (1852-1926) was a sculptor-architect who designed numerous buildings in Barcelona including the Casa Guell and Park Guell, the Sagrada Familia church and the Casa Mila. In these and other projects Gaudí found, as did the Greek, Romanesque, Gothic, and Islamic

---

architects of previous centuries, that it was not possible to build under the Catalonian sun without acknowledging its vibrant and constantly changing effects on colour. For Gaudí, architecture was not merely a means of enclosing space, but a sculptural form with a coloured and textured surface meant to be animated by light. He studied carefully the effects of the sun at different times of day on different surfaces and covered the surfaces of his constructions not only with colour, but with mosaic patterns and materials of dramatically contrasting textures. He also made extensive use of windows both on exterior and, more unconventionally, on interior walls. These windows were made from small pieces of glass bonded with wrought iron and grills often made of unusual materials such as discarded parts from household machinery. These grills intensify the patterns of the windows, achieving the same effect noted by Ehrenzweig in medieval stained glass.¹²

d. **Woman with a Dove**

Wojewoda also found jewelry an appropriate functional form in which to represent mythological subjects and to experiment with designs derived from many different artistic traditions. She made three large copper earrings, each of which consists of a face fastened to the center of a hoop with wire decorated with semi-precious stones. These forms are reminiscent of both animal hides stretched for tanning and Alaskan Inuit masks which incorporate circles of willow root around a central face to symbolize the layers of the cosmos.\(^{13}\) The dove kissing the lips of the woman in *Woman with a Dove* (Figure 10) suggests multiple Christian and classical symbolic associations.

In the Christian tradition, the dove is associated with the Holy Ghost, hope, and peace. In the classical tradition, the dove symbolizes love as well as lust and is considered an attribute of the goddess Venus.\(^{14}\) According to Graves, this goddess could take to the air "accompanied by doves and sparrows" and "doves and sparrows are noted for their lechery."\(^{15}\) In their chapter on "Aphrodite and Eros," Morford and Lenardon provide an illustration of an early nineteenth century watercolour by an unknown artist titled *Venus Drawn by Doves*.\(^{16}\)


\(^{14}\)James Hall, *Dictionary of Subjects and Symbols in Art* (London: James Murray, 1979), pp. 65, 109. Buffie Johnson provides illustrations of the dove, swan, and goose in association with Aphrodite. Buffie Johnson, *Lady of the Beasts: Ancient Images of the Goddess and Her Sacred Animals* (San Francisco: Harper and Row Publishers, 1981), pp. 74-85. On page 94 Johnson provides an illustration of a Minoan vase on which is depicted a dove carrying a fish. Johnson suggests that this illustration demonstrates the role of the dove as a transformer. She states, "the dove is not a flesh eater; it is not carrying the fish as food. The meaning of the vase is clear; the soul as dove carries the corporeal fish to the underworld for its rebirth." Ibid. pp. 94-95.


4.2 Rubble Pieces: Fragments Recalled and Cornerstone

In Fragments Recalled and Cornerstone (Figure 11a and b), Wojewoda has applied mosaic patterns and oil paint to rubble fragments. Again, there is a distant but definite affinity between her technique and Gaudí's use of mosaic. Coloured ceramic tiles and patterns are part of the traditional Islamic art forms found in Spain, but Gaudi found that the flat, rectangular shape of these conventional tiles was not suited to the curvilinear unconventional forms of his buildings. In order to reconcile the mosaic technique with these forms, he began to use broken tiles, finding that the fragments abolished the conventional appearance of the tiled surface and opened the colour, textural, and decorative possibilities of the medium to those of the forms to which he applied them. In some buildings, he used not only tile fragments, but also fragments from found objects such as broken bottles, china, and other glass products. The results reinforce both the surface and the structure of Gaudí's forms. Through her use of mosaic fragments and fragmented images, Wojewoda also realizes the potential of the fragment as surface ornament in terms of its structural effects as she mounts these mosaic fragments on the surface of rubble fragments.

Like those in the lino-cut series, the figures on the rubble pieces are defined by simple forms and are presented in simple poses. In the rubble pieces, however, the texture of the stone reinforces the character of the figures. These figures are primarily nudes and lizards cavorting through a primeval looking environment and have no intended specific symbolic or mythological meaning. Like the figures in the lino-cut series, however, those on the rubble pieces are not cave dwellers, they are simply people with only the most basic "external reasons." As Tuer observed in her review of Wojewoda's work in C Magazine (1985), the broken pieces of asphalt "deflect the connotations of the cave drawing. They become vignettes of an urban lifestyle, the tiny naked figures posed in gestures of rushing

---

17 Sweeney, Antoni Gaudí.
office workers and sexual partners." The immediacy of the mosaic patterns does not suggest the repetition of a myth as it does in The Capture of Ursa Minor, but rather the repetition of the experience of these basic "external reasons" in the lives of all human beings.

\[18\text{Tuer, pp. 36-37.}\]
4.3 Installation: Still Life

Wojewoda's Still Life is an installation consisting of both sculptural and graphic components. This installation, and particularly the piece in it titled The Door (Figure 12c), is a transitional work indicative of the artist's interest in the relationship between two and three-dimensional art.¹⁹ This installation appeared in its complete and original form in the "Nostalgia for a Metier" exhibition at the Thunder Bay Art Gallery in 1987.²⁰ Parts of the installation appeared in the exhibition "Sculpture" held later in the year at the Garnet Press Gallery in Toronto. In the artist's statement made for this later show, Wojewoda explained Still Life in the context of the experiments with sculpture which followed it:

The installation, Still Life, has been a transitional work and part of the impetus for my recent direction towards sculpture. From this larger work, I have chosen details and re-formatted them into separate, self-contained pieces for this show. Still Life, with its sculptural and graphic components, many mediums and motifs, represents an attempt to discover the relationship between two and three dimensions.²¹

The first piece to be constructed in this installation was The Door, in which Wojewoda extended some earlier experiments done with plaster and inlaying different materials into plaster plaques.²² This creative approach, she says,

started out as an experiment, as a way for myself to open up... The idea behind The Door was that every night I would come into the studio and the only restriction was that I would come in without any preconceived ideas of what I would do and I would sit down and grab whatever materials caught my eye and start and the only rule was that I could never go back. I could never correct or change anything. The pleasure that I got from doing that, from that kind of freedom—I ended up with something very joyful looking.

It was the whole metaphor of door to or an opening to a new direction.²³

---

In the original arrangement, a long, very black table and two very straight-backed black chairs sit in front of a wall arrangement (Figure 12b). The table is set with goblets, a single piece of fruit (from the tree of life or the tree of knowledge?) on a plate and two leafless, branchlike sculptures that are camouflaged by the black outlines of the figures on the wall immediately behind them. Wojewoda explains that the technique she applied in making these sculptures was an extension of that applied in The Door:

I was enjoying myself so much with materials and mediums in The Door—that was extended over into this piece which is covered in slag and trap rock which is what’s used for roofing shingles and I guess the decision for using that material was because... The Door is basically a two dimensional thing that became three dimensional. I wanted to make the three dimensional thing somewhat two dimensional. So it’s very graphic, very black. But I also wanted to stimulate the sense of touch visually, so that when you look at it you realize that it’s abrasive.24

The wall figures behind the table arrangement include animals, composite beasts and cosmic symbols painted on burlap in a random manner suggestive of cave paintings. At the right end of the mural is Traditional Still Life (Figure 12f), a small oil painting of a bowl of fruit. At the left end is The Door (Figure 12c-e), an old door covered with painted people, animals, flowers, and decorative mosaic patterns. The figures on the door are, once again, beings in simple contexts. In one detail (Figure 12d), a Matissean nude rests near a pot of flowers, while dreamy half beings float above her. Ribbons of mosaic trail between the figures and, from a little distance, give the entire piece a pleasing decorative quality that is threatened only by the unusual bird’s claws protruding from the upper left and lower center of the door. Wojewoda does not recall a conscious source for these claws but they are similar to the frequently illustrated mica cut outs recovered from a Hopewell Site in Ohio dating to between 200 B.C. and A.D. 400.25

The presence of the bird’s claws in this work is emphatic, drawing the viewer’s attention away from the overallness of the patterns and images in the door itself. In this regard, they are consistent with Wojewoda’s earlier experiments with syncretistic vision. When creating this piece, Wojewoda worked in an automatist fashion with a variety of materials in a deliberate attempt to “interrupt the usual interpretation of images.”²⁶ She wanted to challenge habitual associations made through the use of analytic vision and thereby heighten perceptual awareness and cognition. Here, even more than in her earlier drawings, she explores the relationship between the part and the whole as it is perceived through the use of syncretistic vision; the ways in which patterns encourage undifferentiated viewing so that the viewer sees the whole rather than the images of which the pattern is comprised, and the manner in which certain images separate themselves from patterns and demand individual identification.

The images in Still Life provide a rich visual nourishment which contradicts the stoic accommodations and spartan diet provided by the table, chairs and single piece of fruit. This theme initially appeared in Dead Man’s Float when Wojewoda commented on "the bleakness and severity of that which sustains us." Here, however, the formless creativity symbolized by the aquatic depths has given way to painted images which offer sustenance to the absent owners or guests.

4.4 Bronze Vases: **Athena of the Hunt,** **Poseidon's Cousin,** and **Hades and the River Styx**

The three bronze vases, **Athena of the Hunt** (Figure 13a and 13b), **Poseidon's Cousin** (Figure 13c and 13d), and **Hades and the River Styx** (Figures 13e-f) of 1987, represent Wojewoda's next experiment, after **The Door,** with three dimensional form as well as her ongoing interest in "functional" art. She says that "the vases came from the desire to work in relief, as I had been on **The Door,** but also in the round. A step closer to sculpture. It seemed something functional like vases was the happy answer."^27

The subjects and titles of the designs on the vases are derived from the Greek myths of Athena, Poseidon and Hades. Wojewoda chose these myths "as a starting point, something to focus the 'content' on, so I could concentrate on the modelling . . . The vases were an exercise in both sculpture, and design and function."^28 These pieces are entirely consistent with her later work in that they are, as she explains, "loosely based on mythological characters, in acknowledgement and appreciation of historical styles and legends. However, they are part of a repertoire that allows a personal and contemporary interpretation."^29

Athena, the subject of **Athena of the Hunt,** was the Greek goddess who ruled wisdom, the arts, and battle as she was born, fully armed, from the forehead of Zeus. She is closely associated with Artemis, another daughter of Zeus, known to the Romans as Diana. Diana is the virgin moon goddess, the goddess of hunting, and the protector of women and childbirth. She is usually depicted with a bow and arrow chasing a stag.^30

---

^27**Letter from Nicola Wojewoda, May 1988.**

^28**Letter from Nicola Wojewoda, May 1988.**


Athena of the Hunt, birds and animals provide a bountiful environment for the huntress. A bodiless head emerges from the bronze background on the bottom of one side of this vase. A horned and bodiless head with vertically slit eyes, striated cheeks and a swollen tongue visible through its open mouth sits on the bottom of the reverse side. This head with its sprouting horns may be a reference to Actaeon, who was caught and torn apart by his own dogs after Diana punished him for surprising her at her bath by turning him into a stag.31

Wojewoda has chosen to make this experiment in three dimensional form an experiment in functional form as well, thus the composition of the images on the vases must be considered with reference to the aesthetics of vessel decoration. In Western art, these aesthetics have been closely linked to those of painting and relief sculpture. According to classical ideals, three dimensional and relief forms must be presented with such unity and clarity that their entire effect may be perceived instantaneously by the viewer. The classical sculptor and theoretician Adolf von Hildebrand said in 1907 that an artist's failure to achieve unity could be immediately recognized by any viewer from the tendency "felt to clarify what we cannot perceive from our present point of view, by a change of position. Thus we are driven all around the figure without ever being able to grasp it once in its entirety."32

Wojewoda is obviously not bound by the classical ideal as this piece, and the other two bronzes in the series, offer the viewer the distinct feeling of being driven around the work. The images are so distorted by the circular shape of the vase that it is virtually impossible for the viewer to arrive at a clear sense of the narrative they seem to illustrate or even the physical relationships between them. This effect was the result of a deliberate experiment

---

31 Morford and Lenardon, pp. 145-7; Graves, 22.i.
32 Adolf von Hildebrand, Problems of Form (New York: Stechart, 1907), p. 95.
with three dimensional form and movement. It was while working on the vases that Wojewoda recognized the importance of movement in sculpture. She explains:

In moving from two to three dimensional work the basics of form and movement have become central. Within some of the carvings and castings movement is expressed through a variety of figurative inversions. As one circles the work, figures move into each other and their characteristics change, affecting a multiple or composite image.33

Movement in sculpture is a subject which was considered of primary importance by Auguste Rodin, a sculptor who first attracted Wojewoda's attention while she was in Europe. Rodin's approach to movement in sculpture represents the antithesis of the position taken by Hildebrand and all classicizing sculptors of the nineteenth century. Rodin was emphatic about the issue and compared it with the literary theme of metamorphosis:

You have certainly read in Ovid how Daphne was transformed into a bay-tree and Procne into a swallow. This charming writer shows us the body of one taking on its covering of leaves and bark and the members of the other clothing themselves in feathers, so that in each of them one still sees the woman which shall cease to be and the tree or bird which she will become. You remember, too, how in Dante's Inferno a serpent, coiling itself about the body of one of the damned, changes into a man as the man becomes reptile. The great poet describes this scene so ingeniously that in each of these two beings one follows the struggle between two natures which progressively invade and supplant each other.

It is, in short, a metamorphosis of this kind that the painter or the sculptor effects in giving movement to his personages. He represents the transition from one pose to another—he indicates how insensibly the first glides into the second. In his work we still see a part of what was and we discover a part of what is to be.34

In his book Sculpture (1979), art historian Rudolf Wittkower examines the manner in which Rodin applied movement in his sculptured forms. He uses a series of photographs taken from a variety of different viewpoints around The Kiss (1901-04) to demonstrate the manner in which Rodin created three dimensional forms with multiple viable viewpoints,

33Wojewoda, "Artist's Statement," for "Sculpture."

each of which provides the viewer with new information not apparent from any other position. This conceptual approach to three dimensional form is quite different that which typifies most nineteenth century sculpture which relies on a single ideal viewpoint. As Jamake Highwater noted, Rodin was also concerned with movement in terms of the actions of the human body itself as is demonstrated in such studies as *St John the Baptist Preaching* (1878) and his attention to the documentation of movement with stop-action photography. Rodin asserted that photographs provide artificial representations of movement and that his *St. John*, with both his feet planted on the ground, more accurately presented movement as it is experienced, rather than as it is captured with a camera.

This emphasis on three dimensional reality as it is experienced, rather than as it appears to the single perspective of the analytical eye and mind seeking to approximate a mechanical objectivity, was compatible with Wojewoda's own ideas and two dimensional representations of symbols and archetypes as vehicles for experience rather than as they appear when trapped in specific definitions.

Wojewoda examined the theme of movement in Rodin's sculpture directly rather than through his writing. She was also aware of the representation of movement as transformation through mythological subject matter by artists who placed greater emphasis on narrative than did Rodin. Morford and Lenardon's *Classical Mythology* includes numerous illustrations of art works representing the theme of transformation including versions of *Apollo and Daphne* by Pollaiuolo (1433-98) and Bernini (1598-1680).

---

38Morford and Lenardon, pp. 168-167.
In her vases, Wojewoda makes a new application of the same combination of interests described by Rodin and represented in illustrations in *Classical Mythology*. She combines the power of a circular three-dimensional image to draw the viewer into motion around it with the power of the mythic image through the theme of transformation. She transforms the mythic image by giving it a new representation. She creates an image which changes as the viewer moves around it. The viewer transforms the image by giving it a personal interpretation.\(^{39}\)

The images on the vases are distorted by the vase form and by a fragmented style of representation. The forms of these fragmented images are enhanced and unified by a blue-green surface patina. Wojewoda's earlier interest in fragmentation is demonstrated in *East of the Sun* and the lino cut series and her attention to fragmentation in association with the surface effects possible in different colours and media is apparent in the glass paintings and *Still Life*. The fragmentation and experimentation with surface effects in the vases represent a new permutation of this combination of interests. Having completed her experiments in the surface effects of mosaic and collage, experiments which were influenced and complimented by her awareness of Gaudi's work, Wojewoda proceeded to an exploration of the surface effects of sculpted form and bronze, an exploration similar to that made by Rodin.

In his writings and work, Rodin not only emphasized movement, but also both the interior mass and the surface of the sculpted form. In his discussions and exercises in surface effects, he referred to both the effects of the modelling process and to colour:

> As paradoxical as it may seem, a great sculptor is as much a colourist as the best painter, or rather, the best engraver. He plays so skillfully with all the resources of relief, he blends so well the boldness of light with the modesty of shadow, that his sculptures please one as much as the most charming etchings.

\(^{39}\)Nicola Wojewoda, "Artist's Statement," for "Sculpture."
Now color... is the flower of fine modeling. These two qualities always accompany each other... 

The attention Wojewoda gives to texture in the vases demonstrates her awareness of its importance to the colour of modelled forms. While evident in all three of the vases, pattern and texture are most pronounced in Poseidon's Cousin (Figure 13c and 13d). On this vase a fish, a net, and a spiral shell all create patterns belonging to a deep aquatic environment. Poseidon, the Greek god of the sea and known to the Romans as Neptune, had the power to cause earthquakes and created the first horse. The son of Neptune, Triton, was a sea god usually represented as a merman with a conch shell which he uses to make the roaring sound of the ocean. Given the representation of a merman with a shell in his hand on this vase, it appears to depict Triton in his sea home.

Poseidon, along with Hades and Zeus, were sons of Cronos. Zeus was raised by his mother in secret to protect him from his father who swallowed his other children, including Hades and Poseidon. When Zeus grew up, he conquered his father and released his brothers. While the earth and Mount Olympus remained common property, Zeus took control of the heavens, Poseidon of the sea and Hades of the underworld. Hades and the River Styx are the subjects of the third vase.

Hades is both the name of the god of the underworld and of the underworld itself, a dark and gloomy place inhabited by the spirits of the deceased. The river Styx was one of five rivers that flowed around Hades. The spirits of the dead might be ferried across the river Styx by Charon if they paid the proper fee. The vase Hades and the River Styx (Figure 13e and 13f), is covered with rodents, obscure half beings, and tendrils of

---

41 Morford and Lenardon, pp. 104-105; Graves, The Classical Myths, 16.
42 Morford and Lenardon, pp. 102; Graves, The Classical Myths, 16.1.
vegetation that twist and flow and generally give the impression that the entire image is floating on a river.

The subject matter of this vase invites comparison with Rodin's *The Gates of Hell*. The original commission, made in 1880 by the Ecole des Arts Decoratifs, was for a set of doors illustrating the Inferno described in Dante's *Divine Comedy*. Rodin chose to interpret the subject symbolically and virtually every major piece he created after accepting the commission was conceptually related to it. In her 1981 analysis of *The Gates of Hell*, Rosalind Krauss observes that where relief normally approximates painting in that the figures are presented in or against a background, in Rodin's work, the viewer's tendency to view the relief as he would a painting is blocked. Rodin's figures are fragmented and incomplete and cannot simply be read as the partial figures accepted as conventionalizations of three dimensional images. They deny empathetic interpretation because the surface and gestures of the figures lack an anatomical setting. The viewer is left, as Krauss says, "dependent on the gestures and movements of figures as they externalize themselves. . . With the Gates as a whole, as with each individual figure, one is stopped at the surface." Krauss suggests that the surface may be, as was suggested by Husserl, the location of the self:

In order for the "I" to be the same entity both for myself and for the person to whom I am speaking, I must become myself as I manifest myself to others; myself must be formed at the juncture between that self of which I am conscious and that external object which surfaces in all the acts, gestures, and movements of my body. . . .

The surface of the body, that boundary between what we think of as internal and private, and what we acknowledge as external and public, is the locus of meaning for Rodin's sculpture. And it is a surface that expresses equally the results of internal and external forces. The internal forces that condition the surface of the figure are, of course, anatomical, muscular.

---


The forces that shape the figure from outside itself come from the artist: the act of manipulation, artifice, his process of making.\textsuperscript{47}

Krauss observes that this attention to surface is also found in the decorative style of Art Nouveau:

Whether we are talking about the metal inkwells and candlesticks of Victor Horta or Henry Van de Velde, ... the decorated vases of Louis Tiffany and Emile Galle, or the architectural facades of Antonio Gaudi, we find a design style that does not concern itself with the internal structure of an object. Generally speaking, art nouveau presents volume with an undifferentiated sense of the interior, concentrating instead on its surface. As in the sculpture of Rodin and Rosso, the surfaces of these objects bear evidence of an external process of formation.\textsuperscript{48}

With the possible exceptions of the human faces on \textit{Athena of the Hunt} and the human figure in the upper portion of \textit{Hades and the River Styx}, the vase figures are not represented in the manner of those on Rodin's \textit{Gates of Hell}. Most can be read as conventionalizations of fully three dimensional forms. However, surface is made paramount in the vases through pattern, texture and colour, as it is in objects created in the Art Nouveau style. The surface is further emphasized in Wojewoda's work by the peculiar tension set up between the figural elements and the shape of the vases. Many of the vase figures call attention to the surface of the vase itself because they rest on it as three dimensional collage elements. The experiential circling effects which the forms of the vases impose return this emphasis to the elements on the surface.

\textsuperscript{47}Krauss, pp.28-9.  
\textsuperscript{48}Krauss, p. 33.
Chapter Five
Nicola Wojewoda: Sculpture and Inuit Influences

5.1 Brazilian Soapstone

a. Athena

The Door was a transitional piece in Wojewoda's move toward fully three dimensional sculpture in stone and cast iron. The change in medium was an expensive one. She describes the practical aspects of this transition:

I buy my materials from the numerous art supply stores and live (conveniently) above a hardware store. A lot of materials are found on the city streets (garbage day Tuesdays) and at the Leslie Street spit, a landfill site by the lake. With the recent change to sculpture I find it much more expensive than painting. Foundry costs are high and transportation sometimes difficult. Good soapstone is very expensive. The blocks of stone are out of my range, so when it is available and I am lucky enough to find it I use the broken and discarded side shavings from the blocks. They are large enough and I prefer working with an organic shape. I usually use the Blonde Brazilian soapstone. I found a beautiful piece of alabaster—and such stone as limestone is easy to get but not as attractive to me.

When she began to sculpt directly in stone, however, Wojewoda found that the medium suited her in a way that painting never had:

I relate to sculpture in a way I was never able to in painting. I've always approached painting analytically—from the head or somewhere just above. No where near heaven but just far enough out of reach that I could never grab at the guts of paint.

Sculpture is different. Its inherent weight holds me down. An earth bound body for an air-borne spirit. I need the contradiction. Its the place I struggle best.

Wojewoda elaborated on this point in a radio interview she gave in January 1988,

I found when I started to sculpt, that the way that I had approached painting was very analytically because my relationship to the actual material wasn't what my relationship to sculpture material is. . . . I found that with sculpture, that with carving in rock or wood or working in clay or wax, because it's a much more physical activity, it was sort of an earthbound

---

thing. And it seemed to be the place that I really enjoyed the struggle. I enjoy the struggle of chiseling into rock or scratching it with my finger... the range and subtlety of a material like soapstone where you begin with a chisel and a hammer and you end up by using your hand. So from a very aggressive action to a very loving one. It's very sensual... [Since moving into sculpture], I'm closer [to my work] because I'm learning more. Somehow I understand it better. For some reason painting was much more difficult for me to get any kind of, in a real personal sense, intellectual, spiritual, or emotional, philosophical grasp on. But for some reason, through sculpture, I understand painting better as well as sculpture.  

While working on the vases Wojewoda recognized the importance of movement in sculpture. Movement, expressed in terms of composite figural imagery, became a central concern in the sculpture series. She says, "The connection of movement and sculpture—one of the things that intrigued me and excited me a lot was Egyptian sculpture in which there is an absence of movement. There's a restraint of movement." Wojewoda selected two examples of Egyptian art as representative of the Egyptian art that she most admires. One is a seated single figure (Plate 1a). The second (Plate 1b), comes from Thebes (1450 B.C.) and depicts "Senmut (Queen Hatshepsut's chancellor and architect of her temple at Deir el-Bahri) with Princess Nefrua." It demonstrates the radical simplification characteristic of some New Kingdom stone tomb figures. Two heads, one of which is very large and one of which is very small, protrude from a massive stone block covered with hieroglyphics.

Wojewoda was also attracted to Chinese funerary sculptures (Plates 2a, 2b) which, although possessing somewhat more voluminous forms, demonstrate the same

---

5As part of this project, Wojewoda provided me with a number of photocopies of works of art which she particularly admired. Among these copies are two Egyptian works taken from an unknown source. One a static, seated figure carved in stone. The other, described above, is identical to the figure illustrated in Gardner's Art Through the Ages (9th edition) figure 3.34.
simplification and monumentality as is apparent in the Egyptian statues. The Pawnee pipe (Plate 2c) is a Native North American piece which Wojewoda noted and later paid tribute to in her own work. This pipe is decorated with a face on its bowl and a figure on its stem. These figures possess no accessories and are subordinate to the sharp angle of the pipe, thus the overall effect, again, is of static simplicity.

In the sculpture series, Wojewoda studies the human body, not only as a captured and static model, but as an instrument for communication. She explains:

The understanding of form in its most basic sense through 'figurative sculpture' is the investigation into the language of the body. Knowing that emotion and memory are stored not only mentally but physically, the expressions of movement and gestural communication become increasingly great and subtle.

Wojewoda developed what she learned about movement from the vases in her sculpture. Again, she used mythic themes, transformation, and the visual power of a three dimensional image to mobilize the viewer. The stylistic aspects of the transformation theme in Athena resulted from her first encounter with a sense of dialogue between the sensory experience of carving and her imagination. She describes this experience:

With a growing interest in sculpture, my sense of touch—feeling things "as they are" intensifies. Once an idea is imposed on a material, it is the sensory experience that begins to direct the imagination; determining a dialogue that can transform 'idea' in 'possibility.'

Chronicle Books, 1987). At the time Wojewoda sent this material to me, she was unable to identify its source. I discovered its origin on July 9, 1993 when I was studying the images in this catalogue.

7See below: Cree Pipe and Hand Study.
8Nicola Wojewoda, Artist's Statement, Artist's Vitae, 1988. This concept was elaborated upon by Henri Bergson in Matter and Memory (1911; rpt. New York: George Allen and Unwin Ltd., 1919).
A similar preference for direct carving in stone was discovered by numerous European and American sculptors during the first few decades of the twentieth century. One of these sculptors was Malvina Hoffman, an American sculptor and a student of Rodin who travelled all around the world making models of racial types for the Chicago Institute of Man.\(^\text{11}\) Hoffman was particularly assertive in her admonitions to the art student wishing to become a sculptor. In her book, *Sculpture: Inside and Out* (1939), she wrote:

> It would be well for students to understand why they should carve directly in stone while they are studying the first principles of sculpture. This actual experience will teach them more than weeks of argument or volumes of books. The resistance of the stone controls their minds; the appearance of forms as they emerge in the stone gives the carver a new demonstration of why the stone demands a solid form. Details and personal attributes are automatically subordinated to the basic needs of the material.\(^\text{12}\)

Hoffman identified direct carving as a more "primitive" technique, as is apparent from her discussion of African art:

> It is not difficult to reason out why the primitive African Negro wood carvers are so often influenced by the cylindrical forms of trees. They live in the jungles, they cut the trees and become familiar with their shapes and forms from the earliest days of awareness. Their vitality and charm lie in this very fact: their wood carvings are the direct echo of their natural instincts and surroundings. They have no preconceived ideas about what sculpture looks like. They have not been taught, but they have felt the meaning and movement of life, and their primitive instincts have symbolized it in wooden images that excite our imagination and teach us drastic lessons.\(^\text{13}\)

Hoffman also criticized modern sculptors for having lost this "direct contact with the elemental forces" and expressed her hope that "the primitive art of our own American Indians may be recognized and given its due place in the annals of American culture. The fine native Indian talent has been too long ignored and classed with exhibits of beadwork and crude silver souvenirs."\(^\text{14}\)

---

\(^\text{13}\)Hoffman, *Sculpture: Inside and Out*, p. 44.
\(^\text{14}\)Hoffman, *Sculpture: Inside and Out*, p. 44.
At the time she carved *Athena*, Wojewoda was already familiar with Hoffman’s writings and she copied a number of quotations from her writings into her own journals. She was particularly impressed by Hoffman’s perceptions of common patterns and symbols in the art of geographically disparate peoples, by her belief that modern sculptors have much to learn from so called "primitive" artists, and by her fondness of solitude and silence as the "primitive" state in which one can best rediscover universal values that have been distorted in civilized life.\(^\text{15}\)

The importance of myth, movement, and transformation to Wojewoda are clearly evident in *Athena* (Figure 14), a stone carving of a triple breasted woman surrounded by animals and with a head that is at once a "moon" face, a fish, and a horse. With this, her first soapstone carving, Wojewoda started with the "idea of 'composite' imagery in which "the whole and the part are seen simultaneously." She applied this idea to the overall conceptualization of her subject and to the composition of the piece:\(^\text{16}\)

*Athena* is loosely based on the idea of this goddess whose history began as a pagan fertility goddess and evolved into a hunter and a celibate. Something I found very interesting because of the contrast between masculine and feminine attributes (is this the Mars/Venus paradox?) The pagan description—multiple breasted deity always suckling an animal, holding a weapon, wearing a cloak made of animal heads was rich in imagery and allowed me to pay tribute to several styles and eras I am particularly fond of, celtic, greek, egyptian, gothic, etc.\(^\text{17}\)

Morford and Lenardon provide a description of Artemis similar to that cited by Wojewoda in their *Classical Mythology*: "At Ephesus in Asia Minor, a statue of Artemis depicts her in a robe of animal heads, which in its upper part exposes what appears to be but may not be, a ring of multiple breasts"\(^\text{18}\) (Plate 3a). They provide an illustration of

---


\(^\text{17}\)Letter from Nicola Wojewoda, May 1988.

Athena from a Greek amphora in which "the goddess is shown with helmet, spear, and shield. The Gorgon's head appears on the aegis, which here is a kind of cloak rather than a shield" (Plate 3b).  

Athena is a composite of several ancient goddesses who attracted Wojewoda's interest because they all possess both masculine and feminine attributes associated with chastity, fertility, and the hunt because they all evolved from a much more ancient and all encompassing archetypal mother Goddess. The multi-faceted nature of the Goddess is discussed in Morford and Lenardon:

The worship of the female earth divinity has many important facets, and she may assume the dominant role in the partnership with her male consort. But whatever her name and however varied her worship, she is significant in all periods, either maintaining her own identity or lurking behind, influencing, and coloring more complex and sophisticated concepts of female deity. Ge, Themis, Cybele, Rhea, Hera, Demeter, and Aphrodite are all, either wholly or in part, divinities of fertility. Indeed some scholars are ready to find Ge's presence in every goddess and are deeply suspicious of even the most circumspect virgin deities. Certainly the emotional, philosophical, religious, and intellectual range of the worship of the mother-goddess is vast. It may run the gamut from frenzied orgiastic celebrations with the castration of her devoted priests to a sublime belief in spiritual communion and personal redemption; from a blatant emphasis upon the sexual attributes and potency of the female to an idealized version of love, motherhood, and virgin birth.

Morford and Lenardon also discuss the obscure origins of the classical goddesses and the possibility that some of the less important deities may once have had stronger independent personalities and "may actually represent various manifestations of Artemis' own complex nature."
The Goddess as archetypal, rather than simply multi-faceted, has provided an important source of inspiration for many contemporary woman artists and writers, many of whom have freely reinterpreted the archetype, as Wojewoda does in a number of the sculptures, to make it more appropriate to their personal experience.\textsuperscript{23} According to Barbara Walker, one of the most influential popular sources for these writers and artists, the multiple goddesses of antiquity are all aspects of what was originally one Goddess who encompassed all of their attributes. Walker believes that the multiple identities of the Goddess are the result of an intentional effort on the part of male writers and authorities to break down, divide, and thereby dissipate, her power.

Male writers through the centuries broke the Goddess figure down into innumerable "goddesses," using different titles or names she received from different peoples at different times. If such a system had been applied to the usual concept of God, these would now be a multitude of separate "gods" with names like Almighty, Yahweh, Lord, Holy Ghost, Sun of Righteousness, Christ, Creator, Lawgiver, Jehovah, Providence, Allah, Savior, Redeemer, Paraclete, Heavenly Father, and so on, ad infinitum, each one assigned a particular function in the world pantheon. During the Middle Ages, most of the old names and titles of male deities were amalgamated as "secret names" of the one God, while the names and titles of the Goddess were ever more minutely classified, and some were even masculinized, humanized, or diabolized. Yet such classification tends to disintegrate under deeper study that reveals the same archetypal characteristics in nearly all the "goddesses."\textsuperscript{24}

In \textit{Athena}, Wojewoda, presents the "whole" Goddess simultaneously with the "parts" into which she has been divided. She accomplishes this through the use of composite imagery, movement, and figurative inversions. It was from composite imagery and her first encounter with a sense of dialogue between the sensory experience of carving and her imagination that the "idea of figurative 'inversions' first evolved."\textsuperscript{25} The inversions or

\textsuperscript{23}See bibliography references to Gadon, Buffie Johnson, Sjoo and Mor. In the fourth edition of Morford and Leonard's Classical Mythology (Wojewoda used the third edition), the section on Jungian archetypes and their relevance to mythology is expanded.


\textsuperscript{25}Letter from Nicola Wojewoda, May 1988.
transformations are clearly evident in Athena's head which "transforms" from a "moon" face into a fish and then into a horse's head as the viewer moves around the image. The "moon" face, fish and horse symbolically identify the character of Athena and are attributes commonly associated with Greek goddesses such as Athene, Demeter, Selene, and Artemis.26

The moon is the primary luminary body of the night sky. It embodies the principle of transformation by its daily appearance and disappearance and cyclic waxing and waning. It is through such symbolic parallels as those which may be made between the cycles of the moon and those of female menses that the moon has acquired its predominantly feminine archetypal character.27 The "moon" face on Athena not only marks the subject of the carving as the original feminine Goddess, it also signals Wojewoda's intention that the multiple images in the carving be interpreted as part of a continuous whole.

There are numerous examples of prehistoric and classical art showing the Goddess in association with fish, a number of which are illustrated in Johnson's book Lady of the Beasts (1981). One such work of art which has been frequently illustrated is the Greek anaphora showing a woman with a fish in her womb (Plate 4b).

The horse, into which the head of Athena transforms is symbolically consistent with mythology about the Goddess. According to Morford and Lenardon, Selene drives a chariot with two horses.28 A further association of the horse with the mother goddess is found in the myths about Demeter. During her search for her daughter Persephone,


27Morford and Lenardon, p. 151.

28Morford and Lenardon, p. 35.
Demeter is raped by Poseidon, god of the underwater world. There is an account of this event and its consequences in Morford and Lenardon:

Poseidon... mates with Demeter in the form of a stallion; he pursued her at the time when she was searching for her daughter, and her ruse of changing into a mare to escape him was to no avail. Thus we have the union of the male and female powers of fertility. The result is the birth of a daughter and the wonderful horse Arion... 

Athena's animal companions include the owl and snake\(^\text{30}\) and a snake is represented on the reverse side of Athena. One frequently illustrated example of the Goddess with snakes which may have influenced Wojewoda's representation is the Minoan "Snake Goddess" (Plate 5b). Athena, in particular, is associated with snakes in mythology and iconographically. She is often shown wearing a gown edged with snakes, carrying a shield edged with snakes, and, as in one of the illustrations provided by Morford and Lenardon, with the snake-haired gorgon, Medusa (Plate 3b).\(^\text{31}\)

\(^{29}\)Morford and Lenardon, p. 104; Graves, *The Classical Myths*, 16.f.

\(^{30}\)Morford and Lenardon, p. 109; Graves, *The Classical Myths*, 25. Athena's association with animals is less pronounced in myth than is that of other goddesses such as Artemis and Diana.

b. 2 a.m. Night of the Shooting Stars

The monumentality and blocky appearance of 2 a.m. Night of the Shooting Stars (Figure 15a) suggests that its inspirational sources may have included the examples of Egyptian art (Plate 1a, 1b) and the Chinese funerary statue (Plate 2a) selected by Wojewoda. The Egyptian model is particularly appropriate given Wojewoda's interest, expressed here, in embodying a timeless and universal human experience within a self-portrait. In 2 a.m. she attempts "to capture the experience of sitting alone, quietly and the feelings that are so overwhelming when looking at the night sky. The total absorption in the act..."32 In her 1985 journals, she wrote,

I want a magic, a joy, an innocence. I want myself and subsequently my work to express the capacity to love.
I am enamoured by the heavens, literally and figuratively. The new discoveries in science, astronomy, physics—the composition and mechanisms that actualize our universe...
It is these "natural laws" that shape our earth and thus our cultures and civilizations and so ultimately ourselves. I am in awe of our capacity to "comprehend" natural laws.
We live under the illusion that we "invent." Yet we have "invented" nothing. It has always been there.
Scientific developments have always profoundly influenced not just art but all levels of (conscious and unconscious) society, both in a "real" and in a conceptual way. I want to increase my knowledge of basic scientific notions—both to exhilarate myself and my work—clues? to the universe?
Translated visually—I like to produce objects—things—does this make me materialist at heart? Perhaps. I like to produce beauty—preciousness—does this mean I'm on the wrong track? Perhaps from the historical perspective.33

In this piece, Wojewoda continues her exploration of movement in sculpture. While 2 a.m. does not compel the viewer to move around it, it does depend on the viewer's perception of the direction of the figure's attention. The tension created by the contradiction between her emotional engagement of the outside world, as indicated by the directional focus of her gaze, and the huddled and monumental immobility of her body are what give the work its visual force.

c. **Jonah on the Back of the Whale**

*Jonah on the Back of the Whale* (Figure 16) is based on a Biblical story in which a reluctant and frightened Jonah is called by God to do his work. Jonah flees on a ship which is caught in a terrible storm, forcing Jonah to admit to the crew that he is the one responsible for God's wrath and that to save themselves they must throw him into the sea. At first, they refuse, but change their minds when the storm worsens. As they make the sacrifice, they pray that they will not suffer for killing an innocent man. God answers their pleas by appointing "a great fish to swallow up Jonah; and Jonah was in the belly of the fish three days and three nights." During this time, Jonah repents his refusal to follow God's wishes, at which point "the Lord spoke to the fish, and it vomited Jonah upon the dry land."

Although Wojewoda deliberately titled this piece after a Biblical story, she objects to the interpretation of her work as "religious:

> It is curious that the most common comment I get about my work is its "religious feeling." I often dislike hearing that, although I'm not sure why. Perhaps it's the dogma. I dislike being associated with more than the sentiment of awe. Guilt by association.

Wojewoda's attraction to the subject matter of a man and sea mammal was, as with the subject matter of many of her works, based on her sense of its archetypal significance. In a discussion closely following Jung's interpretation of hero and sea creature myths, Walker explains the story of Jonah as an evolution from earlier versions of a myth.

---


Jung thought that at a certain level of psychological development the "so-called Oedipus complex with its famous incest tendency changes . . . into a "Jonah and the Whale" complex, which has any number of variants, for instance the witch who eats children, the wolf, the ogre, the dragon, and so on. Fear of incest turns into fear of being devoured by the mother." Jung, *Symbols of Transformation*, pp. 248, 419.
possessing many archetypal features of nurturing, motherhood, and transformation. The
Jonah story and numerous myths about the Son who is devoured, transformed, and
resurrected by the power of the Father are all, she believes, later versions of the original
myths involving Themis. Themis, according to Walker,

was often worshipped as a black stone, and, according to classical myth, she was the spirit of the post-diluvian creation. After the Flood receded, Themis taught the survivors Deucalion and Pyrrha how to repopulate the earth by magic. They were to fling "the bones of their mother" behind them as they walked. On resolving the riddle, they understood that Themis meant stones, the bones of their Mother Earth. By the grace of the Goddess, new human beings rose up from these stones.³⁹

The story was known in Babylonian times as the story of a god (Oannes) who was
reborn from the mouth of a great fish, or whale, symbol of the goddess Derceto (Whale of
Der). By the tenth century the story had become that of Jonah who spent three days in the
womb of a whale. The womb was later translated to belly. The earlier version of the story
deals with the transformation of a man through contact with the womb of the whale. This
symbol of the feminine is subsequently transformed to one of androgyny by the change of
womb to the neutral designation belly.⁴⁰ Some time after completing Jonah, Wojewoda
recognized a similarity between it and Sedna, the Inuit underwater deity whose name is
frequently applied as a title to contemporary Inuit sculpture depicting a human figure in
association with animals, insofar as both represent represent a mythological water being
with feminine attributes.⁴¹

In Jonah on the Back of the Whale, striations similar to those which represent the hair
falling down the woman's back in 2 a.m., become symbolic of water in Jonah on the Back

⁴¹Letter from Nicola Wojewoda, May 1988; Pearl Oxom associated these carvings with the archetypal Goddess. Pearl Oxom, Aesthetics of Eskimo Art: Comparison with Other Cultures and Visual Elements of Style (Part II),” Arts and Culture of the North (Spring 1981), pp. 331-332.
of the Whale (Figure 16a). Jonah's body, reduced to a tube and a cone and set just above the water, is isolated from the whale by a vertical line. From this perspective, the whale's face appears monstrous and crude, like the rock which supports his form. On the reverse side, Jonah's individual character is erased by the replacement of his face with a red stone. His body is smooth, flowing and rhymes harmoniously with that of the whale. The whale appears more human, less monstrous.

It was after completing this work that Wojewoda began the exploration of Inuit sculpture which eventually led to her equation of her personal carving experience, of a sense of dialogue between the sensory experience of carving and her imagination, with the carving experiences of Inuit carvers. She explains that it was with this work that she made the realization of what she,

later found was referred to as "the spirit in the stone"... Before it was only sensed... I recognized a familiarity with Inuit sculpture and went to seek out the documents. I found Swinton's Sculpture of the Eskimo. I was terribly excited and profoundly moved. I was very impressed by the work of Tiktak but also many, many others. I appreciate their bold, direct, very human approach. I looked into North American Indian work a little as well.42

Wojewoda found that the natural shape and breaking of the stone in response to her action upon it provided a kind of grounding to the experience that made it much more physical and sensational in nature than the phrase "spirit in the stone" implies. The practical basis on which Wojewoda made this equation is of considerable interest in view of the Western tendency to mystify the carving process employed by Inuit carvers and others.43

The "spirit in the stone" was a creative concept invented by the popular media after Edmund Carpenter discussed Inuit ideas about revealing forms hidden in nature on several

---

Carpenter, a mining engineer turned "anthropologist," and author of numerous publications on Inuit art, has been unintentionally responsible for the diffusion of the now popular notion of Inuit carvers discovering form in "living stone." Carpenter's considerable influence as an authority on Inuit art is indicated by the several reprints of *Eskimo*, the frequency with which this work and *Eskimo Realities* are cited in aesthetic and popular literature, as well as his influence on the popular author and "idea-mill," Marshall McLuhan.

Carpenter explains in *Eskimo Realities* that he found no such associations among the Inuit he knew in 1950, but after he discussed Inuit ideas about revealing forms hidden in nature on several CBC radio shows, he observed that "these notions were quickly incorporated into government propaganda about stone carving, and soon the Eskimo were themselves indoctrinated." In an interview broadcast on KISS FM radio on Thursday, August 5, 1993, Swinton repeated this idea once again. Swinton described the Inuit creative process as involving the stone "speaking" to the artist. He subsequently rephrased the point without the animistic implications, saying that carvers get their ideas from two sources, their own "minds" and "the stone itself."

---

46 Edmund Carpenter and H. Marshall McLuhan collaborated as editors of *Explorations in Communication* (Boston: Beacon Press, 1960) and on an essay in that volume titled "Acoustic Space."
48 George Swinton, Interview broadcast on KISS FM radio, Thursday, August 5, 1993.
What Carpenter intended to explain was that the Inuit think of "thought" as being "outside." To the Inuit, he says, thought is everything outside of man, especially natural forces. But thought cannot exist without man. It makes itself known to man: it speaks first and man in turn gives it shape and expression. Inner dialogue, far from being universal, is largely the product of literacy. I do not believe the silent Eskimo with his impassive tribal face is thinking anything. He is just not 'with it' and 'it' in this case is generally hunting, which he loves above all else. 49

Thus, the Inuit carver's "thoughts" about his carving come from the stone, not because he believes the stone speaks, but because he "thinks" outside himself, not inside. This manner of thinking and creating is obviously quite different from the dualistic theory of creativity promoted in European art academies and literature. 50 It also differs radically from the individualistic and highly personal theories of creativity typical of contemporary fine artists.

Wojewoda spoke of her enthusiasm for Inuit sculpture in her radio interview of January 1988:

One of the things right now that I was really pleased to discover was contemporary Inuit art because I had a lot of--I was just unaware of what was there and any exposure I had had to it was part of the cottage industry. When I started sculpting in stone and realized the kind of things that I was making in stone, because of what the stone demanded almost, I thought, well maybe I should see what's there and I started looking at what was available as far as what was documented in contemporary Inuit sculpture and I was amazed to find out that it is an absolutely contemporary art form . . . . These people have a very strong relationship with the materials, but they haven't been sculptors or artists. This is brand new. It's interesting because one of the things that makes the work very powerful for me is the directness. They are absolutely direct. All extraneous things are gone. They were never there in the first place. A head is a head. Arms are arms. And there's a real strength through that directness in the work. So that was a great inspiration. 51

---

49 Carpenter, "Image Making in Arctic Art," p. 212.
50 This point is discussed in Chapter 7.
As part of the explanation Wojewoda later made to me (1988) of her "discovery" of Inuit sculpture, she singled out a number of works in the first major survey of Inuit sculpture, George Swinton’s *Sculpture of the Eskimo* (1972), exemplifying the style and subject matter which attracted her attention. Among the artists and works she noted were Tiktaq (Plate 15a, 15b, 15c, 16a, 16b) and Kavik (Plate 17a, 17b, 17c, 17d) from Rankin Inlet, and Pangnark (Plate 18a, 18b, 18c, 18d) from Arviat (formerly Eskimo Point). These artists frequently represent the single human figure or the "mother and child" theme. Other individual works dealing with these subjects which attracted Wojewoda’s eye include examples by artists John Atok (Plate 19b), Kaviok (Plate 20a) and Kutuak (Plate 20c), all from Arviat (Eskimo Point); David Ekoota (Plate 22a) and Vital Arnasungnark Makpa (Plate 22b) both of whom are from Baker Lake; Lucassie Ohaytook (Plate 26a) from Sanikiluaq (formerly the Belcher Islands); Abraham (Plate

52 George Swinton, *Sculpture of the Eskimo* (Toronto: McClelland and Stewart, 1972). Wojewoda mailed photocopies of some of the examples of Inuit sculpture in Swinton’s *Sculpture of the Eskimo* that had attracted her attention to me and added notes to some of these to indicate her interest in the work.

The name spellings presented here are those given by Swinton. Swinton articulated the problem created by inconsistent spellings of Inuit artists’ names: "As far as spellings of Eskimo names are concerned, it is unfortunately almost impossible to arrive at a consensus. What has therefore been attempted is to use a spelling system that is descriptive of the sounds of the names and that was acceptable to the artists. Hence our spellings were produced in consultation with the artists and in accordance with established practices. It may be assumed, where full names are given, that the Eskimo name is the one commonly used." George Swinton, "Contemporary Canadian Eskimo Sculpture," in the exhibition catalogue *Sculpture/Inuit: Sculpture of the Inuit: masterworks of the Canadian Arctic* (Toronto: University of Toronto Press, 1971), p. 42. The most complete and recent documentation of the different spellings used for Inuit artists’ names may be found in *Biographies of Inuit Artists, Volumes One and Two* (Ottawa: Canadian Arctic Producers, 1981).

53 Wojewoda made a note on this photocopy that she just now, after having completed her sculpture series, "recognized" the source of *Female Form* in this work. See discussion of this work below.

54 Sanikiluaq was originally the name of the main settlement on Flaherty Island but was later adopted for the entire complex of islands. The word "refers to the legend of a famous hunter who could outrun a wolf or fox." Bernadette Driscoll, "Sculpture from the Belcher Islands," *Belcher Islands/Sanikiluaq* exhibition catalogue (Winnipeg: Winnipeg Art Gallery, 1981), pp. 37, 49.
10a) and Johnnie Inukpuk (Plate 10b) from Inukjuak (formerly Port Harrison); and Annie Niviaxie (Plate 25a) of Kuujjuaapik (formerly Great Whale River).

Wojewoda also noted a number of "composite" pieces by artists John Atok (Plate 19a), Charlie Inukpuk (Plate 10c) of Inukjuak, Henry Napartuk (Plate 24a) of Kuujjuaapik, Simon Natak (Plate 26b) of Hall Beach, and Isah Tool (Toologak) (Plate 13c) of Povungnituk.

Wojewoda also included illustrations from the 1971 exhibition catalogue Sculpture/Inuit: Sculpture of the Inuit: masterworks of the Canadian Arctic including: another mother and child piece by Tiktok, another of the same subject by Annie Niviaxie (Plate 25b), one by Martine Pissuyui (Plate 20b) of Arviat, and a carving of a man from the pre-contact Dorset culture (Plate 14d). She also added another composite piece by Henry Napartuk (Plate 24b).
5.2 Cast Iron and Bronze

a. Repulse Monkey

In Repulse Monkey (Figure 17), Wojewoda moves from soapstone to cast iron. In this work, which takes its title from a tai chi move, Wojewoda continues to explore the possibilities of composite imagery and the symbolism associated with feminine archetypes, describing it as "a composite sculpture. Symbolic and associative."\(^{55}\) On one side, two heads emerge from a single female body. Wojewoda describes the other side as a ram cradling a "baboon," although it appears the two animals really cradle each other. She says that this piece is a personal one about fertility and giving birth to twins.\(^{56}\)

The twin female heads which mirror the ram and baboon in Repulse Monkey allude not only to twins, but to the company of a twin or a mother, perhaps someone whose experience provided a mirror reflection for that of the first. Wojewoda recalls an encounter with one of the viewers of this piece when it was on display in a gallery which seemed to fulfill its original intentions and meaning:

> While sitting in the gallery one Saturday afternoon I had a memorable conversation with a woman regarding this piece. She had a strong attraction to this little sculpture and after looking at it for a while asked me what the title was. I told her it was called Repulse Monkey after one of my favourite movements in the Tai Chi set. An elegant backwards walk that stretches the pelvic area. She told me that she had also taken Tai Chi and that very recently she had given birth to her second child. During her labor she used a visualization of that particular movement to help her with breath and pain control. I was surprised and pleased and mentioned that the piece was about the birth experience. In fact it was about giving birth to twins. Now it was her turn to be surprised. She related the following personal story. Her pregnancy was unplanned and a shock but she adjusted to the news fairly quickly. However, early in her pregnancy she had a miscarriage. She recuperated and started to resume her normal life believing she was no longer pregnant. A short time later she was surprised to discover that she was still pregnant. It was confirmed that she had conceived twins. Her new born daughter was healthy and happy.\(^{57}\)

---


\(^{57}\)Letter from Nicola Wojewoda, June 1992.
The symbolic associations of the ram, twin heads and also death may again be traced through mythology familiar to Wojewoda. The most familiar classical myth dealing with the Goddess in her dual form as preserver and destroyer of life is that about Persephone who was abducted by the underworld god Hades and subsequently rescued by her mother Demeter. Persephone was really another name for Hecate or the Goddess in her destroyer aspect. Her mother, Demeter, represented the Goddess as preserver.\textsuperscript{58}

Although the mythological relationship between Persephone and Demeter is believed to be of relatively recent origin, the representation of the Goddess in a dual aspect (Plate 6a) may date back to the European Neolithic period when she was often represented as a bird goddess with two heads coming out of a single body, perhaps for the purpose of symbolizing the relationship between a mother and daughter.\textsuperscript{59} Demeter and Persephone may be a later version of this early double-headed bird goddess.

Marija Gimbutas traces the importance of the ram as a symbol in art back to c 7,000 B.C. Although sheep and goats were of tremendous importance during the Neolithic for both food and clothing, Gimbutas believes it is the association of the ram with the bird and snake goddesses which accounts for its frequent appearance and significance in the art, and particularly on containers, of the period. Gimbutas also believes that the bird goddess of ancient Europe and the Near East was the ancestor of the Greek goddess Athena and that, like Athena, she was associated with crafts and childbirth.\textsuperscript{60} Presumably because of the symbolic implications of its horns, the ram may have been associated with the Goddess in these later forms as a symbol of male sexuality and power,\textsuperscript{61} and is, no doubt, employed

\textsuperscript{58}Morford and Lenardon, pp. 228-248; Graves, The Classical Myths, 24; Walker, The Woman's Encyclopedia of Myths and Secrets, pp. 671, 786. Jung discusses the moon as the home of human souls in Symbols of Transformation, p. 318.

\textsuperscript{59}Gimbutas, The Language of the Goddess, pp. 171-172.

\textsuperscript{60}Gimbutas, The Language of the Goddess, pp. 67, 75.

\textsuperscript{61}Walker, The Woman's Encyclopedia of Myths and Secrets, p. 410.
by contemporary artists such as Wojewoda, consciously or unconsciously, for a similar reason.
b. **Sideglance**

In *Side Glance* (Figure 18), the issue of movement which underlay the experiments with composite imagery, reappears with an emphasis on the contrast between the mental state and the physical posture of the figure comparable to 2 a.m. Wojewoda explains her intentions in this piece:

*Side Glance* is a sculpture of a man lying on his side looking straight ahead while hiding his genitals. The heavy set, large shoulders of the figure give the impression of strength, of a massive body. The head, jutting out from the center of these large shoulders 'aim' the figure, the figure takes aim and is propelled forward.

The gesture is aggressive and directional and yet at the same time vulnerable and restrained, even somewhat childlike. The hand covering the genitals is echoed in the foot. One foot hides the other. Here I aim to emphasize movement by contrast. This contrast of vulnerability and strength gives the piece its sense of 'tension' and therefore its sense of inner movement.⁶²

The hidden foot may allude, as in the drawings, to the influence of the unconscious mind; the hidden genitals suggest a newly discovered and embarrassed sexuality that contradicts the figure's otherwise "aggressive" demeanour. The force of the figure's external direction does not match the internal feelings suggested by its hand gesture. He is caught in the dualism of Western reality, not at peace and not at one with himself or his world.

---

c. **Cree Pipe, Hand Study, and The Travellers**

Before and during her work on *Female Form*, Wojewoda worked on a number of smaller pieces, several of which demonstrate her interest in Native art. For example, Wojewoda's admiration for Indian handiwork, anticipated by *The Northern Summer Series*, led her to copy an Indian pipe in *Cree Pipe* (Figure 19) as a tribute to the perfection of its design. She says it is a copy of the basic peace-pipe style. I found the variations of design of this motif elegant and sophisticated. This sculpture is simply a tribute to that. The patination of this piece is the aged blue colour to emphasize that it is indeed an artifact. From here I tried to depart further and develop the abstract figurative quality of this approach.\(^{63}\)

Wojewoda's long term use of cigarettes may also have been a factor contributing to her interest in native Indian pipes. Tobacco was used before European contact by virtually all native North Americans in many different ceremonial and religious contexts. It was considered a bridge between the natural and supernatural worlds. Sometimes it was offered to the spirits as a gift, at others it was smoked, privately or communally, to seal contracts, to affirm the goodwill of the parties involved, and to aid in the transmission of spiritual power. It was also a popular trade and gift item.\(^{64}\)

Pipes were made by the Native peoples in many styles and with varying degrees of decoration. The Plains and Eastern Indian groups often carved a person or animal on the pipe bowl so that it faced the smoker.\(^{65}\) At the time she titled this piece, Wojewoda believed it was in the "Cree" style. However, after retracing her creative steps for the purposes of this project, she concluded it was an illustration of a Pawnee pipe which probably inspired it (Plate 2c). This pipe has a bowl with a human face positioned to face the viewer and a human figure on its back, head toward the smoker and feet toward the

---

\(^{65}\) King, *Smoking Pipes of the North American Indian*. 
bowl, along the stem. Wojewoda arrived at a new version of the "Pawnee" style of pipe when she "tried to depart further and develop the abstract figurative quality" of the pipe. This attempt became more obvious in the later Hand Study (Figure 20a).

Hand Study may be read as a head and torso. An extended arm and upturned hand substitute for the legs and feet. As the figure is thus made to stare at its only hand, the relationship between head and hand dominate the piece. According to Wojewoda, the disjunction created by the doubling of arm and hand for legs and feet, along with "the expression of wonder make it seem as if the hand was something the figure had just discovered." She explains the personal symbolic meaning the hand has for her:

For myself, the hand is my primary tool and the creative process often a mystery. The hand is the source of that mystery. .... All that struggles in my spirit concentrates itself in my hands. I have always rubbed my hands (a nervous gesture my friends have pointed out) --conscious of the tension that must be released from there. I am most comfortable when my hands are busy. My hands are my most vital part.

She explains how this energy builds up in her hands and sometimes translates into her creative work:

I was thinking, or better still,
visualizing what happens to me sometimes when I work.
I see myself in a flurry of activity
-moving things
-manipulating things
-setting my hands in motion.
I create an energy.
I build it so that it surrounds me and if I'm lucky, there comes a shift in this energy.
It does not change in 'essence.'
It simply moves inside--this external energy.
Inside--it then moves me.
An internal dance.

Wojewoda provided a photocopy of this pipe, but I have been unable to locate the original source of the book it was taken from.


It's here I seek to find a rhythm.\textsuperscript{70}

According to Wojewoda, "Hand Study is a small companion piece for The Travellers"\textsuperscript{71} (Figure 20b). She says,

I consider both as individual, but they are meant to be together. Horse and Rider is a classical motif found in any culture that has domesticated horses. I compared the North American Indian and Chinese styles.

These two belong together because I see them as both dealing with the idea of journey. Horse and Rider the physical/external, Hand Study the personal and introspective.\textsuperscript{72}

Wojewoda drew my attention to an example of a horse (Plate 2b), made as a funerary statue during the Qin dynasty (221-207 B.C.), as representative of the Chinese work which she was familiar with at the time she made The Travellers. This piece was included in the exhibition and catalogue of Chinese ceramic sculpture titled The Quest for Eternity (1987).\textsuperscript{73} The Travellers is generally similar in form to numerous examples of ceramic horses bearing riders which are also included in this catalogue. It is thus possible, and even probable, that horse and rider figures were of greater importance to the development of The Travellers than the examples specifically cited by Wojewoda. However, at the time Wojewoda referred me to the illustration of the Chinese horse, she was unable to recall its source,\textsuperscript{74} and, as she points out, the theme of the horse and rider is common to many artistic traditions. The specific examples representative of this theme she may have seen immediately prior to the creation of The Travellers were less important in terms of stylistic influence and more important insofar as they served to bring the theme to her attention at a moment when she was actively seeking the most universal and fundamental aspects of art.

\textsuperscript{70}Letter from Nicola Wojewoda, May 1988.
\textsuperscript{71}Letter from Nicola Wojewoda, May 1988.
\textsuperscript{72}Letter from Nicola Wojewoda, May 1988.
\textsuperscript{74}As previously explained, the photocopy of Chinese sculpture which Wojewoda sent to me was taken from the exhibition catalogue The Quest for Eternity. At the time Wojewoda sent this material to me, she was unable to identify its source. I discovered its origin on July 9, 1993 when I was studying the images in The Quest for Eternity.
in terms of both style and subject. The horse and rider is indeed a subject found in virtually every culture that has domesticated horses, so it has a kind of universal relevance.
d. Female Form

Female Form (Figure 21a, 21b) is another composite image in which Wojewoda makes use of an enlarged hand and foot to convey a sense of the personality of the figures. The faces of these figures are highly abstract and dominate the triangular composition of the piece. Wojewoda explains that the colour and material of this piece were essential to its character:

The decision to cast in iron was very specific to the nature of this work. Grey iron is an extremely strong metal but at the same time very fragile and will shatter if dropped hard. It is a solid piece weighing 107 pounds. This is important because the mass and weight also adds to the "feel" of the sculpture.75

It is in this piece that Wojewoda fully realized her conception of the nature of feminine archetypes:

Whatever I had absorbed from the female archetype Athena and my own deeper notions of "femaleness" and myself came out here. The composition is based on an inverted triangle and the idea of trinity. It is not three separate figures but three aspects of one.76

The number three, represented by the number of figures and the number of sides to a triangle, is identified by Jungianists as the number of the feminine trinity of virgin, mother and crone also known as the rulers of past, present and future.77 The triangle itself was

77Walker, like Jung, believes the dual form of the Goddess represented by Demeter and Persephone was actually an abbreviation of the triple Goddess which included Kore who represented the virgin and creator aspect of the Goddess, while Demeter personified the mother preserver and Persephone personified the Destroyer or crone. Jung, The Archetypes and Collective Unconscious, p. 182; Walker, The Woman's Encyclopedia of Myths and Secrets, p. 218.

Jung also found evidence of the triple Goddess in psychological analysis: "Not only is the figure of Demeter and the Kore in its three-fold aspect as maiden, mother, and Hecate not unknown to the psychology of the unconscious, it is even something of a practical problem. The 'Kore' has her psychological counterpart in those archetypes which I have called the self or supraordinate personality on the one hand, and the anima on the other." The Archetypes and the Collective Unconscious, p. 182.

Johnson believes the complete Goddess is not three-part but four-part consisting of maiden, mother, crone and death Goddesses. Johnson, Lady of the Beasts, p. 2.
sometimes used as a symbol of the triple Goddess. The original trinity of Greek mother goddesses, Hebe the virgin, Hera the mother, and Hecate the crone, ruled heaven, earth and hell respectively. Each of these goddesses could in turn divide into another trinity. Hecate, for example, embodies Persephone, the goddess of the underworld and of crops, the moon goddess Selene, and Artemis, the moon goddess of hunting and childbirth (Plate 6c). According to Morford and Lenardon, she "developed a terrifying aspect; triple-faced statues depicted the three manifestations of her multiple character as a deity of the moon--Selene in heaven, Artemis on earth, and Hecate in the realm of Hades."  

Female Form represents an interpretation that combines Wojewoda's view of the symbolic meanings of the triple goddesses. Wojewoda explains that she gave "Youth" an aggressive character by providing her with an exaggerated foot and a bold, forward moving demeanor. The figure on the opposite side of Female Form represents "Maturity" for the artist. Wojewoda thought it appropriate that this figure act more cautiously, as is indicated by her careful over-the-shoulder glance, because she has learned the lessons of youth. She possesses a large hand, a symbol which Wojewoda links with artistic creativity and expression. Resting in the center of the T-shaped frame that unites these two figures is a neutral and stylized face which Wojewoda intends as a representation of the "Crone." The destroyer aspect of the crone is apparent on the reverse side of the statue, where her face appears as a death mask. Beneath the destroyer face, cradled under the back-swept wing of Youth, is a small child-like figure. Below the child Wojewoda carved an inverted crescent moon representing female genitals. 

---

78 Gimbutas observes the use of the triangle to symbolize the Goddess from the neolithic period. Gimbutas, The Language of the Goddess, pp. 237-245.
80 Morford and Lenardon, pp. 151-152.
5.3 Other Works and Mediums

a. Waiting, Figure with a Clubfoot, and Couple

Waiting (Figure 22a) is a tiny figure of man doing exactly that. Like Hand Study, Figure with a Clubfoot (Figure 22b) consists of a figure with abnormally emphasized body parts. Couple is an entertaining little piece with a figure in a different position on either side. All three of the tiny sculptures in this series (Figures 22c, 22d) are made from an unidentified material found on the beach. These three carvings were, according to Wojewoda, intended to be exactly what they appear to be, "just simple, playful little carvings—a small break literally."83

---

b. Sculptural Installation: Drum Dance

Following the completion of the stone and iron sculpture series, the next step in the development of Wojewoda's interest in movement in sculpture, was the representation of controlled body movements in the installation Drum Dance (Figures 23a-23e). Drum Dance consists of a floor piece and a wall arrangement. The wall arrangement behind the floor piece is composed of a row of sixteen lino-cuts broken by a single bronze mask. Each lino-cut consists of a single linear figure in a position associated with a specialized discipline of movement, e.g., tai chi, boxing, skating, ballet, the Charleston, etc. This piece, Wojewoda says, is about form, space, and movement;

the three dimensional space sculpture occupies, not just physically but also in terms of presence. It has to do with the required motion of the viewer, both bodily and visually. It has to do with the inherent movement in sculpture itself. (This has nothing to do with literal depiction of movement.) These thoughts on the nature of movement made me want to celebrate dance. Our first and most obvious experience of movement I personally have always enjoyed and been comfortable with dancing, from ballet classes as a child to a good rock 'n roll beat.84

The mask represents a shaman's mask. Wojewoda made the connection between dance and shamanism on the basis of the spontaneity which she sees as characteristic of both activities:

Dance is a spontaneous act. Even the most choreographed, formal dance can have the power of spontaneity. The uninhibited act of losing yourself in dance can be a transcending experience. Dance is a spiritual vehicle, a communication with the internal self, others and forces beyond both. That made me think of shamanism.85

The lino-cuts and mask are arranged above a frieze covered with "stick figures of dancing primitive men and animals."86 According to Wojewoda, "there is a connection here with the nature of filmic movement. The individual frames of a strip of film and the sense of fluid movement when seen at twenty-four frames per second. This piece was

made as an acknowledgement of the oldest and most primal of human expressions, Dance and Music."®® Wojewoda has made a number of films, including 152 Picture Postcards (1984) and A Simple Story (1985), both in the Funnel Collection in Toronto,®® and has also worked on several projects involving sculptural forms as props for dance. One of these was the piece Boomvang, a collaborative project between Wojewoda, choreographer Walter Terez, and composer Michael Phillip-Wojewoda. Wojewoda's contribution consisted of four kinetic sculptures made up of 8 to 12 foot long poles planted in sand boxes and topped with large free-form abstract shapes. As the dancers moved to the sounds of electronic music, water sounds, children's voices and laughter, they touched the sculptures which bobbed and spun in response.®®

The floor piece of Drum Dance is made of a rusted iron pipe set in a tinted cement base covered with carvings. The use of rusted iron and cement places the dance temporally, as does the use of asphalt fragments in the rubble pieces, in the contemporary world. The pipe provides a metaphor for the pipes used by native Americans when smoking tobacco to invoke the spirits. The top of the pipe is a pipe bowl containing a second bronze shaman's mask; thus, according to Wojewoda, the floor piece is "both the dancer and the drum."®®

---

88The Funnel is an incorporated, non-profit, charitable organization supported by provincial and national arts councils involved in the producing, distribution and exhibition of experimental film.
c. Out of the Water to Tango

Out of the Water to Tango (Figure 24), a sculpture in plaster, is the last piece in the sculpture series. It, like Athena, Repulse Monkey and Female Form, deals with feminine archetypes and imagery. According to Wojewoda, the piece began as a mermaid, a half-fish, half-woman creature who appears in Western mythology. It developed into the figure of a standing woman with a back fin, who, after a long sleep, is "rising out of the ocean and out of her slumber." On one side of the carving, Wojewoda carved a mask-like face, her version of a Maori sea god, so that it covers the lower part of her body. On the other side, Wojewoda says, we see "the reason for her emerging; a man dancing the tango with a fish, his penis elaborately decorated," also in Maori style. She explains the personal meaning of this sculpture:

This sculpture is also in "the spirit of the dance." It is one of my more intimate and cathartic works. It is about the awakening of a desire for union. Sexual union between male and female. Union with the self. It is also about the awakening of a desire for integration. Integration and acceptance of the self and of another. It is about dance as the vehicle. It is about transcendence.  

5.4 Summary of Wojewoda's Artistic Development and Discussion of the Influence of Inuit Sculpture

The series of black chalk drawings and the two oil paintings, The Flesh Eaters and East of the Sun, were the first major works that Wojewoda completed after her return from Europe. At this time she was very much concerned with developing her technical mastery of traditional Western media and with the search for content that was both fundamental and personally relevant. The creative method which Wojewoda established while working on these drawings became the foundation of virtually all of her later art. In her later works, however, Wojewoda relinquished her concern with technical mastery and adopted a looser approach to form and media which ultimately allowed her to discover new ways of integrating media, technique, form, and subject matter. The manner in which she applied colour, pattern, and myth to establish the content of The Capture of Ursa Minor is indicative of Wojewoda's recognition of the potential of such an integration.

In Still Life, the sculptural installation Drum Dance, the Northern Summer Series, the lino-cut series, the glass enamel paintings, the earrings, and the rubble pieces, Wojewoda made use of found objects and materials from her immediate environment. Her discovery of these materials in a personal context played an important part in the conceptualization of the art works into which they were eventually formed. The media were not a "given," a previously established boundary for the art, as in the drawings and paintings. The use of such unconventional media allowed Wojewoda to establish content in a new way without the inhibitions imposed by media that seem exhausted from overuse. Although birchbark, linocut, glass and copper, etc., have been used by other artists, they lack the same traditional Western connotations which encumber drawing and painting. Wojewoda's personal discovery of them allowed her to explore their artistic possibilities with a sense of freedom and adventure.
The glass paintings, earring and the bronze vases are all works with practical functions. Functional forms provided what was for Wojewoda a new parameter for art making. Wojewoda found that such forms lend themselves more readily to exchanges of a more personal nature than normally occur in the public art market. Beautiful and useful forms make perfect gifts. They are appreciated by their users in an entirely different manner than are forms meant only for viewing because they participate with the user in whatever activity the form of the work is intended to function.

The use of alternative media and the adoption of functional forms also suggested new avenues for the exploration and expression of Wojewoda's primary subjects: symbols, archetypes, and myths. The most significant innovation precipitated by her use of alternative media is that of patterning. Patterning was first apparent in the ocean of Dead Man's Float, more conspicuous in The Capture of Ursa Minor, and then fully recognized in the mosaic on the rubble pieces Fragments Recalled and Cornerstone and the installation Still Life, as a signifier of the essential nature of experience, archetypes and myths.

Wojewoda's move into sculpture was made through the intermediary pieces of Still Life and the bronze vases. Although inspired by the work of Rodin, her work bears little resemblance to his. She does, however, share his concern for movement in three dimensional form, and attention to both surface and form. The theme of transformation and the mythological subjects which predominate in her sculpture are consistent with the themes and subjects of her earlier drawings, paintings, and work in alternative media. Inuit sculpture provided an important guide to her explorations of three dimensional form.

In the drawings and paintings, images drawn from her subconscious mind are dealt with in a style and manner that is similar to that of the Surrealists. The subjects of Wojewoda's sculptures are more clearly specified, since each is associated with a myth or configuration of myths. However, in all cases, the myth with which the piece is associated served, as her subconscious mind did previously, primarily as a creative launching point.
None of Wojewoda’s art is intended to be a direct and specific representation of a myth or particular text. The automatist method associated with the Surrealists, which Wojewoda applied in the initial stages of her drawings and paintings, continued to play an important part in her sculpture both as it supplemented the use of archetypal and mythological subjects as an initial creative point and in the development of the forms of each work. Wojewoda’s attraction to archetypal imagery may also have been a factor in her interest in Inuit sculpture, as many examples of this art form, particularly the small carvings which illustrate Swinton’s survey, represent the human figure in “primary” activities.

The works which Wojewoda produced in 1987, both before and after Jonah, possess a number of characteristics associated with Inuit sculpture. For example, Athena, 2 a.m., Night of the Shooting Stars, and Jonah on the Back of the Whale are all carved from Brazilian soapstone. Various kinds of stone are also commonly used by Inuit sculptors, and recently Brazilian soapstone has been added to the list of materials made available to them. Humans and animals predominate as the subjects of these three sculptures, just as they do in Inuit sculpture. The theme of the solitary figure, one might even say the archetypal figure, found in 2 a.m., is frequently dealt with by Wojewoda’s favourite Inuit artists Tiktak (Plate 15c), Kavik (Plate 17d) and Pangnark (Plate 18c, 18d). The pose as well as the mood of the figures in these and many other carvings illustrated in Swinton’s book such as those by Samuellie Tunilik (Plate 23c) and Kutuak (Plate 20c), is similar to that of the figure in 2 a.m Night of the Shooting Stars.

In Athena, a female figure is combined with a group of animals. Although the animals are not those common to the Arctic, the juxtaposition of female figures with animals is common in Inuit sculpture (Plates 10c, 11a, 11b, 24). In Inuit art, women are usually represented in their role as nurturers and care-givers, but representations of the female nude are relatively rare in Inuit art. One example, Johnnie Inukpuk’s sculpture (Plate

94 Inuit Art Quarterly, 6, No. 3 (Summer 1991), p. 41.
10b), of a man is shown suckling a woman's bare breast, was noted by Wojewoda. It was possibly the unusual nature of this work which attracted Wojewoda to it.

The theme of transformation, demonstrated in the head of Athena, is also a frequent theme in Inuit art where it is usually represented in terms of composite images. For example, in another of the pieces Wojewoda singled out of Swinton's Sculpture of the Eskimo, John Atok shows a man transforming into an animal or visa versa (Plate 19a) by placing an animal head where the man's left arm should be and an animal tail where his right arm should be. The figure bends forward slightly so that his head is on a level with that of the animal. Atok's carving depicts a moment in an ongoing metamorphosis, but it does not require movement on the part of the viewer, not does it require the viewer to see any part of the carving as two or more things at the same time.

Henry Napartuk (Plate 24c) takes a slightly different approach to the theme of transformation by placing a human face on the backside of a bear. Seen from the front, the carving is simply a bear. Seen from the back, the carving is a human face. Seen from any side angle, it could be the transformation of man into animal or visa versa. Seen in a different way, it could be a visual pun. Napartuk's carving thus requires the participation and movement of the viewer around the carving, just as Athena does.

Johnnieapik (Plate 13b) takes still another approach to transformation. In his carving of a head, the head appears to rest on two stubby legs, or perhaps on the figure's right hand. The figure's left hand which is wrapped up and around the head also a fish. Although the viewer does not actually have to move around the carving to appreciate this visual play, Johnnieapik's use of a single form to represent two images, an arm and hand and a fish, is similar to Wojewoda's use of a single form to represent three images, a head, fish and horse's head.

Two abstracted faces dominate the composition of Jonah on the Back of the Whale. Some time after making this carving, Wojewoda noted the similarity between it and a
carving by Henry Napartuk (Plate 24a). Combinations of human faces and animal features are characteristic of many works of Inuit art. Sometimes these features are set together in a collage-like fashion as in this Napartuk. Sometimes the face is incorporated into the animal body as in another Napartuk carving showing a human and bear combination (Plate 24c). Sometimes the face simply protrudes from the animal's body as in Eekootak's carving of a sea mammal and human head (Plate 21c). Sometimes faces are simply set on various parts of a human body (Plate 26b). However, in Inuit depictions of humans interacting with sea mammals in a narrative fashion, as the title of Jonah on the Back of the Whale suggests, the figures are usually depicted much more naturalistically as they are in Qupirqualuk's carvings (Plate 11a, 11b) and that by Eliassieapik (Plate 11c)./*Jonah on the Back of the Whale also possesses a smooth, shiny surface of variegated colours. One side is highly polished with a red stone inlay which contrasts with the colour and texture of the rest of the piece. According to Graburn's documentation of Inuit criteria for good art, smoothness, gloss, good colour in the stone, and particularly multi-media techniques are all qualities greatly admired by Inuit carvers in each other's work. The effectiveness of using contrasting textures in image and base such as Wojewoda incorporates in Jonah, has obviously been recognized by Inuit artists as well, as many set small ivory or polished stone carvings on pieces of rough stone or bone. This is apparent to at least some degree from the illustrations in Swinton's book.

The pieces Wojewoda made subsequent to her recognition of contemporary Inuit influences in Jonah on the Back of the Whale also have Inuit prototypes. For example, although the birth theme which inspired Repulse Monkey is not a common subject of Inuit carving, twins or pairs are a popular theme. Tiktok makes use of it (Plate 16b), as does

---

\footnote{95Wojewoda made a note regarding the similarity between this work and "Jonah" on the copy she sent to me in 1988.}

Kavik (Plate 17b). In Angataguak's carving (Plate 16c) the pair could be parent and child or just someone a little older and bigger with someone a little younger and smaller. In Tasseor's carving (Plate 21a), the pair appear to be parent and child. In the carving by an unidentified artist from Pelly Bay (Plate 26c), the pair appears to be a man and woman, perhaps husband and wife.

*Sideglance* is virtually identical in pose and in the sense of directed force to a carving by an unidentified Inuit sculptor from Povungnituk (Plate 14b). The reason for the intense focus of the figure's gaze in the Inuit work is clarified by comparison with Anautuk's hunter (Plate 14a) and the many other similar Inuit carvings in which a hunter is represented in a vertical posture approaching a game animal. Without a harpoon or other weapon, the fur garmented body of the Povungnituk artist's hunter becomes more like that of a sea mammal (Plate 14c), his most likely prey. The figure in Wojewoda's *Sideglance* is also weaponless, but his body is blockier and he is nude. Though relatively rare in contemporary Inuit sculpture, nude human figures are carved, as in the male figure by Johnnieapik (Plate 13a) which, like that by the Povungnituk artist is represented in a horizontal pose. The figure in Johnnieapik's carving also appears to be holding an animal on his chest. Another, Isah Tool's carving of a nude man set inside a kind of frame (Plate 13c), was selected by Wojewoda.

The carving by Martine Pissuyui in *Sculpture/Inuit* (Plate 20b) which Wojewoda singled out in her description of her interest in Inuit art, suggests another, or perhaps a supporting, creative source for *Hand Study*. In Pissuyui's work, a woman sits with her legs outstretched in front of her in a ninety degree angle from her upright back. A child is visible at her back and another sits on her lap. There are also several Inuit artists who frequently enlarge specific body parts of the figures in their sculptures in order to demonstrate their symbolic significance or to make a pun, as Wojewoda did in *Hand Study*. For example, Davideealuk has made a number of pieces of a human head resting
directly on a pair of abbreviated legs and feet (Plate 12b).\(^97\) Francis Kallooar followed the natural contours of a piece of bone when she worked out the head and large foot of her carving (Plate 22c). Davidee Kagvik depicted a hunter holding a much enlarged hand above his head (Plate 25c).

The distortions of Figure with a Clubfoot are also found in the work of Inuit sculptor Karoo Ashevak. Although Ashevak's work is not illustrated in Swinton's book, it is illustrated elsewhere and most significantly perhaps in the Canadian art survey *Visions*.\(^98\) The unidentified material from which Waiting, Figure with a Clubfoot and Couple (Figures 21a-d) are made closely resembles whalebone, one of the few alternative materials to stone available in the north. The monumentality of Waiting and Couple suggest the influence of Wojewoda's favourite Inuit sculptor, Tiktak (Plate 15c). The play with forms in Couple, in which a woman is seen lying down on one side and a man sitting from the other, is similar to that made by Henry Napartuk in his carving of a bear with a human face on its backside (Plate 24c).

Both enlarged body parts and abstract faces, such as characterize Female Form, are frequently found in contemporary Inuit sculpture. Tiktak (Plate 15b) and Pangnark (Plate 18a-d), two Inuit artists whom Wojewoda particularly admires, often use highly abstract faces in their compositions, as do Lucy Tasseor (Tutsweetuk) (Plate 21a), Angataguak (Plate 16c) and David Ekoota (Plate 22a). Wojewoda recognized Ekoota's carving which shows a central mother figure with a child's head on either side in a triangular composition

---

\(^97\) For additional information on Davidealuk (Davidialuk), see "Davidialuk's Unique Talents are Viewed on 'Home' Ground," *Arts & Culture of the North*, VII, No. 1 (Winter 1984), p. 447; and Harold Seidelman, "Davidialuk's Work: A Living History," *Arts & Culture of the North*, (Fall 1980), pp. 279-281. Davidialuk (1910-1976) first became known to non-Inuit for his prints and sculptures which tell stories and myths about the traditional Inuit way of life. He had lived this life until 1951 when he moved with his family to Puvungnituk. At that time, he was already known to other Inuit for his vast story-telling repertoire. Wojewoda's work shows a greater affinity with Davidialuk's fantastic creatures than his more narrative pieces.

as the probable source of the basic form of Female Form. Although it depicts three adult figures and a child, Wojewoda's Female Form is likewise composed of a group of three major figures with their heads prominently placed at the top of a triangular composition. Groupings of two or three or more figures with their heads jutting prominently from the top are common in Inuit art as is their arrangement in a triangular composition. As in Ekoota's carving, these images are frequently representations of a mother and child or children. The curved body of the child in Female Form may also be compared with that in a carving by Abraham (Plate 10a), and that in a carving by Margaret Uyaoperk (Plate 21b), both of which are works which Wojewoda selected from Sculpture of the Eskimo.

There are many examples of Inuit carvings of shaman figures and individuals performing drum dances holding or beating on drums. Shamanistic associations are evoked by the face with a gaping mouth carved by Manasie Maniapik (Plate 27a) from whalebone and the striated face carved in stone by Guy Kakiarniut (Plate 27b). Both of these faces are similar to the open-mouthed bronze face resting inside the floorpiece of Drum Dance.

The mermaid-like subject of Out of the Water to Tango is also often depicted in Inuit carving. In Davideealuk's carving (Plate 12a), a hunter moves up behind a sleeping mermaid. In Eechiak's carving (Plate 23b) one figure holds on to another that appears part human and part fish. In Eliassieapik's work (Plate 11c), Sedna holds a seal close to her body. Unlike Out of the Water to Tango, none of these carvings depicts the theme of transformation or requires the movement of the viewer around the figures to fully appreciate their forms.

The similarities between Wojewoda's sculpture and Inuit sculpture are all of a general nature. Most of the characteristics which they have in common are also characteristics of

99In 1988 Wojewoda made a note on a photocopy of this work saying that she just now, after having completed her sculpture series, "recognized" it as the source of Female Form.
other sculptural traditions as well. The idea of transformation and shamanistic themes are common in many Native art traditions. Monumentality and reductive forms are features of certain periods of Egyptian sculpture as well as of twentieth century Europe and North America. The human figure is a dominant subject throughout most of European and other cultures’ art history. Nevertheless, the similarities between Wojewoda’s and Inuit sculpture are sufficient in number and specificity to provide evidence of Wojewoda’s experience of a convergence of artistic interests with Inuit artists and to demonstrate that Inuit art was an important influence on her work.
6.1 Interviews with Inuit Artists

In July of 1988, I travelled to the Arctic and visited the communities of Arviat, Rankin Inlet and Baker Lake to interview Inuit artists about their own and Wojewoda's art. I arrived in Arviat on the 8th where I stayed in the home of Anita and her father, Casimir Nutarasungnerk, until the 15th when I departed for Rankin Inlet. My translators here, as in Rankin Inlet and Baker Lake, were chosen according to their availability, for their recommended facility with both languages, and relationship with the people I was going to interview. In Arviat, my translators were Anita's sister, Theresa Nibgoarsi, Nancy Kalluak, Lena Muckpaw, and Sue Anowtalik. Lin Karlik in Rankin Inlet and Polly Kuuk in Baker Lake acted as my interpreters and also helped me to arrange interviews.

Several individuals familiar with research involving artists in the Arctic had suggested that I proceed with my project by showing Wojewoda's work to a small group of artists with a slide projector. I tried this method once in Arviat. Unfortunately, the announcement for the occasion indicated that I was holding a "meeting" and this failed to generate much response. After the corrected announcement was made, three artists did attend. While I found their responses intriguing and thought that the presence of other artists encouraged more comment, my translator for this occasion, Nancy Kalluak, said that it was extremely difficult to translate accurately for more than one person at a time; so subsequent interviews and "showings" were done on an individual basis using a portable slide viewer. While I at first had some misgivings about not using photographs, these quickly dissipated as the artists seemed to enjoy the novelty of the technology.

I interviewed twenty-six Inuit artists, including twenty carvers, thirteen men and seven women, and six drawers, two men and four women. Translators were necessary in almost
all of the interviews. At this time, not all of the artists involved have given permission for their names to be attached to the statements which they provided. Those who have not, have been given alphabetical letter designations in order to preserve their anonymity. The bibliographical entries for the interview transcripts provide a reference list of which artists participated in one of both parts of the interview.

The spelling of those names that are given is that provided by the artist. For confirmation of these spellings I used Biographies of Inuit Artists, available from the Inuit Art Research Facility, a branch of the Inuit Art Foundation. This source provides the most recent and comprehensive compilation of the wide range of spellings for names found in the literature about Inuit artists.

The questions and conversation in each interview focused on the artist's perspectives about the general subjects of economics, the relevance of personal emotion and expression to art, subject matter, sources of artistic inspiration, copying and quality. Before going to the Arctic, I composed a list of questions and subjects as a general guideline for the interviews. I also asked Wojewoda for any suggestions she might have. When I received them, I found that they coincided fairly closely with those I had already worked out. Although I made adjustments for each individual artist and to accommodate the flow of each conversation, I found this list quite useful as an aid in maintaining some consistent focus throughout all of the interviews. It included the following:

1a. What is your name (spelling), age, and how long have you been making art?
1b. How would you describe your own art.

2a. How do you sell your art?
2b. How are you paid?
2c. How is the price determined?

1After my return to the University of Victoria, I was informed by the Committee for the Use of Human Subjects in Research that I should have had each artist sign a release form giving permission for the use of their name. I subsequently sent such forms and an explanatory letter to each of the artists involved.

2Biographies of Inuit Artists, Volumes One and Two (Ottawa: Canadian Arctic Producers, 1981).
3a. What subjects do you prefer to work on?
3b. When you start a work, do you have a specific idea of what you want to make?
3c. Where do your ideas for art come from?
3d. Does the finished product always match your original idea?
3e. Do you think all artists work in the same way?

4a. Do you remember the works you made in the past?
4b. Do you think about the pieces you made in the past when you start a new piece?
4c. Does the idea from one work lead you to the next? Do you think of your works as being connected in any way, or are they all separate?
4d. Do you like to look at other people's work? Why?
4e. Does looking at other people's work make you want to do more work of your own—not to copy—but just to do some carving of your own?

5a. Do you like the things that you make?
5b. Do you like some of the things that you make more than other things? Why?
5c. Have you ever made a work that you wanted to keep, even if only for a while?
5d. Do you ever wonder about a work after it is sold? Do you wonder where it is? Who has it? Why they bought it?

6a. Do you prefer to carve at any special time?
6b. How do you feel when you are making art?
6c. Can you make carvings when you feel sad?
6d. Do you ever try to put your feelings into the carving?
6e. Does the way you feel when you are working affect the subject you choose and the way you represent it?

7a. Do you think differently or about things you don't otherwise think about while you are carving?
7b. How do you feel when a piece is finished?
7c. Can other people see your feelings in your work?
7d. Do you think someone would know you better after seeing your work?

8a. Do you think your art helps non-Inuit to understand the Inuit better?
8b. Do you think of your art as a way of communicating like talking or writing?
8c. Can you communicate different things with images than words?
8d. How is communicating with images different from communicating with words?

9a. Do you like to talk to other people about your art?
9b. Do you prefer to talk to other artists or buyers?
9c. Do you think artists have a special understanding of each other?
9d. Do you like to hear other people's opinions about your work?
9e. Do you ever discuss what makes a "good" carving "good."
9f. What things make a "good" carving "good."
9g. Do you ever feel people do not understand your work?

10a. Have you ever had the opportunity of seeing art from other places?
10b. Do you think looking at art from other places would help you to understand those places better?
10c. Are you interested in seeing work from other places?
The answer given to this last question determined whether or not I proceeded with the second part of the interview involving Nicola Wojewoda's art. Nineteen of the original twenty-six Inuit artists who contributed to the general discussion of Inuit attitudes toward art viewed and provided comments about Wojewoda's art. Of the original twenty carvers, thirteen men and seven women, fifteen including eleven men and four women, and of the original six drawers, two men and four women, four including both men and two of the women, participated in this part of the interview.

The artists who dropped out of the second part of the interview either had other commitments which precluded the extended interview necessary for viewing and discussing someone else's work or were simply not interested in non-Inuit art. The artists who participated did so because they were curious about my own reasons for coming to the Arctic and understood it had something to do with Wojewoda's art, because they were genuinely curious about the work of non-Inuit artists, because they hoped to get some new ideas for their own work, or because they hoped to publicize further their own art through their involvement with the project.


If no verbal response was forthcoming when an image was presented, conversation was initiated with information regarding the title of the work, questions regarding its basic formal properties, and occasionally and when requested, information regarding the artist
and her artist's intent. It was impossible to remain entirely neutral during this process. The artists' responses recorded here were gleaned from interviews which were informal and conversational in nature and have been edited to remove disruptions and digressions and to compile material on individual topics spaced throughout each interview.

The experience of "art" and its production has variable meanings for artists in the north just as it does in the south. Any statements regarding whether or not the artists liked or did not like Wojewoda's art must just as obviously be read as possible products of courtesy rather than genuine interest. On the other hand, it is impossible for any one other than the artist to confirm or disavow such social motivations. In my opinion, politeness was a factor in the interview process; however, it did not stop even the most polite host or hostess from prolonging, diverting, or dispensing with my attention and presence as it suited them. Several artists also freely expressed their displeasure with certain of Wojewoda's works.

In the Arctic, the variability of artistic meaning is further complicated by variability in the degree to which artists have been exposed to the southern art world. It is this variability which makes any summary of the reactions to Wojewoda's work and indeed the documentation of the experience of another culture's art forms so difficult in any terms but those of the individual. A more scientifically conducted poll measuring responses to predetermined points of interest might have produced results of greater usefulness to Western modes of categorical thinking and more accommodating to Western methods of documenting history, but the method applied left the artists greater freedom to determine what, if anything, was worth documenting, verbally or artistically. Ultimately, it is this freedom, which has long been acknowledged as the right of Western artists, and which has been allowed only the weakest of voices in academic discussions of native art, which must be incorporated into their art histories if those histories are to be valid in terms of both cultures involved in their making.
6.2 Responses to Drawings and Paintings: Dead Man's Float, The Enigmatist, and Wood's Edge; The Flesh Eaters and East of the Sun

The Inuit artists who responded to Dead Man's Float, The Enigmatist, and Wood’s Edge most frequently commented on those aspects of the works which are most familiar to them, such as the landscape and the artist’s ability to create an illusion of distance. For example, Arnaluluak said of Dead Man's Float "It's a good drawing. It is very beautiful. Some of them look like they are very far and some of them are very near. How did she draw it?" Several artists specifically expressed a preference for Wood's Edge because of the landscape in it. At the end of the viewing session, Tookoome affirmed his preference for this image: "I liked the one that looks like a landscape up north. The one that had a big lake or river running through it. I like them all, but I especially like the one with the landscape."

When asked to choose between the full view of Wood's Edge and a detail of the landscape in the upper portion of the drawing, several artists specifically expressed a preference for the detail, apparently because it was the landscape and representation of distance which interested them rather than the figures. For example, Mamnuq said: "I think that one (landscape detail) would make a better picture by itself than the one in there. I like both of them, but I especially like that one because it's something like the land." Tookoome was careful to qualify his preference for the landscape in this work however, explaining:

It's hard for me to say what I don't like or I like. I'll say what I like. But when the drawing is a whole finished product, it seems to me that

---

3John Arnaluluak (Trans. Sue Anowtalik), Responses to Art by N. Wojewoda in interview with E. Auger (Arviat: July 14, 1988).
4Simon Tookoome (Trans. Polly Kuuk), Responses to Art by N. Wojewoda in Interview with E. Auger (Baker Lake: July 21, 1988).
5Andy Mamnuq (Trans. Polly Kuuk), Responses to Art by N. Wojewoda in Interview with E. Auger (Baker Lake: July 23, 1988).
everything is very nice all together. It's very nicely put. Maybe if I concentrated on one thing, maybe I wouldn't like that drawing. But when it is a finished product, I won't touch it because I like it very much.6

The enthusiasm which was expressed for the illusionism of the drawings was occasionally associated with that of photographs. One carver, Artist T, stated outright "I think it look's like it's taken with a camera."7 Marion Tuu'luuq commented:

It's realistic. I might even think that it wasn't drawn by hand. I would think that to be a photograph. I think this person is a very good drawer because she draws very like real life.8

This interest in illusionism was not always an indication of a preference for realism in a photographic sense. Noah believes drawings done from photographs lack the strength of visual images composed from the artist's mind, clearly indicating that he places higher value on the artist's imagination and creative input than on the mastery of perspective or the technical proficiency made possible by mechanical devices.9 Mamnuq also places greater value on images which are lifelike rather than precisely rendered according to a photographic ideal. He described a sojourn out onto the land for the purpose of studying the way that bears move so that he could enhance the lifelikeness or liveliness of his representation of them.10 This general aesthetic preference was specifically apparent in the reactions to Dead Man's Float. Several artists admired this drawing, but expressed distaste for the figure because of its deathlike appearance. For example, Artist K said:

I really don't like it because he's on the sea and it looks like there's too many animals that the people eat there. But I don't like it. It looks like dying or something like that. But I like the top part that looks like a house.11

6Tookoome, Responses to Art by N. Wojewoda in Interview with E. Auger.
7Artist T (Trans. Lin Karlik), Responses to Art by N. Wojewoda in Interview with E. Auger (Rankin Inlet: July 19, 1988).
8Marion Tuu'luuq (Trans. Polly Kuuk), Responses to Art by N. Wojewoda in Interview with E. Auger (Baker Lake: July 20, 1988).
9William Noah, Responses to Art by N. Wojewoda in Interview with E. Auger (Baker Lake: July 21, 1988).
10Mamnuq, Responses to Art by N. Wojewoda in Interview with E. Auger.
11Artist K, Responses to Art by N. Wojewoda in Interview with E. Auger (Rankin Inlet: July 18, 1988).
This artist made it clear that her distaste was only for the figure and that in general she liked the drawings and is interested in developing her own talent in that direction. She explained:

I like those drawings. I'd like to draw. In 1968 I made a drawing and sold it. They took it and told me to draw again but I never did. It was too many relatives and they usually take the time.12

Some of artists apparently took an interest in Wojewoda's drawings because they are done in a medium other than the one which they usually work in. For example, while looking at the first drawing, Dead Man's Float, Mariano Aupilajuk said: "Since I don't draw, I'd like to see some drawings. I like to see drawings because they're different from carvings. Since they're different, I like seeing them."13 Andy Mamnuq made a similar comment while looking at the same picture: "It looks like he's sleeping in the boat. I love to look at drawings because I can't draw myself. I like to look at them because they're nicely made and done."14

Although Marion Tuu'luuq makes drawings herself, she had a similar reason for enjoying Wojewoda's drawings, saying of Dead Man's Float:

I like the drawing because it looks like a boat. I like the drawings because they are different from my drawings. The human body is like a real human body that I see and the boat is almost like the boat I see.15

She confirmed her pleasure in viewing drawings that were of a different type than her own while viewing The Enigmatist: "I really admire these drawings because they are very different from what I would draw myself. I like it."16

---

12Artist K, Responses to Art by N. Wojewoda in Interview with E. Auger.
13Mariano Aupilajuk (Trans. Lin Karlik), Responses to Art by N. Wojewoda in Interview with E. Auger (Rankin Inlet: July 19, 1988).
14Mamnuq, Responses to Art by N. Wojewoda in Interview with E. Auger.
15Tuu'luuq, Responses to Art by N. Wojewoda in Interview with E. Auger.
16Tuu'luuq, Responses to Art by N. Wojewoda in Interview with E. Auger.
Other comments regarding the figures in Wojewoda’s drawings focused on the interpretation of their actions within the drawing and the artist’s intended meaning. Artist E expressed curiosity about the figure in the boat in Dead Man’s Float:

I’d like to know what the individual in there is doing. I think that these are really good works of art because it's very beautiful scenery and the landscape looks realistic and the sky, you can tell the sky.\[17\]

For a few artists, the psychological intensity of the figures and the difference between Inuit and Western cultures and artistic traditions were the most important issues in their analysis of the drawings. William Noah’s response to Dead Man’s Float was:

That's on the water is it? I think the expression is very good. At first I thought it was somewhere on dry land but now I think I understand it's on the water is it? I think it's very good. I think it's very interesting, but then again it's a little bit different. It looks more like from the south. Different tradition. Different culture. But then it's very interesting still. I don't think I understand it right away unless the artist talks about it and explains what it's all about.\[18\]

After an explanation of the title of The Enigmatist, he commented on the importance of the artist's explanation of the work but also provided his own interpretation of it:

I think the title and explanation are useful. By explaining or interpreting it, it helps me to understand what it's all about. I would have a different interpretation right away until a person or an artist tells me about the drawing or painting. My thought almost right away was that the person was just drifting away and having hardships and stuff like that you know. The consciousness or the mind seems to be having hardships and stuff like that. What comes to mind is that the person is wandering, just trying to figure things out.\[19\]

Noah again confirmed his belief in the importance of the artist's intentions with reference to Wood's Edge, when he expressed curiosity about Wojewoda's sources of inspiration; and again he indicated his willingness to participate as an active viewer.

\[17\]Artist E (Trans. Polly Kuuk), Responses to Art by N. Wojewoda in Interview with E. Auger (Baker Lake: July 23, 1988).
\[18\]Noah, Responses to Art by N. Wojewoda in Interview with E. Auger.
\[19\]Noah, Responses to Art by N. Wojewoda in Interview with E. Auger.
contributor of her art when he described his perception of a change in the artist's mood in this drawing:

Does she work on her art work from real life or just from her mind? These are very interesting works. But they seems to change to a little bit better times. I think that because of the way the figures are and the way the paper works and the way the image is on the landscape. It's has a lot more at peace. More time. More relaxed.\(^{20}\)

Muckpah expressed a similar recognition of the importance of the artist's imagination and creativity and also a willingness to actively participate in the work by providing his own perceptions and interpretations of it. He thought that when Wojewoda drew Dead Man's Float,

She drew what she thought. I like it. With her own mind, she drew that. When I am carving, the thought comes how it should look, the shape. I think that people draw, they often draw what they are feeling and thinking other than the carvers. I think there is a difference there. I guess she was thinking of someone, worrying.\(^{21}\)

He interpreted The Enigmatist with reference to Dead Man's Float, seeing a consistent development between the two drawings in Wojewoda's mood:

They look like boney hands. Also on that boat, she must have been thinking that a man is not alone on earth, there must be another being or something. She must have been thinking there's more, more, like with the animals there too. She has something like a heavy thought of something out there. I think she has a heavy thought that there is more to life. She's thinking there is more in the outside world, that there is something -- sort of like anxiety.\(^{22}\)

He further expressed his perception of the continuous development of themes in Wojewoda's work when he saw the third drawing, Wood's Edge, observing "There are always three things in what she's drawn and they're living things."\(^{23}\)

\(^{20}\)Noah, Responses to Art by N. Wojewoda in Interview with E. Auger.
\(^{21}\)Jimmy Muckpah (Trans. Nancy Kalluak), Responses to Art by N. Wojewoda in Interview with E. Auger (Arviat: July 11, 1988).
\(^{22}\)Muckpah, Responses to Art by N. Wojewoda in Interview with E. Auger.
\(^{23}\)Muckpah, Responses to Art by N. Wojewoda in Interview with E. Auger.
Noah and Muckpah were the only artists to interpret the content of the drawings, and specifically the figures, as expressions of what they perceived to be the artist’s state of inner psychological turmoil. Artist N did explain that, although he liked Dead Man’s Float, he was aware that he did not fully understand the intended references of the images:

I don’t really know the description in it, but I like it. I like the drawing but I don’t really know the description. I like seeing the fish and the sky and the person in it. I like that, the way it’s made up and the way it’s drawn...24

Artist N also interpreted The Enigmatist with reference to his perception of the mood of isolation in the work, but he did not refer back to Wojewoda or her intentions. He responded to the work saying that it looks like:

A person who is really kind of alone. That person who is kind of lying on the ground looks like he needs help, but the person who is standing isn’t willing to help and is just standing away from the person. Or it could be the other way.25

Muckpah, Artist N and Aliktiilik were the only three artists to indicate clearly and name the individual living beings other than the figures that they recognized in the drawings. Muckpah observed the presence of three living things in all three drawings. Artist N named the fish, sky and person in Dead Man’s Float. Aliktiilik named the fish and boat in the same drawing saying: "We have fish in the sea and there is a boat? We have kayaks and there is fish in the sea." Aliktiilik also immediately commented on the turtle in The Enigmatist: "It’s a turtle: the ones that slowly walk with something on their back and they are always walking around slowly."26

A number of artists clearly indicated their awareness of the different possible sources on which Wojewoda may have drawn when creating her images. While attracted by what she identified as the photograph-like realism in Dead Man’s Float, Tuu’luuq also paused to

---

24Artist N (Trans. Lin Karlik), Responses to Art by N. Wojewoda in Interview with E. Auger (Rankin Inlet: July 18, 1988).
25Artist N, Responses to Art by N, Wojewoda in Interview with E. Auger.
26Eva Aliktiilik (Trans. Nancy Kalluak), Responses to Art by N. Wojewoda in Interview with E. Auger (Arviat: July 13, 1988).
think about the artist and to wonder whether she worked entirely from life, from a story, or from her imagination:

I am thinking about the person who draws. Either she would draw by looking at a person and draw what she sees on the paper or she told a story and drew what she had in her mind.\textsuperscript{27}

Aside from curiosity about the medium, Tookoome also wondered about the source of inspiration behind Wojewoda's drawings:

Are the drawings in pencil? I would guess that the person who drew that would be drawing her own culture and background. Some of the drawings are more like photographs. I think that they work really well and really good. When I draw people and animals together—I was told stories from a long time ago. In the beginning a person could turn into an animal while still keeping the human body parts together. They could change themselves into whatever they wanted, any part of their bodies. I get ideas and imagination from these stories, so I start to draw them on paper. I think that she tried to put together the stories that she would hear herself and maybe she might have seen something. Seeing this makes me think that she's heard this kind of story, so she might have to put it together.\textsuperscript{28}

A number of other artists responded to the drawings by associating Wojewoda's creative process with the process involved in their own creative work. Most of these references to the creative process were made while the artists were viewing the first drawing Dead Man's Float. Aliktiluk, an artist who enjoys experimenting with combinations of beadwork and carving, explained:

When I am drawing an ulu, I think, this is a metal thing. This is a handle. I guess the people who draw do that. They think, this should look like this, like before they put anything on, when there's nothing there. I think that she must have had nothing to do. She drew that because she wanted to sit and fantasize maybe?\textsuperscript{29}

Artist Y, also a woman carver, made a similar association and also commented specifically on the commercial aspects of art making:

\textsuperscript{27}Tuu'luuq, Responses to Art by N. Wojewoda in Interview with E. Auger.  
\textsuperscript{28}Tookoome, Responses to Art by N. Wojewoda in Interview with E. Auger.  
\textsuperscript{29}Aliktiluk, Responses to Art by N. Wojewoda in Interview with E. Auger.
I think the one who made them and the buyers are excited. She sells them. They are just the same. I think the one who made that drawing is just the same as me and my carving.

I like it a lot but is it a pencil drawing or a painting?  

Artist N explained that he did not fully understand the intended references of the images in Dead Man's Float:

I don't really know the description in it, but I like it. I like the drawing but I don't really know the description. I like seeing the fish and the sky and the person in it. I like that, the way it's made up and the way it's drawn. Is that for sale? Do you know how much it's worth?

Artist N was confident in his assumption of the commercial aspect of Wojewoda's work. His response, like those made by other artists regarding Wojewoda's artistic process and like many of the interpretations of the images in the drawings, was based on the artist's sense of an affinity with Wojewoda in spite of the acknowledged cultural gap between them.

The Inuit artists responded to The Flesh Eaters and East of the Sun with comments and observations that were consistent with those they had made of the drawings. In addition to the general approval for the landscape element, there was unanimous applause and enthusiasm for the beautiful colours and landscape images, particularly those in East of the Sun. For example, Tuu'luuq again admired what she perceived as the realism in The Flesh Eaters because, she said, "they almost come alive to me." With reference to East of the Sun she said "A very good artist. It is very pretty. I like the colours because they are very pretty. I find it pretty because it has colours." Artist E responded enthusiastically to East of the Sun, as she had to Dead Man's Float, by expressing her pleasure in viewing the landscape and sky, saying: "I really love this one. It's beautiful because of the colours. It's an igloo shaped sort of drawing. How did they draw the sky. Is it painted?"

---

30 Artist Y (Trans. Sue Anowtalik), Responses to Art by N. Wojewoda in Interview with E. Auger (Arviat: July 14, 1988).
31 Artist N, Responses to Art by N. Wojewoda in Interview with E. Auger.
32 Tuu'luuq, Responses to Art by N. Wojewoda in Interview with E. Auger.
33 Artist E, Responses to Art by N. Wojewoda in Interview with E. Auger.
end of the interview, this artist referred back to this work as her favourite saying: "I especially like the painting, the one that is shaped like an igloo."\textsuperscript{34}

Mamnuq was also impressed by the landscape in \textit{Fast of the Sun}: "That is pretty much like things I've seen on T.V. I really love this one especially because of the scenery. It looks like the scenery out there."\textsuperscript{35} He liked \textit{The Flesh Eaters} for similar reasons:

I think it's very beautiful. I love the landscape much more because naturally I live up here in the north. The people up here really love the landscape a lot so I love the landscape and I would love to paint myself, but I can't draw.\textsuperscript{36}

Whereas the artists generally expressed an interest in looking at the drawings because they were different from the type of art they normally make, several artists, both carvers and drawers, expressed their interest in learning to paint while admiring \textit{Fast of the Sun}. One woman carver, Artist Y, said "I would be happy to start to paint. When there is no stone and there is nothing to carve, I would like to try painting."\textsuperscript{37} Another woman artist who has experimented with carving and wall hangings said "I like it very much. If I could draw like that, I wouldn't mind."\textsuperscript{38}

Aliktiluk's comments with reference to the paintings were similar to those she made while looking at the drawings in that she again affirmed her feeling that Wojewoda's method of composing her pictures is very similar to what she does when making her art:

When I am making wall hangings, the thoughts come as to how it should be, where each thing will be set. I guess she must have thought that this should be there. There should be another tree here. As the thoughts come, she puts them down.\textsuperscript{39}

\textsuperscript{34}Artist E, Responses to Art by N. Wojewoda in Interview with E. Auger.
\textsuperscript{35}Mamnuq, Responses to Art by N. Wojewoda in Interview with E. Auger.
\textsuperscript{36}Mamnuq, Responses to Art by N. Wojewoda in Interview with E. Auger.
\textsuperscript{37}Artist Y, Responses to Art by N. Wojewoda in Interview with E. Auger.
\textsuperscript{38}Artist W (Trans. Lin Karlik), Responses to Art by N. Wojewoda in Interview with E. Auger (Rankin Inlet: July 18, 1988).
\textsuperscript{39}Aliktiluk, Responses to Art by N. Wojewoda in Interview with E. Auger.
Aliktiluk made no further comments about turtles while viewing *Fast of the Sun*, but several other artists did. Aupilajuk laughed when he saw it saying "I like it. I like the colors and the images. I'd be scared of seeing a turtle." Arnalujuk admired the illusion of distance in this work, as he had in the drawings, and commented on the unfamiliar creature:

"It's beautiful. I like it. It's good. The land and the cloud are very far and some things are very close. There are no turtles here. I like the colour and how some of the things are far and some are close."

Tookoome asked "Do the turtles, those animals, taste good? I don't know if I would, but I've seen on T.V. that they are eaten sometimes. I was wondering how they taste." He observed the division of the painting into segments commenting: "I think it's all right that the parts are separate because they were made that way." Tookoome also provided an unusual interpretation of the landscape in *The Flesh Eaters* as a reflection of the artist's personal circumstances: "Looking at it, I think that this person was very poor. He's not able to do things for himself. I feel that way because the landscape looks very dry and very flat. I just feel that."

One artist did find the nudity of the hunter in *The Flesh Eaters* offensive, and another, who had been quite liberal in his discussion of the drawings, found the setting and the action of the figure too ambiguous for interpretation.

Several artists immediately recognized the source of the images in Wojewoda's imagination and perhaps a story from the past. Muckpah, the minister in Arviat, not only liked *Fast of the Sun*, his interpretation of it was very similar to those provided for

---

40 See Aliktiluk's observation above regarding the turtle in *The Enigmatist*.
41 Aupilajuk, Responses to Art by N. Wojewoda in Interview with E. Auger.
42 Arnalujuk, Responses to Art by N. Wojewoda in Interview with E. Auger.
43 Tookoome, Responses to Art by N. Wojewoda in Interview with E. Auger.
44 Tookoome, Responses to Art by N. Wojewoda in Interview with E. Auger.
45 Artist N, Responses to Art by N. Wojewoda in Interview with E. Auger.
46 Noah, Responses to Art by N. Wojewoda in Interview with E. Auger.
Wojewoda by other viewers in Toronto: "I like that one. It reminds me of the creation of the world because there are two people, some animals, and clouds. It just reminds me of the creation. I would put it in the front of the church."\footnote{Muckpah, Responses to Art by N. Wojewoda in Interview with E. Auger.}
6.3 Responses to Art in Alternative Media:

Northern Summer Series: The Door; Athena of the Hunt, Poseidon's Cousin, and Hades and the River Styx;

and Drum Dance

The works in media unfamiliar in the Arctic attracted considerable attention, inspiring numerous comments to the effect that many artists wished they had access to such materials. For example, while looking at the birchbark pieces, Aupilajuk explained: "I've carved with ivory and caribou antlers and bones, but I don't have any other good materials to work with."48 Another artist said: "There are more things down south. You can just pick up a piece of wood and write on it or something."49 A woman artist commented: "I like it, but I never saw a tree with bark. I never saw one before, so I am excited, but I won't make one because there are no trees around here."50

Other artists indicated at various points in the interviews that the problem was not so much lack of materials as that they had been told quite clearly, but without explanation, that only work which they did in a specified medium was wanted. They realized that in the south artists are allowed a much greater freedom in their choice of materials, not only because of their availability but because of the public's acceptance of the use of those different materials. For Inuit artists, the marketing controls imposed by the expectations of patrons exclude the possibility of creating work outside the accepted definitions of Inuit art.

The issue of availability and acceptance of materials also clearly affected the artists' attitudes toward the making of art for their own use. This concept was received somewhat blankly by the majority of the artists I spoke with. They make art to sell and have little or

48 Aupilajuk, Responses to Art by N. Wojewoda in Interview with E. Auger.
49 Donat Anawak (Trans. Lin Karlik), Responses to Art by N. Wojewoda in Interview with E. Auger (Rankin Inlet: July 16, 1988).
50 Artist Y, Responses to Art by N. Wojewoda in Interview with E. Auger.
no interest in keeping it or any other object around if its only use is to be looked at.

Several artists did, however, express an interest in art for decoration. For example, while looking at the birchbark pieces, Arnalujuak, an artist who makes jewelry as well as carvings and drawings, said:

I think the one who made it is a good artist because the artist knows how to draw and picture it. She knows how to picture something in her mind and then how to make it. It's better than my stuff. It's good to look at it because it would be good to put on the wall or cupboard or anything.\textsuperscript{51}

Others made this observation while looking at The Door. Most, although not all, of these artists were relatively well off in Western monetary terms and had also had more extensive contact with the southern art world. These artists also expressed an awareness of the boundaries of creativity which define the different types of Inuit art, as did Arnalujuak with reference to both the birchbark pieces and, in the following statement, made with reference to The Door. He smiled as he responded:

Some of them overlap and it's beautiful and good. Some of them are far, some near, some together.

I might try to make something like this, but maybe in the beginning, I wouldn't know how to take the colour or how to put it in the right space. If I tried one, I would get mixed up because I never tried one before. It would be hard the first time.\textsuperscript{52}

While looking at the installation Drum Dance, Arnalujuak commented that

In this community, they should teach old men like me because I never go out hunting because I have problems with my legs. Maybe they could teach me those kinds of things. It would be better than sitting around doing nothing.\textsuperscript{53}

Others artists also greeted The Door with pleased smiles and said that they thought it was beautiful. Attempts to identify the various elements in the piece were somewhat playfully made. They noted the flowers, and the hand or claw, and tried to identify various elements within the mosaic of colour and collage. Several also commented that

\textsuperscript{51} Arnalujuak, Responses to Art by N. Wojewoda in Interview with E. Auger.  
\textsuperscript{52} Arnalujuak, Responses to Art by N. Wojewoda in Interview with E. Auger.  
\textsuperscript{53} Arnalujuak, Responses to Art by N. Wojewoda in Interview with E. Auger.
they would never make anything like this even though they thought it was so beautiful.

One artist explained that even though it was "a very good idea" it was obviously not something for non-artists. Tookoome commented that "If I owned my own house instead of renting, I would decorate my house with drawings on the doors or walls." Aupilairjuk responded to this piece, as did Arnalujjak, by associating it with his own art-making activities. He also wondered aloud what the piece would mean if he made it and what Wojewoda had meant the piece to mean:

It shows she has lots of imagination and there are lots of ideas and it gives me lots of ideas for my own carvings. It can give me more ideas for what I can do with my carvings—that I can do other things with my carvings. I can put more imagination into it. If I made that myself, I'd think about—for no one to touch the door. It makes me think that someone shouldn't touch that door, or some people shouldn't go into the other room. What was she thinking about when she made that door?

With reference to the vases, Aupilairjuk elaborated on the lack of materials available in the north and emphasized his appreciation for the creative content of the images:

I've thought of decorating something, but I don't have materials to do that kind of thing. I like the colours in this very much. There are lots of ideas in there. You can see, when you see a carving or any kind of art, you can see there are lots of ideas in it.

While looking at Drum Dance, Aupilairjuk again acknowledged the creative content of the art and also explained his understanding of abstract images:

I don't have very much to say about it. When I see figures like that, ones you can't really see what they are, I think of dreams, because you can't really see what dreams are. That's how I think of it.

Ailiktiluk, who decorates her stone carvings with bead work, responded to The Door by equating her experience of the process of multi-media composition with that practiced

---

54 Artist E, Responses to Art by N. Wojewoda in Interview with E. Auger.
55 Tookoome, Responses to Art by N. Wojewoda in Interview with E. Auger.
56 Aupilairjuk, Responses to Art by N. Wojewoda in Interview with E. Auger.
57 Aupilairjuk, Responses to Art by N. Wojewoda in Interview with E. Auger.
58 Aupilairjuk, Responses to Art by N. Wojewoda in Interview with E. Auger.
by Wojewoda. She also remarked that she had once made an ashtray and experimented
with other methods of art-making. She said:

I tried something sort of like that on a piece of paper. I glued shells and
they became wonderful so I like that. I glued shells and rock on paper and
hung them on the wall. I liked it. They became beautiful. I just kept it for
myself. Just something to do.59

Aliktiluk was consistent in her viewing of Wojewoda's work with reference to her own
experiences and recognized the similarity between the content of Drum Dance and the Inuit
drum dance: "We make things like that out of bead. There is a person dancing there and
that one is, you know, the dancers that have drummers that are sitting drumming."60

Artist N also noted this similarity and pointed out that this image is more like Indian than
Inuit drum dancing: "I don't know how she made that. It's hard to think on. It's like the
Indians' dancing. What is the meaning of the face in the pipe?"61

With reference to the vases, Aliktiluk commented on the ringing sound that metal
objects make when they are tapped, saying that it:

reminds me that I have a big ulu and when it touches something it makes a
sound so I think it's like that. I like the sound that it makes. It also reminds
me that some of the carvers carve like that—with the faces and all kinds of
things.62

Anawak, who was a participant in the ceramics project conducted in Rankin Inlet in the
1970's, reminisced about that experience while looking at the reproductions of the vases:

I've seen that kind of work, but I'm not really familiar with it. When we
made ceramics, we were just learning how to do it. An Inuk wouldn't make
that kind of shape because he's not familiar with how to make it. When you
tap it and the sound is low, that means it's thick clay. There's a difference
in tone with thickness.63

59 Aliktiluk, Responses to Art by N. Wojewoda in Interview with E. Auger.
60 Aliktiluk, Responses to Art by N. Wojewoda in Interview with E. Auger.
61 Artist N, Responses to Art by N. Wojewoda in Interview with E. Auger.
62 Aliktiluk, Responses to Art by N. Wojewoda in Interview with E. Auger.
63 Anawak, Responses to Art by N. Wojewoda in Interview with E. Auger.
Anawak was also able to draw on his experiences viewing art work in the south in his interpretation of Drum Dance:

There are many sides to it. It's something to see. In museums, there are lots of things to see and sometimes there is something that is more interesting than the other things—I would probably go to see that. I went to a museum once and I saw this display of an Inuk and an igloo. I thought this display was human because I am an Inuk. I thought this display was human also, but I was wrong. When I saw the display, it reminded me so much of the past because it was our culture and what I saw, I thought was for real, but it was just a display.

Are these made by Inuit? I don't really understand it because there is no drum there. I understand it is from a different culture because of the way it is made. If it were made differently from our culture, I would have seen it right away. I don't really think it is very interesting. I don't mind it because that is the way it is made.64

Several artists were clearly interested in the variety of materials used in Drum Dance. Artist K, a woman artist, thought

They look like games, big games. I like those. I like that statue. I like the stone. I don't know why. I like that stone very much. There is something. I don't know how to tell it. That looks like a stone on the bottom. I like it. I don't like the faces, but I like the designs on the sides (or the pipe base).65

Mamnuq was similarly intrigued by the media: "I think the one inside the pipe is not made out of stone. The one made out of the pipe is totally different. I really love the base underneath the pipe."66

Tookoume's response to Drum Dance differed from that of other artists in that he did not comment on either the medium or the content of the piece, but instead expressed his awareness of the overall "feeling" of the energy in the work: "I like this piece, the whole thing, especially the face (inside floor piece). It looks more alive than what I've seen."67

64 Anawak, Responses to Art by N. Wojewoda in Interview with E. Auger.
65 Artist K, Responses to Art by N. Wojewoda in Interview with E. Auger.
66 Mamnuq, Responses to Art by N. Wojewoda in Interview with E. Auger.
67 Tookoume, Responses to Art by N. Wojewoda in Interview with E. Auger.
6.4  Responses to Sculpture: _Athena_

2 a.m. _Night of the Shooting Stars;_  
_Jonah on the Back of the Whale;_  _Repulse Monkey;_  
_Side Glance;_  _Hand Study_ and _The Travellers;_  
_Waiting, Figure with a Clubfoot, and Couple;_  
_Female Form_

The theme of transformation expressed as it is in _Athena_ through composite imagery, is also found in many examples of Inuit art. Although most of the artists I spoke with are aware of the theme of transformation in the work of other Inuit artists, they do not incorporate it into their own work. Aliktiluk did recognize the transformational aspect of the piece, but explained that her own work is different:

> When I do my carving, it starts changing but not like that. There's the back of a man, the side of a man, that's how I carve. Some people that carve with big stones, they also make different items like that, but I don't. I like this side where there are animals, all kinds of animals there. It's just my thought. I like it.

The piece reminded Anawak of that of someone he used to work with. He also said:

> I don't really think of the transformation aspect. It's the artist that has to think of it. It's the artist's idea that's important. That's how I see it. That's the way the artist carved. That's the way the artist thought of it.

The only comments directed specifically at _Athena_ herself were made by a lady who expressed adamant distaste for her nakedness and a gentleman who liked her very much because she had magnificent breasts.

When asked to choose the side they liked best, a general preference was shown for the side with the bird and animals. Group arrangements of animals are a popular subject

---

68 The theme of transformation is more popular east of the Keewatin.  
69 Aliktiluk, Responses to Art by N. Wojewoda in Interview with E. Auger.  
70 Anawak, Responses to Art by N. Wojewoda in Interview with E. Auger.  
71 Artist K, Responses to Art by N. Wojewoda in Interview with E. Auger.  
72 Artist J, Responses to Art by N. Wojewoda in Interview with E. Auger (Baker Lake: July 22, 1988).
among Inuit carvers throughout the Arctic and the artists obviously enjoyed seeing a
subject familiar to the northern context. One woman artist expressed admiration for the
familiar subject and the combination of a bird and fish on one piece because she said,
"They are different. One flies. One goes through the water." Several artists added that
they preferred this side because "it was better carved," "had more ideas," and "lots of
imagination."

Several artists liked the work, not only because of the subject matter, but because they
perceived the work itself as being similar in some way to either their own carvings or those
of someone they knew. Artist N, a carver, said "I like the carving because that's what I
usually make. Different symbols on different sides." Mamnuq said

I think that these are two totally different carvings made from two stones.
I like this side because it's almost like the works that others have done
and I can easily recognize the work. It seems it's like what I've seen from
the north. I especially like it because there are some animals in it.

Anawak said the piece reminded him of that of someone he used to work with:

That person would work on something on one side and then on the other
and I like that. I like this part better because there are breasts.

Once before I made a clay piece that had a person with a handle made of
a person and that person had the arms around the bowl. They called it "A
Person Holding a Bucket." That was the title they put on it. They just put a
name to the carving. It was just in good humour. I don't think they need
titles.

A Baker Lake carver with relatively extensive familiarity with non-Inuit art forms
remarked:

Interesting carving. It reminds me of a carver in Baker Lake who makes
carvings similar to that—Aittouq. I think it's fantastic.
I think the side with the animals stands out more. There are so many
different things in there. You can look at it and see something different all
the time. Some of those abstract drawings and carvings today, every time
you look at them, you see something different. But ours, the back is just

73Artist Y, Responses to Art by N. Wojewoda in Interview with E. Auger.
74Artist N, Responses to Art by N. Wojewoda in Interview with E. Auger.
75Mamnuq, Responses to Art by N. Wojewoda in Interview with E. Auger.
76Anawak, Responses to Art by N. Wojewoda in Interview with E. Auger.
something—that's why I like this guy Aittouq. He has a tremendous imagination.\textsuperscript{77}

Aupilaijuk liked the carving for the amount of detail in it and the colour of the stone. He also interpreted the images as directly related to Wojewoda herself and her experiences:

I like the colour of the stone. I found some stone that looks similar to that kind of stone. I'm going to have a piece of it sent here and carve it. It reminds me of a carving that I made before, the carving of a polar bear with the faces as myself and my family and thinking about the animals that give me food. I think of that carving as having Nicky's own face. That's her own there. She's making the animals there as she's thinking of them. I like the side with the animals on it. It's carved better because there are more details in it. There's lots of imagination in that.\textsuperscript{78}

The stone was also of central concern for a woman carver who attributed the quality of the carving to it rather than the artist's imagination, stating: "[It] must be a very good stone. She can carve anything on it."\textsuperscript{79}

2 a.m. Night of the Shooting Stars, which is essentially a self-portrait of the artist, received more negative appraisals than any other work by Wojewoda; the most often repeated being "I don't understand what it is." Most of these negative appraisals came from the male carvers. Muckpah thought the piece of poor quality because it lacked animation and detail:

Before you mentioned the title, I wasn't thinking about the stars. As soon as you mentioned the title [I thought] that's the only time people look up—looking up at the Big Dipper. Before you mentioned the title, I thought it was just a carving. Just a face and nothing—It's sort of a poor carving, but it's also a thought from another person... It doesn't seem to be doing anything. I just think it's a poor carving. I know there's a face looking up but it didn't really mean anything.\textsuperscript{80}

Anawak could not understand the figure's action and found its posture rather awkward:

I recognize the face and I recognize the arms. I don't really understand what the rest of it is. . . . I understand it a bit better [knowing the title] but

\textsuperscript{77}Artist J, Responses to Art by N. Wojewoda in Interview with E. Auger.
\textsuperscript{78}Aupilaijuk, Responses to Art by N. Wojewoda in Interview with E. Auger.
\textsuperscript{79}Artist W, Responses to Art by N. Wojewoda in Interview with E. Auger.
\textsuperscript{80}Muckpah, Responses to Art by N. Wojewoda in Interview with E. Auger.
the head's pulled back too far. The legs have a—I understand the legs, but the head's pulled back too far.81

Artist T did not analyse the correctness of the figure's position but rather interpreted its implications: "It looks like a tired person.... I think of it [making a self portrait] sometimes, but I've never tried it before. I think of it as a tired person trying to get some rest."82

The perceived deficiencies of the work did not deter many other artists from not only liking it, but likening it to Inuit carving. Mamnuq's reaction was "I like it because it's almost like the Inuit carvings that I see around me. I especially like the stone because it looks soft. . . . I like it because it looks like an Inuit carving."83

Most of the artists said that they had not thought of making self-portraits. One carver, Artist T, had thought of it but he had not actually made one.84 The importance of psychological action and self-expression to the understanding of this carving was, however, recognized by another carver, Aupilajuk, who said

When I see that, I think of a person who's concentrating on something very much. Lots of thoughts. That's what I think about it. No [I never thought of making a self-portrait.] I think when I'm carving, I'm always leaving something of myself in each carving that I make. If people that know my name see a carving that I've made, they would know me from the carving. Even if it's a writer writing, that person would put something of himself in the writing that he does.85

The "first" side of Jonah on the Back of the Whale was criticized for reasons similar to those applied to 2 a.m. Night of the Shooting Stars. Jonah was considered rough, unfinished and unclear. It was not considered understandable or even identifiable. Aupilajuk stated outright that if he were to make a carving of Jonah, he would follow the story much more closely.86

81 Anawak, Responses to Art by N. Wojewoda in Interview with E. Auger.
82 Artist T, Responses to Art by N. Wojewoda in Interview with E. Auger.
83 Mamnuq, Responses to Art by N. Wojewoda in Interview with E. Auger.
84 Artist T, Responses to Art by N. Wojewoda in Interview with E. Auger.
85 Aupilajuk, Responses to Art by N. Wojewoda in Interview with E. Auger.
86 Aupilajuk, Responses to Art by N. Wojewoda in Interview with E. Auger.
The "second" side of the piece was appraised more positively. Admiration was expressed for its smoothness, shininess, colour, finished appearance and the use of inlay. Several carvers expressed considerable approval of the juxtaposition of smooth and rough pieces of stone. Artist N, a male carver, stated:

I like it like that because sometimes I do that too-put a carving on a rough base... I like to see the rough base because it looks like it's not part of the carving, but it is. It's more interesting to see that kind of a carving.87

Group arrangements of animals are a popular subject among Inuit carvers throughout the Arctic and many of the artists identified with the subject of this carving as one familiar to the northern context and, as with Athena and 2 a.m., several artists perceived the carving as being similar in some way to either their own carvings or those of someone they knew. Two carvers from Baker Lake expressed this sense of recognition in association with their approval of the work. Iqulik commented:

Because the tundra is rough, the base it all right for me... when I go out on the land, the tundra is rough, so it's O.K... It makes me feel like it's a happy carving because it seems like being on the land.88

Mamnuq liked the arrangement of Jonah because, he said,

I think it's a good idea to have a polished one at the top [and] I think the rough base is a good idea... because the animals live out on the tundra and the tundra is rough. I think when the base is rough looking, it's pretty much I like the tundra that the animals walk on.89

A multi-media approach similar to that evident in the different coloured stones and texturally contrasting base material of Jonah is also applied and admired by Inuit artists in their own work.

The responses to Repulse Monkey paralleled those to the previous carvings in that the side which artists liked was the side which they understood most clearly and which they

87Artist N, Responses to Art by N. Wojewoda in Interview with E. Auger.
88Tuna Iqulik (Trans. Polly Kuuk), Responses to Art by N. Wojewoda in Interview with E. Auger (Baker Lake: July 24, 1988).
89Mamnuq, Responses to Art by N. Wojewoda in Interview with E. Auger.
saw as being more lively. This was the reason Aittouq gave for his preference for the side
with the two human faces.\textsuperscript{90} Aupilarjuk liked the same side for a similar reason:

I like that. I really like that. I can see the life in it. Are those two objects?
I like that side [side with two heads] better because there seems to be life in
it and lots of thought in that. I can't say what they're thinking or what she
was thinking but I really like it.\textsuperscript{91}

Although Aupilarjuk was reluctant to explain what the sculpture was about, Artist N
thought that he had a pretty good idea of Wojewoda's intentions:

Two faces in one—that is a man and wife being one. She [Wojewoda] believes in the Bible. She would agree with me about marriage. Getting
married and now you are married man and wife and one fish—that means in
one body and two heads. We're supposed to be like one person and
sometimes we have different ideas. We have some argument between us
sometimes. That's why the two heads on it. Different ideas, different
rights, that's what I think.\textsuperscript{92}

Artist N empathized with both Wojewoda and with her work. He used his imagination
to expand on the possible associations that suited the elements in the sculpture and to give
it meaning appropriate to both the artist's and his own personal context.

\textit{Side Glance} was criticized by some artists, as was 2 a.m. for appearing somewhat
lifeless. Artist G, a male carver, thought that "just from a first glimpse of that, I might
think that that's a dead person there because it's carved out like a dead being. There are no
real shapes as to how the carving is supposed to be."\textsuperscript{93} Aupilarjuk also said

I don't understand what it means. I don't think about it. If I made that
carving myself, I'd be thinking of someone who's very scared, who is very
alone in the world. That's what I would be thinking of if I made that
carving myself.\textsuperscript{94}

\textsuperscript{90}Silas Aittouq (Trans. Polly Kuuk), Responses to Art by N. Wojewoda in Interview
with E. Auger (Baker Lake: July 25, 1988).
\textsuperscript{91}Aupilarjuk, Responses to Art by N. Wojewoda in Interview with E. Auger.
\textsuperscript{92}Artist N, Responses to Art by N. Wojewoda in Interview with E. Auger.
\textsuperscript{93}Artist G (Trans. Polly Kuuk), Responses to Art by N. Wojewoda in Interview with
E. Auger (Baker Lake: July 23, 1988).
\textsuperscript{94}Aupilarjuk, Responses to Art by N. Wojewoda in Interview with E. Auger.
Muckpah was the only artist to identify the form of the sculpture by comparing it to an action familiar to him in his own environment and carving. He noted, "That looks like it's creeping up to a seal, but there is no seal. Like a hunter is creeping up but there is no seal."\(^{95}\)

Artist N was the only artist to refer to the figure's nudity and to interpret the figure's gestures as shyness:

> She had an idea—maybe she had an idea—looks like looking somewhere. Maybe too shy or something. It looks like he has no clothes. Something hiding something. He's shy.\(^{96}\)

Mamnuq was the only artist to question the materials from which the image was made:

> "Are they real stone? I've seen that kind of work before."\(^{97}\)

A woman carver, Artist W, recognized that The Travellers was not made from stone and asked what it was made of. She also said "I like that. They seem to be a pair, like the one is waiting for the other."\(^{98}\) Aliktiluk also interpreted the relationship between the two pieces:

> It looks like a man sitting and the horse and man just got there. I think it sort of sits together. My thought is that that man is sitting there and the horse and man just came from somewhere.
> I like the one with the man sitting with the book in front of him and the horse.\(^{99}\)

Artist K, a woman carver, also interpreted Hand Study as a person reading a book:

> It looks like there is a man there reading. I like that one. I think he's thinking about something.
> I like those kind of carvings with two together. I don't think they belong together, but I like it. It looks nice. I like those.\(^{100}\)

---

\(^{95}\)Muckpah, Responses to Art by N. Wojewoda in Interview with E. Auger.  
^{96}\)Artist N, Responses to Art by N. Wojewoda in Interview with E. Auger.  
^{97}\)Mamnuq, Responses to Art by N. Wojewoda in Interview with E. Auger.  
^{98}\)Artist W, Responses to Art by N. Wojewoda in Interview with E. Auger.  
^{99}\)Aliktiluk, Responses to Art by N. Wojewoda in Interview with E. Auger.  
^{100}\)Artist K, Responses to Art by N. Wojewoda in Interview with E. Auger.
Tuu'luq wondered why the artist chose to make an image like this: "I think it's almost like a sitting position. Did he make it like this so he could draw his hand or something? He is really trying to look at his hand. Is the person who carved this a man or a woman."

Artist N, the male carver who had felt he understood Wojewoda's intentions in Repulse Monkey, also felt he understood the meaning of the emphasis the artist placed on hands in Hand Study:

Must be thinking about the hands. He used them for everything. That means he looks like he's happy about it. I think they belong together [Hand Study and Travellers] because he would have to use his hands to ride the horse. If he didn't have his hands, he wouldn't be able to ride and take the horse. The first thing he did was take the horse with his hands and then he needed his hands to ride with. You can train a horse with your hands.

Aupilaijuk recognized the creative effort that had gone into the design of the two sculptures and also noted that the subject matter and the background of the setting in which the objects were placed increased his awareness that the artist was from another place and culture:

She is thinking of a lot of different things; lots of imagination. When I see that carving, I feel as if I have gone to another country, to another place. I've gone to white people. And the wall; it's so white! It makes me think of the south. And it's the horse that makes me think of the white people because there are no horses up here. There are lots down south.

Anawak was less certain of his own opinion of the work, but also felt that that was not the most important thing:

I understand it, but the body is a bit different. I don't know what the person thought about but he had his own mind. It's just the person who made it that is important and how he thought of it. As long as the person who is buying it likes it, it doesn't matter.

---

101Tuu’luq, Responses to Art by N. Wojewoda in Interview with E. Auger.  
102Artist N, Responses to Art by N. Wojewoda in Interview with E. Auger.  
103Aupilaijuk, Responses to Art by N. Wojewoda in Interview with E. Auger.  
104Anawak, Responses to Art by N. Wojewoda in Interview with E. Auger.
Muckpah thought the artist’s intention was more playful. He laughed as he suggested “It's a man sitting. I think it's like sleep walking—you know, when you get up and you're still asleep.”

Comments directed at *Figure with a Clubfoot*, *Couple*, and *Waiting* by both Wojewoda and the Inuit carvers dealt primarily with materials. All three pieces are made of an unidentified material which the artist found on the lakeshore. The Inuit carvers speculated intensely as to what it might be and generally insisted it must be bone. This is not surprising since the material does bear a strong resemblance to whale bone.

Wojewoda described these pieces as “just simple, playful little carvings—a small break literally.” The carvers also responded to them in this spirit. Artist N likened *Figure with a Clubfoot* to the Roadrunner cartoon character. Mamnuq said it reminded him of the funnies in the newspaper. Of *Couple*, Aliktiluk said "Inuit also make carvings like that, so I can't say anything because they're just the same things as the Inuit do."

*Female Form* is composed of the simplified forms of three figures in a triangular composition. Like *Athena* and *Jonah on the Back of the Whale*, *Female Form* is a composite image, but unlike the earlier works, it is made of cast iron. This fact was noted by only one artist, a carver, Mamnuq who had previously noted the change in materials in *Side Glance*. Given the fact that his experience of the work was limited to a reproduction of it, his observation was an astute one.

The ones that are made out of the mold... it's not as hard to make it as when you're carving out of a real stone. So I don't really give much thought to the ones that are made by the mold. I think they're interesting to look at but... I'm not interested because they're made by hand and molded. I think these things are easier to work on.

---

105 Muckpah, Responses to Art by N. Wojewoda in Interview with E. Auger.
106 Artist N, Responses to Art by N. Wojewoda in Interview with E. Auger.
107 Mamnuq, Responses to Art by N. Wojewoda in Interview with E. Auger.
108 Aliktiluk, Responses to Art by N. Wojewoda in Interview with E. Auger.
109 Mamnuq, Responses to Art by N. Wojewoda in Interview with E. Auger.
This piece evoked a great deal of unprompted, verbally expressed interest. Armaluujak immediately wanted to make a drawing of it.

Maybe I could make one almost the same. . . . When I see anything that's good, I want to learn how [it's made]. I like that one . . . [I like] all of them. . . . Maybe I could draw it. It would be better if it were a drawing.110

Artist N said he did not really know what the piece meant, but he interpreted it as freely as he had Repulse Monkey and Hand Stuc, this time with reference to contemporary problems maintaining traditional family life.

One looks forward and doesn't listen to anybody. . . . But the other one is trying to look back. One of them is a child. It looks like they are all separated. . . . It looks alone. Maybe somebody left that child so it looks alone. . . . It looks like a broken family. . . . A young child all by himself.111

Aliktiluk responded to the piece by elaborating on her recognition voiced earlier in the interview that what Wojewoda does in her art is very much like what she does when she works out the forms of her own carvings and bead compositions.112 She also made a game out of identifying all the elements in the piece:

I like this one. The side with the rip here. I like it. The faces are there. There's the shape of a body there, knees, it looks like boots or kaumiks and the flowers. I think that's a flower, the pattern of a flower. I like the feet there, the arm, the faces.113

Female Form was twice greeted by immediate exclamations that it looked like an Inuit carving. Tookoome's reaction was:

Is that an Inuit carving there? . . . Maybe she was thinking about the Inuit when she started to carve it out. I thought it was an Inuit carving because it looks like an Inuit carving. . . .114

Artist E, a woman drawer, said

110Armaluujak, Responses to Art by N. Wojewoda in Interview with E. Auger.
111Artist N, Responses to Art by N. Wojewoda in Interview with E. Auger.
112Aliktiluk, Responses to Art by N. Wojewoda in Interview with E. Auger.
113Aliktiluk, Responses to Art by N. Wojewoda in Interview with E. Auger.
114Tookoome, Responses to Art by N. Wojewoda in Interview with E. Auger.
That looks like an Inuit carving... It almost looks like an Inuit carving so I would say it looks like an Inuit carving. The faces make it look like an Inuit carving... It's almost something like my husband would make.\textsuperscript{115}

With the exception of Mamnuq's comments regarding the medium, there was no criticism of this work.

\textsuperscript{115}Artist E, Responses to Art by N. Wojewoda in Interview with E. Auger.
6.5 Summary of Interview Responses Given by Inuit Artists to art by Nicola Wojewoda

Almost all of the Inuit artists, both carvers and drawers, recognized Wojewoda's drawings as art that is in some way comparable to their own. A few also empathized with her creative process and one recognized the economic concerns behind the work. Some complimented Wojewoda for her artistic talent, and a few seemed genuinely enthusiastic about her work. They willingly made personal interpretations of the images, but they also asked questions regarding the artist's original intentions about the work. The paintings evoked responses similar to those given to the drawings. The exotic animals attracted additional verbally and non-verbally expressed interest and all of the artists, including those who did not actually voice their responses, were attracted to and pleased by the bright colours of the paint, particularly in East of the Sun.

The Inuit artists generally responded to the work done in alternative media with an instant recognition that Wojewoda had access to a much greater variety of materials than they. This same interest in materials was also apparent in the immediate and intense interest expressed in Figure with a Clubfoot and Waiting and in the observations that some of the sculptures were made with a mold rather than carved in stone. It is possible that some artists thought, at least momentarily, that Wojewoda was one of the scorned "imitators;" however, if this was the case, it was not apparent from their other comments. Some artists were also aware that Wojewoda does not experience restrictions on her creativity in the same way that they feel they do. They wished to increase my awareness of the differences they recognized between themselves and their art and Wojewoda and her art. They also expressed a greater general readiness to react verbally, to be appreciative of the colours and patterns in the art work, and to participate in the entire art viewing process.

\[\text{116}^\text{Artist Y (Trans. Sue Anowtalik), Interview with E. Auger (Arviat: July 14, 1988).}\]
than they appeared to in their responses to the drawings. A similar enthusiasm and comments regarding art and art-making were also made with reference to *East of the Sun*.

In many cases the artists reinterpreted the sculptures according to their own environmental experience. The animals in *Athena*, for example, were read as Arctic animals and the rough base of *Jonah on the Back of the Whale* was read as tundra. They also applied the same criteria for quality which George Swinton and Nelson Graburn have documented as those which they apply to their own work. According to Graburn, smoothness, gloss, good colour in the stone, and particularly multi-media techniques are all qualities greatly admired by Inuit carvers in each other's work. It appears that Inuit artists applied these same criteria to Wojewoda's *Jonah* both in criticizing and in praising it. The first side of this work was criticized for being rough and unfinished as was 2 a.m. The second side of *Jonah* was, however, praised for its shininess, colour, and for the use of different materials.

Although not in direct response to *Jonah*, Inuit carvers supported the carving experience described by Wojewoda. Wojewoda equated her experience with descriptions of the "spirit in the stone" said to guide Inuit carvers in their work. However, Wojewoda found that the natural shape and breaking of the stone in response to her action upon it provided a kind of grounding to the experience that made it much more physical and sensational in nature than the phrase implies. Inuit carvers also emphasize the physical and practical experience of carving. The stone "tells" them what to make through such obvious material means as the appropriateness of the shape of the stone to some particular subject and or position. The subject "changes" or "transforms" as a result of direction from the stone only when the stone breaks and in this case the carving itself changes. All of the artists I spoke with emphasized, as Wojewoda did, the practical rather than the mystical

---

basis of carving. It is probable, however, that Inuit artists are as diverse in their individual materialist or spiritualized approaches to art making as are western artists.\textsuperscript{118}

The stylistic connections with Inuit art were most frequently noted with reference to the small carvings \textit{Figure with a Clubfoot, Couple} and \textit{Waiting} and \textit{Female Form}, although comparisons between \textit{Athena}, \textit{Jonah} and Inuit sculpture were also made. The same tendency of the male carvers to be more direct and specific in their comments regarding quality in their own art was also apparent in the reactions to Wojewoda's art. There were proportionately fewer women involved in this part of the interview and so fewer statements from them on this subject, so the comparison is not conclusive. However Eva Aliktiluk's statement regarding \textit{Couple}: "Inuit also make carvings like that, so I can't say anything because they're just the same things as the Inuit do," suggests that the similarity between Wojewoda's sculpture and Inuit sculpture may, in some cases, have inhibited rather than encouraged discussion about them.

\textsuperscript{118}See also Myers's (Mitchell) interview "A Conversation with Nutaraaluk Iyaituk," \textit{Inuit Art Quarterly} (Spring 1987), p. 7, for another description by an Inuit artist of the practical factors which determine the nature of the carving process and its influence on subject matter.
Chapter Seven
Discussion and Conclusions

7.1 Western Artistic Values and Artistic Primitivism

a. Western Artistic Values and Late Nineteenth and Early Twentieth Century Artistic Primitivism

Wojewoda has worked with a wide variety of media and subjects, all of which demonstrate her consistent and ongoing interest in exploring themes associated with artistic Primitivism and her awareness of the continuing influence of hierarchical Western values on art. The search for the fundamentals of art carried out by Western "Primitivist" artists of the early twentieth century, and the adoption of elements of form, subject, and style from non-Western traditions which occurred as part of this search, took place in relation to the relative and deeply rooted values assigned to the "low," "high" and "fine" art categories in Western culture. These values, as defined by Alan Gowans, author of Learning to See (1981),¹ and Patricia Mainardi, author of The Art and Politics of the Second Empire: the universal expositions of 1855 and 1867 (1987),² are also readily apparent in virtually all critical discussions of contemporary Inuit art. According to Gowans and Mainardi, "fine" art evolved from "high" art. Gowans points out that in Western culture, "high" art generally includes architecture, sculpture, and painting and is distinguished from "low" art, such as pottery and other crafts, by its claim to a certain degree and quality of universality and by the performance of all of the functions of art with "whatever constituted 'artistic expression' for the time and place—originality, moving masses, spatial composition,

assisting iconography, brushwork etc.

Gowans defines the functions of art as: substitute imagery, or art made for the purpose of preserving the appearance of something or someone; illustration, or art made for the purpose of recording stories or events; conviction and persuasion, art made to articulate "the fundamental convictions or realized ideals of societies; and beautification, art made for the purpose of pleasing the eye and mind.

Gowans says that fine arts, as the category is generally used in the contemporary Western sense, include arts which "are cultivated more for their own sake and for the intrinsic pleasure they afford the minds and emotions of those who experience them."

According to Gowans and Mainardi, fine art is high art which has lost its ability to perform the functions of art and has been appropriated into contexts or specifically created for purely aesthetic contemplation. Fine arts include art made for art's sake and art made as personal expression insofar as these art forms are made for aesthetic contemplation.

Western categories of high and low art and their associated values were established and promoted in Western art academies from the seventeenth through the nineteenth centuries. The academies based their promotion of the superior value of the "high" arts on the association of high art with classicist ideals of beauty and the belief that the representation of such ideals would better society. This conception of art is based on an essentially dualistic mind-body distinction. Dualistic classifications of phenomena locate a universal reality or "truth" perceivable by the mind outside of the specific manifestations of that reality perceived and experienced by the body. The reality perceived and experienced by the body is the reality of matter. Matter is an imperfect embodiment of truth; a manifestation of form or essence. Essence is the unchanging truth or reality thought to

---

3Gowans, Learning to See, p. 19.
5Encyclopaedia Britannica, 2 (1972), p. 484.
6Gowans, Learning to See, p. 156.
exist beneath or beyond appearance. The classicist conception of art is essentially dualistic in that it interprets art with reference to supposedly universal truths existing outside of the world of matter.⁷

Artists who were trained within the academy learned about art and style by copying works from Classical antiquity and Renaissance masters.⁸ During the nineteenth century, the increasing emphasis on the individual shifted attention from the artist's ability to produce work according to the predetermined standards of the academy toward the progress of the individual artist and his ability to exploit the expressive properties of his materials in a personal way, as individual artists such as Francisco Goya and William Blake had done in the eighteenth and early nineteenth centuries. These artists dramatized the creative process, not as the identification with an ideal of beauty, but as the expression of individual creativity and individual perceptions of reality. Such artists were perceived as challenging the supremacy of academic principles. Even the "realism" of Manet, an artist now perceived as an early advocate of art for art's sake, was received negatively by the public and academy alike.⁹

By 1855, however, the progress of the individual artist in his chosen form of artistic expression began to gain credibility as a criterion by which the value of art could be determined. In that year, representatives of many different individual styles were granted exhibition space at the Universal Exposition in Paris, so that each artist's individual progress could be presented in a format modeled on exhibitions touting progress in

---


industry and science. Patricia Mainardi has demonstrated that the apparently generous presentation of nine different artists with medals of honour at the 1855 exposition served to neutralize effectively the classic hierarchies of art and consequently the power of art to further the social and political ideals with which that hierarchy was associated: "For the sake of political exigencies" all schools of art were recognized as meritorious and potentially useful to the present and formalist readings of art were applied as a means of avoiding the political associations made with specific styles and categories of art.\(^{10}\)

Although it was some decades before the effects and potential of this neutralization of the old hierarchy of art were recognized, it eventually brought artistic ideals into a closer alignment with the political ideal of democracy.\(^{11}\)

Mainardi argues that, applied to art, democratic ideals require that the public have access to all types of art and that all artists have access to the public. However, the official sanction of all art also encourages the production of much art which is inaccessible to the public since its meaning is derived from the individual artist's personal artistic goals and interests not necessarily self-evident to the public. It was for this reason, Mainardi says, that critics "referred to 1855 as a cemetery. What was dead and buried was the contemporary political vitality of art; art would henceforth be confined to museums."\(^{12}\)

This was one of the ways in which high art became fine art.

In spite of the greater value traditionally accorded to fine art, apparently because of its "high" art ancestry, like the various forms of "low" art, it has come to be associated with

\(^{10}\)Mainardi, *The Art and Politics of the Second Empire*, pp. 114, 120. Courbet was outraged when three of the fourteen paintings he submitted for this exhibition were rejected by the jury and in protest set up his own exhibition next door to the official exposition in a pavilion opposite the Palais des Beaux-Arts. Mainardi, *The Art and Politics of the Second Empire*, pp. 57-61.


individuality and democratic freedom, both of which are highly valued in the twentieth
century Western world in general. Mainardi demonstrates that the historical groundwork
for the association of fine art with individuality and democracy may be found in the
government art policies of mid-nineteenth century France. Subsequently, this association
was expressed in much more explicit terms. Although the scarcity of writing about art in
Canada during the nineteenth century makes it difficult to trace, or even detect, this
development here, it may be easily seen in the writings of numerous individuals who
undertook the "popularization" of fine art in the United States. A recognition of the
potential of the concept of the fine arts for fostering tolerance and enthusiasm for the art of
different cultures and a non-hierarchical approach to different types of art is apparent in
many of these writings. This potential is applauded and encouraged by many authors
because it is directly associated with democracy and science, both of which were and are
highly valued by North Americans.

The involvement of Euroamerican artists with the concept of the "primitive", including
their choice of Native art from Africa, Oceania, and North America as models, was, then,
not only the result of exposure to Native art as it was facilitated by increasing knowledge of
non-Western peoples, it was also the result of changes in the symbolic values attached to

---

different aspects of art within the Western tradition itself. The academy, where most artists were trained during the eighteenth and nineteenth centuries, became anathema for many fine artists because of its association with stultifying traditions and outmoded political systems.15

The freedom from the academy and traditional forms and styles of Western art has been extended and explored by an increasing number of artists, some of whom have been categorized as both "post-modernist" and Primitivist. Mimmo Paladino, for example, considered by Klaus Honnef to be the most adventurous and experimental of the Transavanguardia, is a post-modern Primitivist.16 Paladino has experimented in alternative media such as crudely cut wood, wood fragments, collage, mosaic, etc. In much of his work, Paladino employs images with symbolic and expressionist properties and a working technique that evades preordained concepts or functions in a manner that tends to invoke "shamanistic" evocations and interpretations.17 In his Untitled (1982), for example, a female figure, crudely painted against a vivid red background, sits behind a large dish and various other elements in an arrangement suggestive of alchemical or shamanistic preparations.18

Pattern and Decoration Painting, a style which some critics believe has only a dubious claim to post-modern status because of its emphasis on "flatness," a dominant feature of modernist painting,19 also has Primitivist associations. Pattern and Decoration artists of

---

16Klaus Honnef, Contemporary Art (Benedikt Taschen, 1990), pp. 87, 89, 93-95, 98.
17Cora comments on this aspect of Paladino's work in Bruno Cora, "Iceberg Europe--The Chrystal Faces of the Italian Face," in The European Iceberg, p. 60.
18Untitled by Mimmo Paladino is illustrated in Honnef, Contemporary Art, pp. 90-91.
19Douglas Crimp, "Pictures," Art After Modernism: Rethinking Representation, ed. Brian Wallis (1984; rpt. New York: The New Museum of Contemporary Art and David R. Godine, Publisher, Inc. Boston, 1989). According to Crimp, there are large quantities of art still being produced "that can be categorized according to the integrity of its medium." He believes "that that production has become thoroughly academic; take, for example, the glut of so-called pattern painting, a modernist derived style that has not only been
the 1970s and 1980s drew technical and stylistic inspiration from artistic traditions outside the Western mainstream, such as Islamic art and Western and Native North American craft arts such as weaving and basketry. Because of its absorption of influences from such a wide range of cultures and types of art, the critic John Perreault advocated Pattern Painting as the first style to break down the barriers imposed by hierarchies of artistic and cultural values. He also pointed out that patterning "calls attention to aspects of the world previously invisible to, or not attended by consciousness. Pattern painting does that. One becomes pattern-conscious." 

sanctioned with a style name, but has generated a critical commentary, and constituted an entire category of selection for the most recent Whitney Museum biennial exhibition." Crimp, "Pictures," p. 176.

21 Perreault, pp. 33-6.
b. Western Artistic Values and Wojewoda

As an artist, Wojewoda has obviously also rejected the traditional categories of art and the theory of beauty once espoused by the art academies of Europe and North America. Her approach to art-making is based on her belief that all types and mediums of art are, at least potentially, of equal value. She does not find the hierarchical categorization of "high" art, "low" art, "primitive" art, folk art, etc., relevant to any aspect of art or its appreciation. In her own work, she freely makes use of whatever materials are available and appropriate to the project at hand. Her interest in the art of other cultures is not limited to the "high" arts. Visual appeal or interest is the only criterion directing her visual explorations of art, whatever its culture, time period, or function. In her acceptance of inspiration and influence from art of a wide variety of types, functions and cultures, and in her assumption of the artist's right to explore and create whatever subjects he or she pleases, Wojewoda associates fine art with individuality and democratic freedom.

The free use of different materials, the free borrowing from art styles of the past and other cultures, and the non-hierarchical approach to the art of different functions and cultures, which characterize Wojewoda's art are among the features currently associated with post-modernist artists, such as Mimmo Paladino. Paladino's work has been illustrated in numerous art magazines and books and was included in The European Iceberg (1985) exhibition at the Art Gallery of Ontario in Toronto. Wojewoda's work in media

---


24 Germano Celant, The European Iceberg: Creativity in Germany and Italy Today (Toronto: Art Gallery of Ontario, 1985).
such as mosaic, rubble, wood objects, etc., demonstrates some affinity with comparable experiments made by Paladino and, given the timing of the appearance of his work in Toronto and these characteristics in Wojewoda's art, this affinity is probably symptomatic of either the direct influence of Paladino or of artists doing similar work.

Wojewoda, like Paladino, sometimes employs images with symbolic and expressionist properties and a working technique that evades preconceived concepts or functions. There is a particular affinity between Wojewoda's rubble pieces and Paladino's Cordoba (1984), a painting that was included in The European Iceberg exhibition and catalogue. In Cordoba, two figures engage in erotic activity on the floor of a room with dark red, gold and green patterned walls. The couple is surrounded by fragmented images suggestive of art studio flotsam and jetsam. An upside down staircase interrupts the lower left corner of the far wall. A nude figure looking over its shoulder at the couple on the floor perches on the jagged frame of a possible exit in the right corner. Although the contemporary setting of Wojewoda's rubble pieces is established by her use of rubble rather than by painted images, and her work is more clearly that of an outdoor rather than an interior environment, the painting style and poses of the two figures engage in sexual coupling in the center left rubble piece in Fragments Recalled, as well as the overall subject of the common denominator of human experience, are quite similar to those in Paladino's work.

The Door in Wojewoda's installation Still Life suggests a means of leaving one contextual space and entering another. A similar use of a door to suggest movement between alternate spaces and realities is evident in Paladino's Wayfarer (1983), another work in The European Iceberg catalogue. In this piece, two figures, one half hidden behind the white looming presence of the other, fill a crude door frame set in the middle of

25Celant. This work is also illustrated in Peggy Gale's article about Celant "Culture Shock: European Curator Germano Celant brings contemporary German and Italian art to Toronto," Canadian Art, 2, No. 1 (Spring/March 1985), p. 55.
red circle. Another white figure with one black arm raised to its face sits to the right of the door. Other elements and half beings swirl about in the space defined by the red circle.

The post-modern "style" with which Wojewoda's work demonstrates the closest philosophical connection is, however, Pattern and Decoration Painting. The multi-cultural and non-hierarchical approach to artistic traditions characteristic of Pattern and Decoration artists underlies all of Wojewoda's work. However, it is only with her major work of 1986, *Still Life* (Figure 12a), that the commonality of her interests with those artists, and particularly with New York painter Kim MacConnel, is affirmed. Wojewoda's *Still Life* is a statement regarding the universal functions of art, regardless of the various contexts into which it is appropriated. The exhibition space provided by the wall could be a cave wall, as Wojewoda's mural figures suggest; a museum wall, as the oil painting suggests; or a house wall, as the table, chairs and door suggest. The same may be said of MacConnel's installations of painted junk store furniture arranged in living-room-like settings with walls decorated with crudely drawn figures and images. MacConnel plays with the mass-produced art which typically decorates the walls of middle class homes, the commercial art of the cast off furniture, the crude drawing styles which pass as Primitivism in the work of many contemporary artists, and the ongoing fine art tradition which determines the context in which his installation is displayed.

Wojewoda's confidence in her right to explore and develop artistically within a multi-cultural frame of reference is apparent in the influence contemporary Inuit sculpture has had on her work. From the evidence provided by her sculpture, particularly *Jonah*, *Repulse Monkey*, and *Female Form*, it appears that, having recognized the fulfillment of many of her own artistic aims in Inuit art, Wojewoda underwent a short "apprenticeship" with it in

---


27Arnason; Honnef, p. 69.
order to develop her sculptural talents and achieve those aims in her own work. Her work
does not imitate Inuit sculpture, but it has clearly served as the most important stylistic
influence on her sculpture. Such involvements with the art forms of other cultures
characterized the development of "primitivist" artists of the early twentieth century, the
"primitive" art serving as a kind of substitute for the stylistic guidance once provided for
artists by art academies.

A number of mainstream Canadian artists have acknowledged their inspirational debt
to their experiences in the north and expressed great admiration for contemporary Inuit art.
Canadian painter Ronald Bloore, for example, has written several articles in which he is
attentive to both Northwest Coast and Inuit art.28 The ideas which he proposes in his
article titled "In the Mainstream" are the closest to those which motivated Wojewoda. In
this article he questions the hierarchy of artistic values which still influences Western
perceptions of Native art. He asks:

Should there be a sharp division between art galleries and museums which
collect cultural objects? Should we not evolve solutions to unite the visual
aspects of human creativity in more broadly based institutions of
contemplation, learning, pleasure and preservation? As facilities are
expanded to embrace all facets of contemporary expression others should be
developed to encompass the wide spectrum of world history. The changes
already necessitated by rapidly shifting values in our society must be
enriched by bold and constructive innovations to restructure our cultural
institutions into centers where the past is not dead or sacrificed on the altar
of the moment.29

The Arctic landscape and Inuit art has had a powerful impact on the art of Jack Butler,
who spent the years from 1969 to 1976 in close contact with the co-operative where print-
making is carried out in Baker Lake. Butler is most interested in Inuit drawings and prints
and traditional Inuit themes such as shamanism and particularly transformation. Although
Butler's own art does not bear any immediate formal similarity to Inuit art, it does deal with

28 Ronald Bloore, "In the Mainstream," Artscanada, 26, No. 6 (Dec. 1969), pp. 36-
47; and "To gain a sense of presence --to find a sense of urgency," Artscanada, 28, no. 6
29 Bloore, "In the Mainstream," p.46.
the themes of transformation, shamanism, and metaphorical relationships between art, science and medicine. As an artist, he is very much concerned with social and political problems. He believes art is a symbolic system which gives form and reality to the world and as such is an integral part of the solutions to these problems. Neither of these artists accepted the formal aspects of contemporary Inuit carving as an influence on their work in the way that Primitivists of the first half of the twentieth century accepted the arts of Africa, Oceania, and North America.

Wojewoda shares the personal awareness of the irrelevance of traditional categories and standards of art expressed by Bloore and many other artists attentive to Native art. Similarly, her concern with symbolism, metaphor and transformation is shared by Butler and many other contemporary artists. However, Wojewoda's attention to Inuit carving and incorporation of stylistic influences from it into her work is unique.

The absence of stylistically manifested interest in Inuit art may possibly be understood as evidence of the inhibitions which still prevent Western fine artists, even those who have otherwise dispensed with any commitment to the traditional Western hierarchy of artistic values, from allying themselves with acculturated Native art forms produced for commercial purposes. Since the 1950s, the forms and production of Inuit art have been affected by Western values and, until recently, Inuit art has been considered by some writers as a "popular" or "commercial" rather than a "fine" art form. An aversion to commercial function may have eliminated the possibility of influence from Inuit art, regardless of its aesthetic qualities. The influence which Inuit art has had on Wojewoda's


31See bibliography entries for Nelson Graburn on Inuit art as popular or commercial art. For a discussion which presents certain Inuit artists as "Fine" artists, see Darlene Wight, "Inuit Tradition and Beyond: New Attitudes Toward Art-Making in the 1980s," Inuit Art Quarterly, 6, No. 2 (Spring 1991), pp. 8-15.
work signifies that not only Inuit art but the realities of its commercial function are now finding acceptance with at least one fine artist.
7.2 Empathy and Artistic Primitivism

a. Empathy and Late Nineteenth and Early Twentieth Century Artistic Primitivism

The period when some Western artists began to adopt African, Oceanic, and North American Native art as an influence on their own work was the same as that in which the concept of "empathy" gained theoretical currency. Goldwater found that the concept of empathy was an essential element in the approach which many early twentieth century artists took to the art of other cultures. The European Primitivists whom Goldwater thought most obviously exploited empathy in their approach to art and to the "primitive" were Gauguin, the Fauves, and members of Die Brücke and Der Blaue Reiter. The Abstract Expressionists, who worked after the initial publication of Goldwater's study in 1938, also applied empathy to art and specifically to their interpretation of "primitive" art.

Empathy is implicit to the Western concept of animism, the infusion of inanimate objects with human qualities. Many early writers who applied empathy in their discussions of art, such as Ralph Waldo Emerson and John Ruskin, were less concerned with classification and establishing criteria of critical evaluation than with merging with the creative spirit of the artist. These writers extended the concept of empathy from the identification of the non-human with human characteristics to the identification of one's self with another through an object created by that other.

---

32 Goldwater, Primitivism in Modern Art.
33 See discussion and references below.
The first systematic theory of empathy or "Einfühlung" was developed by German aesthetician Theodore Lipps and first published in 1893-7. In 1903 Lipps defined empathy with specific reference to the relationship between objects and the self as the "disappearance of the twofold consciousness of self and object." He developed his theory with specific reference to the experience of beauty in art, an experience which dissolves the distinction between self and the object of contemplation. As he explains,

"This feeling of activity is not the object of enjoyment, that is, of my pleasure in the beautiful object. As certainly as I feel joy in view of the sensuous object, which I call beautiful, just as certainly I do not feel pleasure in response to the experienced activity, the power, etc., or in view of this activity, of the power, etc. This activity is not objective. It is not anything that stands opposite me. Just as I do not feel active against the object, but in the object, so I do not experience joy over against my activity but in it. I feel happy or blessed in it . . . .

[Thus] the aesthetic enjoyment is not enjoyment of an object, but enjoyment of a self. It is an immediate feeling of value that is lodged in oneself. . . . there is no separation between my pleased ego and that with which I am pleased; in it both are one and the same self, the immediately experienced ego . . . . Now all this is included in the concept empathy . . . Empathy is the fact here established, that the object is myself and by the very same token this self of mine is the object. Empathy is the fact that the antithesis between myself and the object disappears, or rather does not yet exist."

In 1906, the German aesthetician and critic Wilhelm Worringer published Abstraction and Empathy, a treatise which served to popularize the term empathy among artists and art critics. However, by the late nineteenth century the term "empathy" was already being applied in English writing about art. According to aesthetician Melvin Rader, Vernon Lee

---


Lipps, p. 376.

was "the most original proponent of empathy writing in English." In contrast to Lipps, Lee (1913) emphasized the importance of physical mimicry of the forms of art by the viewer:

The mountain rises. What do we mean when we employ this form of words? ... The mountain looks! ... No we cannot explain the mountain rising by the mountain looking, for the only looking in the business is our looking at the mountain .... Empathy is what explains why we employ figures of speech at all ... why we should have a thought of rising when we look at the mountain, since we cannot look at the mountain, not at a tree, a tower or anything of which we similarly say that it rises, without lifting our glance, raising our eye and probably raising our head and neck, all of which raising and lifting unites into a general awareness of something rising. ... It is a case of what I have called the tendency to merge the activities of the perceiving subject with the qualities of the perceived object ... this tendency of mind ... being at the bottom of the phenomenon of Empathy, as we have seen it exemplified in the mountain which rises.

Writing in the early twentieth century, British art critics Clive Bell and Roger Fry stressed the importance of the expressive properties of art and the empathetic experience of the work of art by the outside viewer. In his book Art (1914), Bell was emphatic about the transcendental aspects of the true encounter of the art viewer with a work of art. Since art exists in a world apart from human interests and life, he said, "we need bring with us nothing from life, no knowledge of its ideas and affairs, no familiarity with its emotions" in order to experience it fully. He believed that this full experience was quite different from that of those who merely read their own experiences and emotions into the forms of the work, who add nothing new to their lives when they experience a work of art. Emotions have no place in the world of art, because art "is a world with emotions of its own."

Like Bell, Fry understood the aesthetic experience to be one in which the viewer of the work of art is able to respond fully to the artist's creative experience. However, in his

---

40 Rader, p. 368. Vernon Lee was the pen-name of Violet Paget (1856-1935).
43 See Berel Lang, "Significance or Form: The Dilema of Roger Fry's Aesthetic," The Journal of Aesthetics and Art Criticism, XXI, No. 2 (Winter 1962) for discussion of Fry's approach to the aesthetic experience.
conclusion to *Vision and Design* (1920), Fry wrote "those who experience [aesthetic emotion] feel it to have a peculiar quality of 'reality' which makes it a matter of infinite importance in their lives. Any attempt I might make to explain this would probably land me in the depths of mysticism. On the edge of that gulf I stop." Thus, Fry was skeptical of the possibility of such an encounter occurring cross-culturally. He appears to have spent some time musing about the aesthetic perception of non-Western art:

In looking at the artistic remains of so remote and strange a civilization one sometimes wonders how far one can trust one's aesthetic appreciation to interpret truly the feelings which inspired it. In certain works one cannot doubt that the artist felt just as we feel in appreciating his work... But when we look at the stylistic sculpture of Maya and Aztec art, are we, one wonders, reading in an intention which was not really present?

Fry was convinced, however, of the high aesthetic quality of much "primitive" art.

Empathy has become one basis of aesthetic theory insofar as both the artist and the viewer of art are understood to be engaging in a process which is essentially empathetic. It describes both the artist's ability to merge with his subject in order to express it in his chosen materials, and the relationship between the viewer and the work of art as an effort on the part of the viewer to merge with the original intentions or creative spirit of the artist. Perceived and interpreted empathetically, form acquires meaning only when we project that meaning into it and, as Rader explains (1960), this means that "form as an esthetic value is not an objective fact. It is a free creation of the imagination, and belongs to the realm of appearances. It is inseparable from expression, since all its spiritual content is derived from the mind."

Since little was known in the late nineteenth and early twentieth centuries about the original functions and cultural contexts of Native art, artists' efforts to understand it were

---

based almost entirely on empathetic responses. Gauguin, for example, empathized closely with "primitive" peoples and repeatedly asserted in his art, letters, and diaries his sense of personal identification, and the identification of the artist's role, with "savages." He applied empathy as a means of establishing the continuity of his own artistic endeavours with those of "primitive" peoples and presented his identification with the "primitive" quite specifically as a critique of the art and role of artists in Western society. He went to Brittany and painted its inhabitants because, despite their geographical proximity to Paris, they were represented at that time as "remote, savage, primitive, rustic, superstitious [and] simple" and therefore represented a means of escaping civilized life.

Goldwater found Fauvist Primitivism to be both more anti-intellectual and more anti-analytical than that of Gauguin. Fauve artists abandoned Gauguin's tendency to utilize actual elements of "primitive" art and culture in his paintings and instead painted crude figures standing or moving through vacant environments. According to Goldwater, they took a more experiential approach to their subject matter in that they represented figures which communicate directly to the viewer without reference to artificially and arbitrarily assigned symbolic meanings. The figures in Fauve paintings such as Vlaminck's Bathers (1907), and Matisse's Luxe, calme et volupte (1907-8) are, Goldwater said, equivalent to their landscape environments, without any indication of emotional life, psychological

---


48 The artists who worked in Pont-Aven, in southern Brittany between 1888 and 1895 considered Gauguin their leader. See Caroline Boyle-Turner, "Gauguin and the Pont-Aven Circle," Artnews, Vol. 85, No. 8 (Oct. 1986), pp. 106-109, for a summary of these "synthetist" artists and the "expressionist prints" which they made "in response to the 'primitive' landscape and people of Brittany."

collectivity or direction. They acquire meaning only by the involvement of the spectator. Goldwater believed that the Fauves were "no longer seeking interior equivalents of an exterior world, no longer that is, symbolists, they attempt to short-circuit the connection and establish direct communication between the individual and universal essentials."^50 Appreciation of Fauvist art requires the viewer to empathize directly with the artist through the images presented.

In some Fauve works, such as *The Dance* (1910) by Matisse, the viewer's empathy is assisted by the universality of the subject matter. For example, the subject of the dance became popular among Primitivist artists because it represented a basic form of human expression. A universal gesture was represented in sculptural form by Derain in *The Crouching Figure* (1905) (Plate 7a). The simplicity of emotion and gesture in this piece is Primitivist, as is the rough quality of the stone in which it is represented. Crudity of form was supposed to further emphasize the viewer's apprehension of the subject of the work as fundamental and "primitive."

The method applied in Derain's sculpture, that of direct carving in stone, was also understood to be Primitivist because it allowed the sculptor to have a more direct relationship with the materials than was possible with other methods of sculpting. In the first decades of the twentieth century, direct carving in stone was applied by a number of European sculptors besides Derain, including Constantin Brancusi (Plate 7b, 7c), Amedeo Modigliani, and Henry Moore, because of the value which they placed on a direct relationship with the materials and the quality of the forms which could be developed with it.^51

Early twentieth century American sculptors, such as Malvina Hoffmann, John Flannagan (Plate 8a, 8b, 8c), and William Zorach, were also receptive to "primitive" art. Simple human and animal forms predominate as the subjects of the work of these artists and their preferred technique was direct carving in stone. In their writings, Flannagan, Hoffmann and Zorach, all made assertions regarding the great expressive power of "primitive" art and unity of artistic expression in all times and places.52

Flannagan wrote about the connections between "primitive" and modern art with particular reference to the direct carving technique and saw sculpting as the means by which ancient memories, preserved in the subconscious mind, are realized:

To that instrument of the subconscious, the hand of a sculptor, there exists an image within every rock. The creative act of realization merely frees it. The stone cutter, worker of metal, painter, those who think and feel by hand, are timeless, haunted by all the old dreams. The artist remembers, or else is fated by cosmic destiny to serve as the instrument for realizing in visible form the profound subterranean urges of the human spirit in the whole dynamic life process--birth, growth, decay, death.53

Flannagan experienced the process of determining the subject matter of a stone carving and beginning to work on it as a kind of empathy with the materials. He described it as "the intense feeling of identification, with which I take up each stone to work upon it."54 His subjects were often crudely formed human and animal figures, as is one of his pieces of 1930, Crouching Woman (Plate 8a), in which a woman is depicted in a womb-like position with her head and hands resting on her drawn up knees. Her form is roughly outlined with no openings or protrusions. It is simple, solid and timeless. Like Fauvist

---

paintings, it requires the viewer to empathize with the work without the intermediary
meanings of established symbols.

Goldwater demonstrated that Primitivism based on empathy was also characteristic of
the German Expressionist artists associated with Die Brücke and Der Blaue Reiter. Die
Brücke was formed in 1905 in Dresden by Ernst Ludwig Kirchner, Erich Heckel, Karl
Schmidt-Rottluff, and Fritz Bleyl. Emil Nolde and Max Pechstein joined the group in
1906. Although Kirchner and Heckel decorated their studios with south seas art, Pechstein
and Nolde were the only artists associated with the group to travel to the south
Pacific and both expressed a romanticized view of what they saw and experienced there.
Pechstein, for example, specifically equated himself with Gauguin and, in his diaries,
indicated quite clearly that he felt that his own childhood experience growing up "among
simple people amidst nature" equipped him to understand empathetically the "primitive"
way of life. Like Gauguin, he used empathy to establish the continuity between himself
and "primitive" peoples. Like Gauguin, he used empathy to establish the continuity
between himself and "primitive" peoples:

Since I myself grew up among simple people amidst nature, I readily came
to terms with the abundance of new impressions. I didn't have to change
my attitude that much . . . . Out of the deepest feeling of community I could
approach the South Sea Islanders as a brother. From the outset I was
familiar with the management of simple handicrafts, just as I had sailed,
fished and woven nets with the people of Nidden and Monterosso al Mare.
So here it was also easy to steer a canoe through the coral reef. I felt the
most wonderful unity around me, and I breathed it in with an unbounded
feeling of happiness.

The reaction of Austrian Expressionist Oscar Kokoschka to "primitive" art was similar
to Pechstein's reaction to "primitive" people in that he felt he could immediately empathize

---

55 L.D. Ettlinger, "German Expressionism and Primitive Art," The Burlington
56 Pechstein; quoted in Donald E. Gordon, "German Expressionism," in "Primitivism"
in 20th Century Art, p. 391.
57 Pechstein; quoted in Gordon, "German Expressionism," p.391.
with it. But where Pechstein believed there was a close tie between agrarian German peasants and "primitive" peoples, Kokoschka emphasized the difference between the "primitive" world and his own and employed the kind of empathy described by Vernon Lee involving physical mimicry in his perception of it:

[I immediately understood] a Polynesian mask with its incised tattooing... because I could feel my own facial nerves reacting to cold and hunger in the same way. For all my sympathy with primitive art, [however,] it would not have occurred to me to imitate it. I was not a savage. I would have had to live like them for my imitation to be genuine. And I had just as much feeling for fossils, stuffed animals, meteorites, or any documents of a time which is lost forever.58

Kokoschka believed that "primitive" art, like all art, loses its vitality and purpose when confined to museums where early twentieth century Europeans generally encountered it. He empathized with the art, but did not feel a personal connection with "primitive" artists.

Der Blaue Reiter included Wassily Kandinsky, Franz Marc, Auguste Macke, and Heinrich Campendonk, a group of artists who associated together in Munich for several years from about 1911. These artists tended to place as much emphasis on the search for a universally comprehensible reality, often represented in metaphysical terms, as on emotional expressiveness. As Goldwater pointed out, they had even less direct contact with "primitive" peoples than the artists associated with Die Brücke, although Campendonk did go to live for a time among Bavarian peasants in order to assimilate further "the folk spirit."59 They were, however, very much concerned with how peoples from other cultures view the world and how that view is evident in and made accessible to others by art. Although expressed with reference to animals rather than humans, the empathy which Franz Marc felt toward animals and endeavoured to represent in his art is indicative of the particular interest taken by these artists toward other ways of perceiving and being. Marc equated expressionist artists with savages in their fight against the old order. In one of the

59 Goldwater, Primitivism in Modern Art, p. 140.
essays he contributed to *The Blaue Reiter Almanac* (1912), he wrote: "In this time of the
great struggle for a new art we fight like disorganized 'savages' against an old, established
power. . . . The most beautiful prismatic colors and the celebrated cubism are now
meaningless goals for these 'savages.'" Kandinsky's formulation of the artist's role in
his essays for the *Almanac* is very close to Marc's in that he believed the artist should
empathize with his subjects and work so closely with them that he becomes one with their
spirit. He believed that, in this way, the art viewer also could discover the truth beneath
appearances.\(^6^0\)

The Blaue Reiter artists generally had little interest in assimilating the styles or images
of "primitive" art into their own art,\(^6^2\) but Marc at least, considered cross-cultural
influences in art a source of strength and innovation for art and artists,\(^6^3\) and as the many
illustrations of art from non-European cultures in *The Blaue Reiter Almanac* indicate, the
Blaue Reiter artists wanted to open up the Western world to the experience of the art of
other cultures.

The original "primitivist assumption" of the fundamental importance of "simplicity,
fundamentality, and universality" became common to many artists whom Goldwater called
"Intellectual Primitivists." Intellectual Primitivists were participants in the many "isms" of
modern art, such as Purism and Neo-Plasticism, not all of which had any specific
connection to "primitive" art. However, the consequences of the Intellectual Primitivists'
concentration on fundamental formal elements are, according to Goldwater, directly implied
in the original "primitivist assumption." First, the boundaries between form and subject
matter blurred to the point that, as in the work of Mondrian, one could not be distinguished

\(^6^0\) Franz Marc, "The Savages of Germany," in *The Blaue Reiter Almanac*, eds. Wassily
Kandinsky and Franz Marc (1912; rpt. New Documentary edition, editor and introduction
by Klaus Lankheit, 1974), pp.61, 64.

\(^6^1\) Kandinsky, "On the Question of Form," in *The Blaue Reiter Almanac*, p. 186.

\(^6^2\) See Gordon, "German Expressionism," for exceptions.

from the other. A general simplification of form, reduction of detail, and increase in scale seems to coincide with the progressive blurring of these boundaries. Second, the forms and formal relationships which comprise the form/subject of the work are those "which are believed to be at the base of perception and to constitute the formal foundations of the world."64

Goldwater believed that those Intellectual Primitivists who did concern themselves directly with "primitive" art, such as Picasso, did so as part of their search for the fundamentals of art in a purely formal, not an empathetic, experience of it, disassociated not only from its ethnological context, but also, he says, from "the more general emotional expression and the effect induced by the form and composition of the objects that they knew."65 Goldwater found that these artists concentrated on the fundamental formal elements of human perception and of nature. The intention is to present these stripped of any limiting connection with an individual scene or object, in order that, by such omission, a class of perception instead of a single perception is realized, spectator and artist thus arriving at a direct appreciation of the factors upon which all true art has been built but from which the superstructure has now for the first time been cleared away to bring them into a full and obvious light.66

Goldwater acknowledged that this intention was not completely carried out, and, as later scholars demonstrated, these artists were very much influenced by then current subjective notions of "primitiveness." The importance of empathetic and subjective interpretation to the content and composition of Les Demoiselles d'Avignon (1907), for example, is clearly evident in Picasso's statement: "For me the masks were not just sculptures. They were magical objects... intercessors, against everything-against unknown, threatening spirits. If we give form to these spirits we become free."67

---

64 Goldwater, Primitivism in Modern Art, p. 259.
65 Goldwater, Primitivism in Modern Art, p. 144.
66 Goldwater, Primitivism in Modern Art, p. 258.
Artistic efforts to identify with "primitive" artists and art through empathy reached an apogee during the 1940s among certain of the Abstract Expressionists, including Adolph Gottlieb, Mark Rothko and Barnett Newman. These artists objected to the grouping of their work into theoretic and stylistic categories because they wanted to affirm the legitimacy of free individual expression as the basis for the production of art. However, they shared a number of assumptions about their role in society and the means by which it should be fulfilled in which the models provided by "primitive" art and artists were a significant source of inspiration. Ann Gibson (1984) has demonstrated that these artists were all "convinced that greatness lay in non-specific images, often of heroic size, whose meaning, to be valid, must not be accessible to reason, not even to that of the artist himself." They were also committed to the investigation "of such issues as the psychology of the unconscious, personal authenticity, and anthropological explanations of cultural differences [as the means] by which to determine their images, themes and subject matter."  

The Abstract Expressionists' ideas about the "primitive" were derived from a variety of sources including the Surrealists, Henri Bergson, Friedrich Nietzsche, Robert Goldwater, Benedetto Croce, and Carl Jung via the writings of John Graham, particularly his *Systems and Dialectics of Art* (1937). Not all of the Abstract Expressionists were equally concerned with the bond between "primitive" and modern artists and not all of those who were articulated their concern verbally. Gottlieb, Rothko, and Newman were among those who were interested in the "primitive."  

---

who did write about their interest in "primitive" art. All three artists believed that by recreating certain aspects of the procedures and products of the "primitive" artist, as they understood them, they could revitalize and re-integrate modern art with modern society and life. Their desire for and belief in their ability to empathize with artists and art of different periods and cultures was based on the presumed continuity between the modern and "primitive" art-making traditions.

The technical emphasis on colour as opposed to form made by Newman, Rothko, and Clifford Still, although not necessarily a characteristic of Native art, was, according to Gibson (1981), also employed as a means of experiencing and expressing a deeper empathy with the world around them. The capacity of colour to provide the individual with sensations of unity with the cosmos as opposed to isolation from it provided a means of recreating what they believed to be the "primitive" mode of perception, in which the individual does not isolate himself from the world of objects but perceives himself in unity with them.70

A similar interest in a more complete experiential involvement with his art was demonstrated by Jackson Pollock in his drip paintings. Pollock believed there was a similarity between the process he used to create these paintings and the technique used by Navajo sand painters:

My painting does not come from the easel. I hardly ever stretch my canvas before painting. I prefer to tack the unstretched canvas to the hard wall or the floor. I need the resistance of a hard surface. On the floor I feel more at ease. I feel nearer, more a part of the painting, since this way I can walk around it, work from the four sides and literally be in the painting. This is akin to the method of the Indian sand painters of the southwest.71


Barnett Newman perceived the artist's role not only as that of the sensitive and mystic more in touch with the archetypal past than ordinary mortals, but as a kind of scientist and historian of "the primitive" in all of its manifestations. He believed that the artist's role was closely linked to that of the anthropologist, since "the objects that form the basis for the scientific study of the patterns of culture are the same objects that form the aesthetic study of the soul of man." However, Newman seems to have thought the artist's ability as investigator of the "primitive" to be superior to those using more scientific approaches.\(^{72}\)

Newman believed that the meaning of man-made objects, particularly art, communicated itself through its visual power alone. Not only were the meanings of forms cross-culturally comprehensible, but the forms of one culture could be used to validate the making of forms in another.

While we transcend time and place to participate in the spiritual life of a forgotten people, their art by the same magic illuminates the work of our time. The sense of dignity, the high seriousness of purpose evident in this sculpture, makes clearer to us why our modern sculptors were compelled to discard the mock heroic, the voluptuous, the superficial realism that inhibited the medium for so many European centuries. So great is the reciprocal power of this art that while giving us a greater understanding of the people who produced it, it gives meaning to the strivings of our own artists. \(^{73}\)

The Abstract Expressionists, like artistic Primitivists in general, believed in the continuity between modern and "primitive" art-making traditions and in the validity of empathy based interpretations of the artists and art of different periods and cultures.

---


b. Empathy and Wojewoda

Wojewoda applies empathy in her approach to her subjects and to the process of carving. In their lack of specific mythological meaning, in the roughness of their execution, and in their apparent lack of psychological depth or focus, the figures in Wojewoda's rubble pieces are similar to the figures in Fauvist paintings. Like those painted by the Fauves, Wojewoda's figures appear to be humans in their most primeval state without the plethora of images which structure "civilized" cultural environments on both the internal and external level. Wojewoda's figures differ from those in Fauvist works, however, in their placement on rubble and in their close proximity to mosaic patterns. It is the additional meaning supplied by the elements of patterning and repetition which distinguishes Wojewoda's figures from those of Fauvist painters and brings her work closer to that of more recent Pattern and Decoration artists.

In 2 a.m. Night of the Shooting Stars, Wojewoda uses imagery that invites "reading" or empathetic interpretation by the viewer. The Fauve sculptor Andre Derain created a similar image in the Crouching Figure (Plate 7a). This frequently illustrated work is the Western art historical prototype for Wojewoda's 2 a.m. Both works embody a simple, fully felt emotion with an economy of gesture and form. A similar exploration of the universally comprehensible gesture was made by Constantin Brancusi in his series titled The Kiss (Plate 7b, 7c). The pieces in this series also incorporate the crude, simplified forms and rough surface which were associated with the "truth to materials" philosophy of art making for which Brancusi is famous. The long shock of hair falling down the woman's back in The Kiss (Plate 7c) is marked in the stone with parallel rows of roughly hewn, wavy lines. The woman in 2 a.m. also has a length of hair represented by crude but precisely placed striations tumbling down her back (Figure 15b).

---
Empathy is also apparent in Wojewoda's description of her experience of carving the stone, of the sense of involvement arising from the practical interaction of mind and tools with the substantive qualities of the stone, which she equated with vague recollections of "the spirit in the stone" said to guide certain Inuit carvers in their work. At the time that she produced her sculpture series, Wojewoda had had no direct contact with Inuit peoples. Her familiarity with their culture was based entirely on popular media and contemporary Inuit art. Wojewoda's extended sense of empathy from Inuit art to Inuit artists had nothing to do with her conception of the Inuit as being more "primitive" than herself, although she was aware of their impoverished economic status relative to non-Native Canadians. Her empathy with them was founded entirely upon her sense of common goals and interests resulting from their mutual involvement in the production of art and specifically with the practical problems associated with carving stone and making a living as an artist. She did not associate Inuit artists with spirituality in any way, assume that her interpretations of their art took priority over their own, or try to imitate them according to romantic notions of their primitiveness.

7.3 Symbolism and Artistic Primitivism

a. Symbolism and Late Nineteenth and Twentieth Century

Artistic Primitivism

The Primitivist concept of the symbol was based on that developed by late nineteenth century Symbolists, such as Redon and Gauguin. According to Symbolist art critic Albert Aurier (1891), Symbolist art is:

1. Ideist, for its unique ideal will be the expression of the Idea.
2. Symbolist, for it will express this Idea by means of forms.
3. Synthetist, for it will present these forms, these signs, according to a method which is generally understandable.
4. Subjective, for the object will never be considered as an object but as the sign of an idea perceived by the subject.
5. (It is consequently) Decorative—for decorative painting in its proper sense, as the Egyptians and, very probably, the Greeks and the Primitives understood it, is nothing other than a manifestation of art at once subjective, synthetic, symbolic and ideist.76

As Edward Lucie-Smith, author of Symbolist Art (1972), demonstrates, the Symbolists did not treat the symbol as an image with a previously established meaning in the way that academy artists traditionally had, but rather as something with its own existence which individuals were free to interpret as they chose.77 Symbolist works remain incomplete until the viewer completes them "with some element which he or she discovers within him or herself."78 The viewer must "empathize" with the art in order to understand it or give it meaning.

The Symbolist acceptance of images which allude rather than depict or represent continues to be an important creative premise for many artists, including Wojewoda, and is readily apparent in Primitivist art. The Blaue Reiter artists frequently used images in the Symbolist manner in order to allude to or depict a universal reality. For example, in

78Lucie-Smith, Symbolist Art, p. 15.
Heinrich Campendonk’s *Storm* (1916), a woodcut which presents his perceptions of the "primitive" reality of rural peasants, a human figure, armed with a scythe, stands in a nebulous space cluttered with the swirling linear forms of wheat sheaves, grain kernels, a horse's head and other linear patterns that serve to remove the action to a nebulous, timeless, metaphysical space. The artist has focused on a universal experience, that of being caught in a storm, and presented it as experienced by a peasant with the simplest possible forms and colours. Campendonk achieves similar results in the less turbulent setting of *Woman with Animals* (1916), in which a woman looks in on two animals which could easily be either horse and foal or cow and calf. The glittering white dots and diamonds which pattern many of the elements in the print, along with the unblinking eye between the woman's head and the animals transform a scene of domesticated serenity into a moment when the natural world becomes a transparency for the supernatural.\(^7^9\)

In practice, symbols were often used with varying degrees of reference to literary meaning and specific cultural context and in a fashion sometimes more suggestive of collage than symbolic import, as may be seen in the paintings of Gauguin, American artist Marsden Hartley, and many others. This usage of the symbol, in association with the concept of the "primitive," is evident in Gauguin's writings about art and in his painting *Manao Tupapau (The Spirit of the Dead Watching)* of 1892. In this work, Gauguin deliberately combined themes of great symbolic significance to the Tahitians in order to capture and convey the intensity of a Tahitian girl's particular emotional experience.\(^8^0\) In another work, *la Orana Maria* (1891), he demonstrated his belief in the universality of religion by combining Christian symbolism with Southeast Asian forms in a Tahitian

---


The practice of deliberately mixing established religious symbols in paintings in an attempt to demonstrate the universality of traditional religions and to further synthesize them became predominant in the work of a particular group of Symbolist painters who called themselves the Nabis. Some of these artists, particularly Paul Ranson and Paul Serusier, found reinforcement for their ideas in Theosophy, one of the goals of which was to establish a universal religion.

Random juxtapositions of images from different cultures for the purposes of jarring both artist and viewer into a more conscious awareness of reality were exploited most extensively by the Surrealists, although, in Goldwater's view, they managed only to turn Freudian images into literary devices that were universally comprehensible only to those conversant in Freudian psychiatry. Surrealism was initially a European literary and artistic movement in the 1920s whose adherents were involved in what their leader, André Breton, described as the attempt to bring reality and dream reality together into a new and more intense "Surreality." The Surrealists admired painters who achieved the representation of surreality through the intensity with which they recorded their images. Breton particularly admired the "primitive" or "naive" paintings of Henri Rousseau, particularly The Dream (1910). He said of this work:

I am very inclined to believe that this great painting comprehends all the poetry and, with it, all the mysterious gestations of our time: I can think of

81 See Bernard Dorival, "Sources of Art of Gauguin from Java, Egypt and Ancient Greece," The Burlington Magazine, XCIII, No. 577 (April 1951), for a discussion of Gauguin's use in his South Seas paintings of figures from "two photographs which the painter preserved in his oceanic hut and which represent fragments from the decoration of the Javanese temple of Baraboudour [sic]."


83 Goldwater, Primitivism in Modern Art, pp. 217-222.

no other work of art in which the voyage of discovery remains so eternally fresh, and in which the sense of consecration is so evident.\textsuperscript{85}

According to Goldwater, the Surrealists were "Primitivists of the Subconscious," who were Primitivist in their desire to give "primitive" instincts back to civilized man, in perceiving themselves as beginners in their explorations of the subconscious, and in their attention to the psychologically determined essential elements of man.\textsuperscript{86} They collected "primitive" art, particularly that from North America, Mesoamerica, and Oceania. The work of Surrealists Max Ernst, Joan Miro, and Alberto Giacometti demonstrates a clear influence from North American Pueblo art, Alaskan Inuit art, and Mesoamerican art respectively.\textsuperscript{87}

Unlike earlier Primitivists, many of the Surrealists had studied anthropology at university or had undertaken extensive reading of anthropological studies of other cultures. Articles by anthropologists Michel Leiris and Marcel Griaule were printed in the Surrealist magazine the Minotaure (1933).\textsuperscript{88} The Surrealists read these authors as well as James Frazer, Lévy-Bruhl, Henri Bergson, Freud, and Jung and their personal explorations of myth and dreams were informed by the ideas of those authors regarding "primitive" peoples and cultures.\textsuperscript{89}

\textsuperscript{85}Breton, "Autodidacts called 'Naives' (1942)," p. 294.
\textsuperscript{86}Goldwater, Primitivism in Modern Art, pp. 216-222.
\textsuperscript{88}The second issue of the Minotaure (1933) includes articles by these authors, both of whom participated in the Dakar-Djibouti expedition into Africa. Michel Leiris, "Le taureau de Seyfou Tchenger (un sacrifice aux genies zar dans une secte de possedes, a Gondar, Abyssinie)," Minotaure 2 (1933); Marcel Griaule, chef de la Mission Dzkar-Djibouti, "Introduction methodologique," Minotaure 2 (1933); Marcel Griaule, "Le chasseur du 20 octobre (ceremonies funeraires chez les Dogon de la falaise de Bandiagara, Soudan francais)," Minotaure 2 (1933). See also James Clifford, "On Ethnographic Surrealism," 1981; rpt. The Predicament of Culture. Twentieth Century Ethnography, Literature, and Art. (Cambridge, Massachusetts: Harvard University Press, 1988).
\textsuperscript{89}Maurer, In Quest of the Myth; and "Dada and Surrealism."
Andre Masson studied Bergson, Lévy-Bruhl, Frazer, and Freud and subsequently incorporated into his own paintings the Primitivist themes extensively dealt with by those authors, including nature, woman as metaphor for nature, and metamorphosis. He achieved his integrations of Primitivist themes and artistic form by using the three main techniques developed by the Surrealists, and subsequently used by many artists, including Wojewoda, for the purpose of gaining access to and visualizing the images of the subconscious: automatism, the study and representation of dream imagery, and the study and representation of mythology.\(^90\) Automatism is a method of drawing by free association intended to shock the viewer out of the complacency of his or her preconceived notions about reality and into seeing new kinds of realities. The Surrealist purpose was not to add to the viewer's sense of the familiarity of unfamiliar things, but to defamiliarize everything.\(^91\)

Dream, fantasy, and myth provided additional sources for the seemingly unnatural associations which interested the Surrealists. Although the Belgian artist Paul Delvaux worked some time after the initial wave of the Surrealist movement, he painted subjects which evoke a dreamlike world of erotic fantasy in a Surrealist manner. Delvaux was attracted to locations where personal unconscious realities come closer to the surface of consciousness. He was impressed by the suspension of normal routines and realities which take place while one is in the liminal state of travel and he seems to have found railway stations an appropriate setting for his mental journeys.\(^92\) With reference to railway stations, Delvaux said:

And then there is the nostalgia of waiting rooms where people go past, departing, running away, leaving their own homes: the sad abandoned,

---

\(^{90}\) Maurer, *In Quest of the Myth*; and "Dada and Surrealism."


mournful feeling they have with their worn, threadbare, dusty and smoke laden curtains and the barmaid behind her black counter with its bottles.\footnote{Wilson, \textit{Surrealist Painting}, p. 10.}

He painted a number of pictures of them, including \textit{The Night Train} (1947), in which a nude woman is represented lounging on a couch in a room opening onto a view of a train. The woman's right foot is hidden behind an open door. Delvaux, like many male Surrealist painters, frequently employed the image of woman as a kind of muse who acted as an intermediary between his conscious and subconscious world. In this context, the woman's hidden foot may indicate her role as intermediary between unconscious and conscious mental states.

The image of a woman also frequently appeared in Surrealist paintings dealing with metamorphosis. For example, in American artist Man Ray's \textit{Pisces} (1938), a nude woman sleeps beside a large fish. For the Surrealists, obsessed as they were with Freudian symbolism, the fish was a phallic symbol. Thus it appears that the sleeping woman is dreaming not of a fish, but of a phallus. She is painted with contours echoing those of the fish, so that, as Simon Wilson suggests, she not only dreams of it, she transforms herself into it.\footnote{Wilson, \textit{Surrealist Painting}, p. 10.} She becomes a metaphor for sexual desire.

Metamorphosis or transformation is an important theme in folklore and mythology of all times and places as well as in dream imagery. It often appears in Surrealist art, emphasizing the particular Surreal nature of the reality depicted. Myth became more important to the Surrealists during the 1930s as a means of depicting the world of the subconscious, since it provided a vocabulary which allowed the world of the individual's subconscious to be transmitted and understood by others. They believed that myth allowed the artist to transcend the expression of the merely personal, making his work an expression of collective knowledge.\footnote{Whitney Chadwick, \textit{Myth in Surrealist Painting 1929-1939} (Ann Arbor, Michigan: UMI Research Press, 1980).} Women frequently appear in Surrealist art, as they
do in myth, as symbols of a more "primitive" and emotional way of being, as the muse who can provide access to that way of being, and as symbols of life and fertility. But the ultimate Surrealist symbol of life was the androgynous being because it embodied multiple realities—all aspects of sexuality and transformation—in a single unified being.\footnote{Chadwick, Women Artists and the Surrealist Movement, p. 124.}

Woman Surrealists apparently felt no need to represent women as intermediaries between the various levels of reality, and not surprisingly, they rarely represented the female nude.\footnote{Chadwick, Women Artists and the Surrealist Movement, p. 78-79.} Where intermediaries between levels of reality are present in paintings by woman Surrealists they frequently take the form of animals or birds, as in the work of British artist, Leonora Carrington. In Self-Portrait (1938), Carrington painted herself with a rocking horse, a galloping horse and a hyena. Both horse and hyena were of symbolic importance for the artist, the horse figuring prominently in her childhood memories of a favoured hobby horse, the hyena as a creature of the night, the time when dream reality is strongest. As the possessor of three prominent breasts, the hyena also becomes an image of maternity.\footnote{Chadwick, Women Artists and the Surrealist Movement, p. 78-79.} The theme of motherhood is a recurring one in the art of woman Surrealists, but references to it are far from idealized. A hyena is hardly evocative of motherly love and the warmth of the family hearth.

Like the Surrealists, the Abstract Expressionists were committed to exploring the unconscious, but their explorations involved a deliberate and more extensive exploitation of Jungian, rather than Freudian, psychology. They deliberately worked with the concept

\footnotesize{For general discussions of women and surrealism see also Estella Lauter, Women as Mythmakers: Poetry and Visual Art by Twentieth-Century Women (Bloomington: Indiana University Press, 1984); Estella Lauter and Carol Schreier Rupprecht, Feminist Archetypal Theory Interdisciplinary Re-Visions of Jungian Thought (Knoxville: The University of Tennessee Press, 1985); and Mary Ann Caws, Rudolf E. Kuenzli, and Gwen Raaberg (eds.), Surrealism and Women (Cambridge, Mass.: The MIT Press, 1991).}
of the archetype and tried to find the visual forms appropriate to these subjects. Their explorations were influenced by those of the Surrealists and the Jungian concept of the unconscious and archetype. The Jungian idea of the universality of myths is apparent in the titles of many Abstract Expressionist paintings, such as Gottlieb's "The Rape of Persephone." Other titles, such as "Ancestral Image" (by Gottlieb), also asserted a bond with ancient artists by evoking the "primitive" origins of life, language, and emotional expression.

In a statement which they wrote in 1943 Rothko and Gottlieb insisted that their art could be understood by the appropriately atuned individual and that their emphasis on the symbol or subject matter of painting linked their art with "primitive" art "traditions":

Since art is timeless, the significant rendition of a symbol, no matter how archaic, has as full validity today as the archaic symbol had then. . . .

No possible set of notes can explain our paintings. Their explanation must come out of a consumated experience between picture and onlooker.

It is our function as artists to make the spectator see the world our way—not his way. . . .

It is a widely accepted notion among painters that it does not matter what one paints as long as it is well painted. This is the essence of academism. . . . We assert that the subject is crucial and only that subject—matter is valid which is tragic and timeless. That is why we profess spiritual kinship with primitive and archaic art.

Primitivists also attached symbolic meaning to materials, as they believed "primitive" artists had done, and particularly favoured naturally occurring materials from their immediate environment. In the early twentieth century, the American art teacher Arthur Wesley Dow encouraged his students to look, as Native people did, to their immediate

---

100 These works were illustrated in Edward Allen Jewel's column in the The New York Times, Sunday, June 13, 1943, p. 9 along with Adolph Gottlieb and Mark Rothko's "Statement, 1943."
environment for materials with which to make their handicrafts and to the materials used in
craft objects for indications as to the appropriate means of decorating them.102

Native art was advocated as a source of contemporary design because of its effective
adaptation of locally available materials, products and functions. European artists involved
in the Art Nouveau, Arts and Crafts, and Art Deco movements admired "primitive" artists
specifically for their adaptation of design elements to form and their effective use of
available materials. Designers made use of art styles from many different countries after
encyclopedias of designs from the art of other cultures, such as Owen Jones's Grammar of
Ornament (1856), became available. The use of these encyclopedias was transmitted to the
United States through the lectures of such men as the English designer Christopher
Dresser. Dresser incorporated Egyptian, Chinese, and Japanese as well as Peruvian
designs in his work in metal, glass, textiles and pottery.103 In response to growing
interest, design books featuring Indian art became more readily available during the 1920s
and 30s and Native art became an important source of designs for the arts and crafts
industry.104 After 1920, articles written for popular art magazines directed general
information about archaeological finds toward the modern art audience and to artists,
assuming that Western artists would employ such information in their own art.105

XI (Feb. 1903), pp. 253-8.
103Barbara Braun, "Paul Gauguin's Indian Identity: How Ancient Peruvian Pottery
104Bevis Hillier, Art Deco of the 20's and 30's (1968; rpt. New York: Schocken
Books, 1985); and Marjorie Ingle, The Mayan Revival Style. Art Deco Mayan Fantasy
(Salt Lake City: Gibbs M. Smith Inc., 1984); Harlan Smith, "Prehistoric Canadian Art as
a Source of Distinctive Design," Royal Society of Canada Proceedings and Transactions,
105As for example M.D.C. Crawford, "Primitive Art and Modern Design," Creative
Art, New York, 3 (Dec. 1928); Gonzalez Gamarra, "Ancient America Inspires the New
Clark Wissler, Herbert J. Spinden, Charles W. Mead and M.D.C. Crawford were named
as the major guides for designers incorporating native influences between 1913 and 1920.
Holger Cahill, American Sources of Modern Art (New York: Museum of Modern Art,
1933).
Die Brücke artists, who ignored the low status of printmaking as an art form and experimented extensively with woodcut, also participated in the Primitivist preference for natural materials. According to Donald E. Gordon, wood appealed to them as an artistic medium because it came directly from nature and had therefore been available to virtually all "primitive" artists. It was also appealing because it could be worked naturally and directly without the intervention of technical processes or equipment such as are involved in bronze casting or even the presses and chemicals essential to other forms of printmaking. As is evident in Pechstein's *Bathing Group* (1922), the members of the group exploited the sharp angles and simplified forms, which they associated with African art, for dramatic effect in their work. According to Gordon, they believed that both crudity of form and raw expressive power were fundamental to "primitive" artistic expression.¹⁰⁶ Gordon also points out that for German artists the use of woodcut was also tied to their search for "primitive" form and expression in that it had specifically German nationalist associations, having been used by two masters of the German Renaissance, Dürer and Schongauer. Nationalism was linked with Primitivism in that these early artists represented the "primitive" roots of German artistic traditions.¹⁰⁷

Stone sculptors such as John Flannagan also made a Primitivist use of materials to enhance the symbolic meaning of their work. Flannagan was attracted by the archetypal birth elements of the story of Jonah and the Whale.¹⁰⁸ In his 1937 piece, *Jonah and the Whale: Rebirth Motif* (Plate 8b), a figure is represented, inside the body of a whale, balanced on its blunt snout with tail fin in the air. Of this piece, Flannagan said:

> Even in our time, however, we yet know the great longing and hope of the ever recurrent and still surviving dream, the wishful rebirth fantasy, Jonah

---

and the Whale--Rebirth Motif. It's eerie to learn that the fish is the very ancient symbol of the female principle.\textsuperscript{109}

The same self-enclosed and protected state is also evident in his \textit{Crouching Woman} (Plate 8a), in which a woman is curled up as if still in the womb. Flannagan did numerous carvings in a form and style similar to his \textit{Crouching Woman} representing the theme of mother and child. In one of these, a piece done in 1932-33, \textit{Monkev and Young} (Plate 8c), the mother and child become animal and child.

Attention to the symbolic properties of images and materials in association with the theme of transformation are features also associated with post-modernist Primitivism. These features are prominent in the work of German post-modernist Joseph Beuys, who is known for his artistic exploitation of the metaphorical properties of materials, particularly fat and felt. He used these materials because of the metaphorical associations they acquired for him during an event in his personal life. He was rescued by Tartars after a plane crash during the World War II, covered in fat and wrapped in felt, so that his body could recover its lost heat.\textsuperscript{110}

b. Symbolism and Wojewoda

Wojewoda's art is remarkably eclectic in both media and subject matter. It is unified, however, by her personal exploration of images, symbols and archetypes\textsuperscript{111} through the creative technique of automatism. Wojewoda believes that by ridding herself of preconceived notions of art and the desire to control consciously the creative process, she is able to give a fuller, more personal, and more meaningful artistic expression to the symbols and archetypes which poetically define her experience.\textsuperscript{112}

Wojewoda's understanding of symbolism is consistent with that which inspired late nineteenth Symbolists and Jung. Wojewoda recognizes the tendency for people to treat symbols as forms with established meanings and emphasizes that she understands symbols as "poetic," "rather than didactic or political." forms.\textsuperscript{113} She expects viewers of her work to respond in a similar fashion, as she says, "I used familiar subjects and styles because they invite recognition and reinterpretation."\textsuperscript{114} She thus invites viewers to "empathize" with her work.

Wojewoda's use of images which allude rather than depict or represent is most apparent in her prints and rubble pieces. In terms of composition and content, Wojewoda's prints most closely resemble those of a member of the Blaue Reiter, Heinrich Campendonk.\textsuperscript{115} Indeed, the similarity between her prints and those by Campendonk is striking, and, given Wojewoda's broad, visual study of art history, perhaps not incidental. In her prints Where the Sidewalk Ends (Figure 8d) and Hastening to Safer Ground, humans, animals and birds, float, fall and fly through an environment uncontrolled by laws of gravity, like the figures and elements in many of Campendonk's prints. And just

\textsuperscript{111}Letters received from Nicola Wojewoda, May 1988; June 1988.
\textsuperscript{112}Letter received from Nicola Wojewoda, May 1988.
\textsuperscript{113}Letter from Nicola Wojewoda, May 1988.
\textsuperscript{114}Letter from Nicola Wojewoda, October, 1990
\textsuperscript{115}See Buchheim, The Graphic Art of German Expressionism for illustrations of Campendonk's prints.
as Campendonk also represents people and animals together in more domesticated environments, so Wojewoda has found it appropriate to include two images in this series, *Friends and Still Life* (Figure 8b) and *Joy*, of human figures in the company of feline companions.

Wojewoda’s *Northern Summer Series*, as well as the linocuts, rubble pieces, and *Jonah*, may be described as “primitive” insofar as they are somewhat crude and even unfinished in appearance. In the rubble pieces and in the *The Flesh Eaters*, she represents human figures in a "primitive" environment, just as Fauvist and Expressionist artists frequently did. In the birch bark pieces, she makes use of "natural" materials to represent the natural environment, untouched by human intervention.

The use of materials from the "natural" environment has also been associated with Primitivism. Dot Tuer, who reviewed Wojewoda’s 1985 "Places of Prodigy" exhibition, found the birchbark silhouettes around the animals in the *Northern Summer Series* to be "refreshing and whimsical."Earlier Primitivists likewise attached symbolic meaning to materials, as they believed "primitive" artists had done, and particularly favoured naturally occurring materials from their immediate environment. While not from "nature," lino-cut is worked directly and it is readily available in the "natural" urban environment. The same may be said of the asphalt which Wojewoda claimed for use in her rubble pieces, and the many other "found" objects and materials she has incorporated into her art.

Although Wojewoda does not draw on dreams, visions, or hallucinations for her imagery as did the Surrealists, her use of a kind of "automatic" has resulted in some works, particularly the drawings, which have a Surrealistic appearance. Insofar as automatism is a method of tapping the unconscious, it and the images it produces have also been associated with Primitivism. Wojewoda’s use of automatism as a creative technique and the imagery in her early drawings show an interest in the Surrealist objective of

---

bringing the language of the unconscious to the surface and her movement into myth retraces the course of the Surrealist movement itself.

The concentrated rendering in Dead Man's Float gives the work an intensity reminiscent of works by the Surrealist favourite Henri Rousseau. Wojewoda also gives the figures in her drawings and paintings enigmatic poses and attitudes suggestive of Surrealist intentions. For example, several of her characters have a foot hidden in a manner similar to that of the figures in Delvaux's painting. Like Delvaux also, Wojewoda has found travel to be a liminal state encouraging the suspension of thoughts and mental activities associated with the routines of daily life. It was in this state that she felt the underlying tensions created by the imposition of martial law in Poland and witnessed the people continuing with their lives, continuing to feel, to laugh. Unlike Delvaux, however, Wojewoda has not used an image of femininity as a muse or symbol of the unconscious or as a means of entry into it. In this respect, and in her frequent use of animals as symbols and guides, she demonstrates an affinity for woman Surrealist painters.

Just as the hyena evokes the nocturnal hours when dream reality is strongest for Leonora Carrington in her Self-Portrait (1938), so the owl establishes the dark hour at which Wojewoda prefers to work, and perhaps the dark hour in the life of the figure. Just as the horse recalls a favourite childhood toy for Carrington, so the dark horse standing on the shore in front of the industrial center in Dead Man's Float may be an image from Wojewoda's childhood memories.

Like the later Surrealists, Wojewoda came to believe that personal symbolism is made more powerful by its connections with a broader frame of social reference; thus her interest in Greek, Roman, Judaeo-Christian and North American Native mythology. Works which include specific references to classical mythology include the vases and

---

117 Chadwick, Women Artists and the Surrealist Movement, p. 66.
119 Maurer, In Quest of the Myth; and "Dada and Surrealism."
Athena. Works which include specific and intentional references to Native art and symbolism include The Capture of Ursa Minor, Cree Pipe and Drum Dance. The claws in The Door may represent an unintentional reference to Native art and myth. Jonah is based on a Judaeo-Christian myth, although it may easily be placed in a broader mythological tradition. Works which refer to mythological traditions in a more general way include the East of the Sun, the earrings, Repulse Monkey, and Female Form.

Wojewoda's "symbol" often merges with her exploration of the "archetype," and she eventually realized that the archetype was the concept most central and suited to her creative intentions. Her interest in archetypes is particularly apparent in her sculpture, the work which represents the culmination of her experimentation with symbols. While the Abstract Expressionists were the first artists to theorize about the archetype, they incorporated it into work that consisted primarily of abstract paintings. It is probable that Wojewoda recognized the archetype as a creative concept while studying at OCA.

The Western artist with whom Wojewoda has her closest affinity is the American sculptor John Flannagan. The parallels between the "archetypal" images in Flannagan's and Wojewoda's work strongly suggest that she had some familiarity with him. Although his work is not frequently illustrated, Wojewoda may have encountered Flannagan's work at the same time she discovered Malvina Hoffmann. Like Flannagan, Wojewoda has developed the elements associated with the birth and transformation archetypes over a number of different pieces. However, such themes have also been explored in the 1970s and 1980s by many artists, many of whom are women.

Wojewoda's "discovery" and study of Inuit art was part of her search for the fundamentals of art, as was her exploration of archetypal images. For Wojewoda, "Primitivism" and archetypes serve as creative strategies for absorbing and giving personal

---

121 Elinor W. Gadon, The Once and Future Goddess (Toronto: Harper and Row, 1989). This point is discussed at length in chapter two.
meaning to the many artistic and cultural traditions to which her twentieth century life and education has exposed her. The concept of the archetype conceptually proposes both the search for the "primitive" in art and the discovery of universals in art and experience.

As a creative strategy, the archetype effectively unifies the potentially dizzying and fragmentary multiple cultural and artistic realities to be found in the contemporary urban world. As a resident of Toronto's downtown "core," Wojewoda's concern with multiculturalism is immediate on the practical and mundane levels of her life as well as on the "artistic" and mythological levels. At the same time, the concept of the archetype affirms the vitality and importance of individuality and individual experience. As Wojewoda says, "It is important to appreciate the universality of these symbolic expressions, and then to move further, deeper, to personalize them and make them new."\(^{122}\) In her use of archetypes, Wojewoda does not, then, pretend to represent ideals universally accepted within any particular society. She intends that her images be re-interpreted within the context of the personal lives of their viewers.

\(^{122}\)Letter from Nicola Wojewoda, May 1988.
7.4 Contemporary Critical Response to Artistic Primitivism:

The 1984 Museum of Modern Art Exhibition: "'Primitivism' in Twentieth Century Art"

"Primitivism" in the work of Western artists was demonstrated in the 1984 exhibition at the Museum of Modern Art in New York, "'Primitivism' in Twentieth Century Art," curated by William Rubin and Kirk Varnedoe,123 by pairing examples of Western Primitivist art with examples of stylistically similar works by African, Oceanic, and North American Native artists. This arrangement was informed by modernist principles in that information regarding the original context and function of Native art was not considered necessary for the recognition, interpretation, and appreciation of its most fundamental formal qualities.

According to Yve-Alain Bois, four types of formal relationships were presented in the exhibition, including:

1) an interest in tribal objects on the part of modern artists, as manifested by the representation of such objects in modern works of art;
2) a historically documented and verifiable influence of tribal art upon modern works;
3) a historically proven but invisible, i.e. "conceptual" influence;
4) an affinity (similarity of two objects, one modern, one tribal, without any possible historical connection between the two).124

Relationships of the first type are common in German Expressionist and in early American Primitivist art. Examples of German Expressionist paintings demonstrating this type of influence illustrated in the catalogue for the show include Max Pechstein's *African Wood Sculpture* (1919), Emil Nolde's *Still Life of Masks I* (1911) and Erich Heckel's *Still Life with Mask* (1912).125 Examples of such American Primitivist art include Marsden Hartley's *Indian Composition* (1914) and Max Weber's *Interior with Women*.

---

(1917). Examples of the second type of relationships date from throughout the late nineteenth and twentieth centuries and include the influence of Moche pottery on Gauguin's Self Portrait Jug of 1889 and the influence of the Bird Man relief from Easter Island on Max Ernst's Oval Bird of 1934. The primary example of "conceptual" influence included in the exhibition was Picasso's Guitar (1912) paired with a Grebo mask once owned by Picasso, whose projecting eye sockets inspired the representation of space with solid volumes in the Guitar. Examples of the fourth type of relationship include Max Ernst's sculpture Birdhead (1934-35) paired with a Tuysan Mask, and Kenneth Noland's Tondo (1960) paired with a painted Papua New Guinea wood figure.

Rubin and Vamedoe, who also edited the MOMA exhibition's two volume catalogue, "Primitivism" in 20th Century Art, documented and explained the importance of empathy and symbolism to the Primitivist endeavour, but were severely criticized for failing to include contextual information regarding the examples of Native art which they paired with examples of Western Primitivist art. The Primitivist art itself was criticized as evidence of cultural and even colonialist appropriation.

The critics of Primitivism and, more specifically, the Primitivist exhibition, such as James Clifford, Hal Foster, and Thomas McEvilley, all place their criticisms

---

within the context of a larger critique of modernism and the disciplines of art history and anthropology. These writers observe that it was largely the Primitivist artists' lack of information regarding the original cultural context and function of Native art which resulted in its appropriation and reinterpretation according to, what they regard as, erroneous and even ridiculous misconceptions. In their opinions, the appropriation of Native art and misguided interpretations of it were glorified at the Museum of Modern Art for the purpose of authenticating modernist art and even perpetuating the evolutionist and racist myths used to justify colonialist action.

These criticisms are based not simply on a contextualist perspective, but on a functionalist one. Primitivist art may be fine art and produced for the apparently neutral purpose of self-expression, but it may be as easily manipulated as a tool for propaganda as any image produced deliberately for that intent. For example, McEvilley denounces the cultural and disciplinary ignorance which Primitivism apparently advocates and emphasizes the absurdity of recontextualizations of art forms:

In New Guinea in the 30's, Western food containers were highly prized as clothing ornaments—a Kellogg's cereal box became a hat, a tin can ornamented a belt, and so on. Passed down to us in photographs, the practice looks not only absurd but pathetic . . . . Yet the way Westerners have related to the primitive objects that have floated through their consciousness would look to the tribal peoples much the way their use of our food containers looks to us; they would perceive at once that we have done something childishly inappropriate and ignorant, and without even realizing it.134

Clifford also describes the decontextualization of art as an entirely reprehensible process:

At MOMA treating tribal objects as art means excluding the original cultural context. Consideration of context, we are firmly told at the exhibition's entrance, is the business of anthropologists. Cultural background is not

---

essential to correct esthetic appreciation and analysis: good art, the masterpiece is universally recognizable. The pioneer modernists themselves knew little or nothing of these object's ethnographic meaning. What was good enough for Picasso is good enough for MOMA. Indeed an ignorance of cultural context seems almost a precondition for artistic appreciation. In this object system, a tribal piece is detached from one milieu in order to circulate freely in another, a world of art--of museums, markets and connoisseurship.\footnote{Clifford, "Histories of the Tribal and the Modern," pp. 164-177.}

The presentation of tribal artifacts in museums and galleries as anonymous remnants of either a vanishing or ahistorical mythological past is objected to by these critics because this ahistorical, mythologized space and time is presented as the same realm in which all "great art" is supposed to exist. McEvilley specifically points out how the association of "primitive" with Primitivist art is made in order to validate modernist principles of art:

The collection of the Museum of Modern Art is predominantly based on the idea that formalist modernism will never pass, will never lose its self validating power. Not a relative, conditioned thing, subject to transient causes and effects, it is above the web of natural and cultural change; this is its supposed essence. After several years of sustained attack, such a credo needs a defender and a new defense. How brilliant to attempt to revalidate classical Modernist aesthetics by stepping outside their usual realm of discourse and bringing to bear upon them a vast foreign sector of the world. By demonstrating that the "innocent" creativity of primitives naturally expresses a Modernist esthetic feeling, one may seem to have demonstrated once again that Modernism itself is both innocent and universal. . . .

The fact that the primitive "looks like" the Modern is interpreted as validating the Modern by showing that its values are universal, while at the same time projecting--and with it MOMA--into the future as a permanent canon. A counterview is possible: that primitivism on the contrary invalidates Modernism by showing it to be derivative and subject to external causation.\footnote{Displays of Native art in Paris were accessible to artists from 1878. According to Rubin, however, the changes in European art which brought it into stylistic alignment with Native art were already well underway by the time the artists became of aware of Native art. McEvilley, "Doctor Lawyer Indian Chief," pp. 55-6.}

The critics of Primitivism object, as anthropologists have since the early twentieth century, to the separation of form from content as a valid basis for the comparison of images. Specifically at issue is the definition of style, the manner in which the elements of a particular style, including the motifs which characterize a style, contribute to its meaning,
and the meaning of the appearance of a particular style, or a significant number of stylistic
elements, in widely separated geographical places and time periods.

The diffusion of such elements from one geographical area to another have, however,
long been treated by anthropologists and art historians as evidence of contact between
cultures. Accordingly, the arrangement of art in the MOMA "Primitivism" show
should not have aroused such vehement criticism. That it did is evidence of the
impossibility of completely separating form from meaning or content. The contact
which took place between Euroamerican and Native peoples during the nineteenth and
twentieth centuries was often initiated for the purposes of political, religious, or economic
conquest: thus the appearance of influences of "primitive" art in Western art is perceived
by many as evidence for, or as an unwanted reminder of, an ongoing appropriation,
eradication or dilution, and general disrespect for Native cultural traditions. The
juxtaposition of Native and Primitivist art appears to revive nineteenth century attitudes and
unsubstantiated theories regarding Native peoples, their art, and their assimilation into
Western culture.

Although this perspective may have historical relevance, the ongoing importance of the
symbolic and emotional value attributed by Western peoples to the "primitive" has been
supported by artists and art historians, particularly those who are not specialists in the
history of Native art has been widely discussed in academic circles, as well as in the


138 See Erwin Panofsky, Tomb Sculpture (New York: Harry Abrams Inc., 1964), pp. 26-27 for an art historian's observations on this point. Focillon also observed that any form may have any number of different meanings and that a single meaning may be conveyed by a number of different forms. H. Focillon, The Life of Forms in Art (New York: George Wittenborn Inc., 1948).

more popular sources. For example, in 1947 Canadian art historian Doris Shadbolt argued for the common roots of all "primitive" art, whether of contemporary Native or Prehistoric peoples, in the beliefs of the "tribe." "Primitive" art, she claimed, is not an expression of individual beliefs and aesthetic preferences, as is that produced by contemporary Western artists, and it is for this reason, she believed, that contemporary artists are drawn to it;

for we, too, as we lose confidence in the capacity of our technological civilization to do anything but lead us further into our impasse, are feeling the urgent need of an art that is symbolic in its true sense, that can be for us the talisman of a new faith without which there is no will to live. Of all the symbolic arts the primitive embodies a statement of the most direct and impassioned response to the world and because of the very complexity of our problems it has an especial meaning for us. We have no desire to revert to the primitive, but in such can we find an emblem for the release we crave.\footnote{Doris Shadbolt, "Our Relation to Primitive Art," \textit{Canadian Art}, 5, No. 1 (1947), p. 15.}

More recently, Grégoire Muller wrote in the popular \textit{Arts Magazine} (1971) that,

at a certain point of intensity, thinking becomes a physical act, as certain contemporary primitive societies exemplify. Similarly, there is a distance between the act of recognizing a symbol, defining it and reconnecting it with its reality, and the act of spontaneously seeing in the symbol the structure of a life experience—or better, of living a symbol.

... Art and religion are intricately joined in primitive societies as two complementary methods of inquiry. There is no gap in these societies between intellectual experience and life experience; one could say, using a popular expression, that they succeeded in making \textit{everything real}.\footnote{Gregoire Muller, "Primitive Thinking and new art," \textit{Arts Magazine}, 45 (Feb. 1971), p. 37.}

These writers and many others acknowledge and accept the Primitivist artists' involvement in a symbolic system which, like all symbolic systems, serves to "categorize, organize and reveal the structure of specific aspects" of a cultural world.\footnote{Dorothy K. Washburn, "Toward a theory of structural style in art," in \textit{Structure and Cognition in Art}, ed. Dorothy K. Washburn (New York: Cambridge University Press, 1983, p. 3.}

\begin{footnotesize}
\begin{itemize}
\item \footnote{Doris Shadbolt, "Our Relation to Primitive Art," \textit{Canadian Art}, 5, No. 1 (1947), p. 15.}
\item \footnote{Gregoire Muller, "Primitive Thinking and new art," \textit{Arts Magazine}, 45 (Feb. 1971), p. 37.}
\end{itemize}
\end{footnotesize}
Primitivism both defines and reveals not only Western perceptions of "primitive" peoples, societies, and cultures, but their understanding of human experience.
7.5 Categorizing Wojewoda's Inuit Influenced Sculpture

The influence of Inuit sculpture on Wojewoda may be categorized with reference to the same categories applied in the Museum of Modern Art's 1984 exhibition and catalogue Primitivism in 20th Century Art. The four types of formal relationships presented in that show included: interest in "primitive" art expressed through the representation of "primitive" art within the artist's own work, historically verifiable influence, historically verifiable "invisible" or "conceptual" influence, and affinities or similarities not resulting from direct influence.143

Considered with reference to these of types of artistic relationships, all of the similarities between Wojewoda's sculpture and contemporary Inuit sculpture fall into category two, that is, they represent "a historically documented and verifiable influence of [native] art upon modern works."144 There is no evidence of invisible, conceptual influence from Inuit sculpture, although "archetypal" themes might be considered as such. Wojewoda's "discovery" of Inuit sculpture came about through her visual recognition of the formal similarities between it and her completed stone sculptures Athena, 2 a.m., and Jonah. Since Wojewoda "recognized" the similarity between her work and Inuit, she obviously had previous knowledge of that art, so there is no possibility of non-historical affinities. There is one work, Cree Pipe, in which Wojewoda deliberately created a variation on a Native form.

These categories may have a certain usefulness to the description of the formal aspects of the relationship between Wojewoda's sculpture and Inuit sculpture, just as they do in terms of earlier Primitivist art. However, they tend to submerge, as modernist theory generally does, the motivations and values which brought these formal relationships into existence in the first place. Wojewoda clearly perceives formal similarities in the arts of

different countries and a "commonality in approach" by artists of different cultures. However, she makes it very clear that her beliefs regarding this "commonality" are based on a poetic understanding of essence and mood.\textsuperscript{145}

\textsuperscript{145}Letter from Nicola Wojewoda, May 1988.
7.6 Contemplating Inuit Responses to Wojewoda's Art

The Inuit response to Wojewoda's work is similar to Wojewoda's response to theirs and to that of the Primitivists to Native art in its recontextualized interpretation and the application of Native criteria of quality in aesthetic judgement. In itself, the significance of this general response is only a somehow depressingly predictable affirmation that human perception is universally ethnocentric. However, the evidence of artistic Primitivism, and the entire contemporary Inuit art phenomenon in all of its manifestations including Wojewoda's sculpture, is a clear reminder that art is useful as a basis for cross-cultural communication—no matter how many mis-readings or mis-interpretations take place in the process. One wonders if they should even be labelled misreadings. Perhaps they should simply be treated as multiple contextualizations or multiplications of meaning,\textsuperscript{146} or the art simply considered "multi-vocal." Multi-vocalism does not distort the original intentions and integrity of the artist but rather adds depth and content to products of the artist's endeavour. Indeed the recognition, if not the full mutual acceptance, of multiple readings is essential for the success of cross-cultural art endeavours, artistic and historical. The choices which are made now regarding the relative values of these alternative readings and in which readings we chose to invest our energies will determine the future direction of such endeavours.

With specific reference to the history of Inuit art, the contemporary Inuit art phenomenon may be read as a manifestation of acculturation but it may also be read as a means of establishing and maintaining Inuit ethnic identity and of communicating that

\textsuperscript{146}James Clifford suggests a similar means of coping with the problem of cross-cultural artistic comprehensibility. James Clifford, "The Global Issue: A Symposium," \textit{Art in America} (July 1989), pp. 86 ff. The research here documented in part represents my completed attempt to carry out the type of "translation experiment" Clifford suggests. Efforts to document the translations undergone by art during cultural recontextualization have in fact been the basis of a great deal of research on Inuit art. Graburn in particular, has made notable contributions to this type of investigation. See bibliography entries under Graburn.
identity to others. Primitivism is similarly open to more positive functions than those
determined by the rhetoric of colonialist guilt. Primitivism, in all of its manifestations, is
most positively read as the history of developing awareness of other cultures, each stage
of which can only be justified by the contribution it makes towards the next. Only a
hopeful faith in this process can make cross-cultural art and art history socially relevant.

Wojewoda's work and the interest which Inuit artists expressed in it provides a strong
indication that this hopefulness is creating a new awareness of the potential function of art
as mediator in cross-cultural communication. Inuit sculptor Tuna Iqulik affirmed the
personal nature of this communication and mediation function when, at the end of our
interview, he said to me:

I'd like to thank you also because you showed me some slides. I really
appreciated it. I really appreciate you showing the slides to me. I appreciate
that you came over to interview me and because I don't think that I'm a very
good carver to be interviewed. I feel that when you didn't have to come and
interview me, you came over to interview me, so I feel really appreciated for
that.\textsuperscript{147}

\textsuperscript{147}Tuna Iqulik (Trans. Polly Kuuk), Interview with E. Auger (Baker Lake: July 24, 1988).
Primary Sources Collected During this Research Project

Correspondence with Nicola Wojewoda


Interviews with Inuit Artists: Arviat, Baker Lake, and Rankin Inlet


-------- Responses to Art by N. Wojewoda In Interview with E. Auger. Rankin Inlet: July 18, 1988.


Additional Sources

Other Sources on Nicola Wojewoda


Aesthetics and Philosophy


Johnstone, Keith. "Touching the Earth: primitive artist and western theorists." 

Kaufmann, Fritz. "Art and Phenomenology." In Philosophical Essays in Memory of 

Klein, Robert. "Modern Painting and Phenomenology." In Form and Meaning. New 

2 (Fall 1991), pp. 57-68.


Lyons, Joseph. "Paleolithic Aesthetics: The Psychology of Cave Art." Journal of 
Aesthetics and Art Criticism, 26, No. 1 (Fall 1976), pp. 107-114.


Neapolitan, Jerry. "Art as Quality of Interaction Experiences." British Journal of 

Nwodo, Christopher. "Philosophy of Art versus Aesthetics." British Journal of 
Aesthetics, 24, No. 3 (Summer 1984), pp. 195-205.


Piotrowska, and M. Sobeski. "Primitive; an analysis of the first stage of development in 

Library, 1956.

Rader, Melvin (ed.) A Modern Book of Esthetics, An Anthology. 1935; rpt. Holt, 

Russell, Bertrand. A History of Western Philosophy. London: Unwin Hyman Ltd., 
1979.

Sallis, John (ed.) Philosophy and Archaic Experience: Essays in Honor of Edward G. 


Anthropology


Hsu, Francis L.K. "Rethinking the Concept 'Primitive.'" Current Anthropology, 5, No. 3 (June 1964), pp. 169-178.


Anthropology and Art


Compton, Carl B. "The Concept of the Primitive Applied to Art." Current Anthropology, 6 (1965).

Crimmins, M.L. "Petroglyphs, Pictographs and the Diffusion of Primitive Culture." Art and Archaeology, 11, No. 6 (June 1926), pp. 297-298.


--------"Native American Artists." Art and Archaeology (March 1922), pp. 103-112.


Art History and History


Bloore, Ronald. "In the Mainstream." Artscanada, 26, No. 6 (Dec. 1969), pp. 36-47.


"In Pursuit of the Fourth Dimension: Guillaume Apollinaire and Max Weber." Arts, 54 (June 1980), pp. 166-69


Daix, P. "Picasso's time of decisive encounters: Ingres' erotic fantasy, fauve color and primitive form-all encountered by Picasso during his early years in Paris-transformed his vision and were assimilated into his first revolutionary masterpiece." *Art News,* 86 (April 1987), pp. 136-141.


Gale, Peggy. "Culture Shock European Curator Germano Celant brings contemporary German and Italian art to Toronto." Canadian Art, 2, No. 1 (Spring/March 1985), pp. 52-57.

Gamarra, Gonzales F. "Ancient America Inspires the New Decorative Vogue." Arts and Decoration, 2 (Dec. 1923), pp. 38-9, 80.


---------"The Fiesta of San Geronimo at Taos." Art and Archaeology, 14 (Sept. 1922), pp. 137-139.


---------"Tribal Aesthetics." Dial, LXV, p. 399.


--------"Primitivism in the early sculpture of Picasso." Arts magazine, 49 (June 1975), pp. 64-68.


--------"Extracts from 'The Spiritual in Art.'" Camera Work, No. 39 (July 1912).


--------"Traditional Art History's Complaint Against the Linguistic Analysis of Visual Art." The Journal of Aesthetics and Art Criticism, XLV, No. 4 (Summer 1987), pp. 345-349.


----------*Form and Style in the Arts*. Cleveland: Press of Case Western Reserve University, 1970.


----------"The First Man was an Artist." *Tiger's Eye*, 1 (Oct. 1947), pp. 57-60.


"The Indian Dance from an Artist's Point of View." *Arts and Decoration,* 20 (1924), pp. 17, 56.


"To Xochipilli, Lord of the Flowers." Camera Work, 33 (Jan. 1911), p. 34.


Inuit and Inuit Art


_Biographies of Inuit Artists._ Volumes One and Two. Ottawa: Canadian Arctic Producers, 1981.


----------"Christianity and Inuit Art." _The Beaver_ (Autumn 1984), pp. 16-25.


----------(ed.) _In Cape Dorset We Do It This Way: Three Decades of Inuit Printmaking._ Kleinburg, Ontario: McMichael Canadian Art Collection, 1991.


----------"Whale Bone." _The Beaver_ (Autumn 1982), pp. 4-11.


Canadian Inuit Sculpture. Department of Indian and Northern Affairs, Canada, 1992.


---------"Space Concepts of the Aivilik Eskimo." Explorations, No. 5 (June 1955), pp. 131-145.


"Davidialuk's Unique Talents are Viewed on 'Home' Ground." Arts & Culture of the North, VII, No. 1 (Winter 1984), p. 447.


"First Prints in Four Years." Inuit Art Quarterly, 8, No. 1 (Spring 1993), p. 44.


Gibbins, Walter A. "Carvingstone, the Foundation of a Northern Economy." Inuit Art Quarterly, 3, No. 4 (Fall 1988), pp. 4-8.


"Inuit Art World." Special Issue of Inuit Art Quarterly, 5, No. 4 (Fall/Winter 1990/91).


"Manasie Akpaliapik Talks about 'Doing' and Teaching Art. (interview by Robert Lagasse)." Inuit Art Quarterly, 5, No. 3 (Summer 1990), pp. 24-26.


"Late Dorset Art from Dundas Island, Arctic Canada." Folk, 16-17 (1974-75).


"On Quality in art: who decides?" Inuit Art Quarterly, 7, No. 3 (Summer/Fall 1992), pp. 4-14.


"Seven Artists in Ottawa." Inuit Art Quarterly, 6, No. 3 (Summer 1991), pp. 6-17.


Some recent work by women of Baker Lake." Inuit Art Quarterly, 7, No. 3 (Summer/Fall 1992), pp. 30-35.


"Quarrying problems and carving factories." Inuit Art Quarterly, 7, No. 3 (Summer/Fall 1992), p. 3.


Routledge, Marie and Ingo Hessel, "Regional Diversity in Contemporary Inuit Sculpture." Inuit Art Quarterly, 5, No. 3 (Summer 1990), pp. 10-23.


Schrager, Reissa. "Why Do They Buy It?" Inuit Art Quarterly, 1, No. 3 (Fall 1986), pp. 1-3.


"It's Inuit. Where Do You Put It?" Inuit Art Quarterly, 3, No. 3 (Summer 1988), pp. 4-7.


"Interview with George Swinton." Broadcast on KISS FM radio, Thursday, August 5, 1993.


"Towards a Definition of Styles and Patterns in Thule Eskimo Decorative Art." M.A. thesis (1977), Carleton University.


---


---


---


---


---


---


Mythology and Psychology


Addendum One

Vita: Nicola Wojewoda

List of Major Art Works (1985-1988)

1985

1. Dead Man's Float (black chalk pastel on paper, 4' x 6').
2. The Enigmatist (black chalk pastel on paper, 7' x 5').
3. Wood's Edge (black chalk pastel on paper, 9' x 5').
4. The Flesh Eaters (oil paint on wood, 6' x 4').
5. East of the Sun (oil paint on wood, 6' x 6').
6. The Capture of Ursa Minor (oil and fresco on plaster and wood, 15" x 13").
7. The Northern Summer Series (gouache on birch bark).
   #1 (9" x 14").
   #2 (13" x 15").
   #3 (13" x 9").
8. Linocut Series.
   Bird Eating Fish (8" x 10").
   Friends and Still Life (8" x 10").
   Bears (8" x 10").
   Ardvaark Park (8" x 10").
   Hastening to Safer Ground (8" x 10").
   Prey (8" x 10").
   Joy (8" x 10").
   Where the Sidewalk Ends (15" x 13").
9. Rubble Pieces (oil and mosaic on rubble).
   Fragments Recalled (loose triangular wall arrangement, 40" x 20").
   Cornerstone (9" x 13").
   Modern Migration (9" x 13").
10. Earrings.
    Woman with a Smile (copper, semi-precious stones, copper ring 2 1/2" from top to bottom).
    Woman with a Dove (copper, semi-precious stones, copper ring 2 1/2" from top to bottom).
    Untitled (copper, semi-precious stones, copper ring 2 1/2" from top to bottom).
1986/87

11. Glass Paintings (enamel paint on glass)
   - Woman with a Bird
   - Elements

12. Still Life (installation, mixed media, 10 x 30').
   - Traditional Still Life (oil on canvas, 15 x 15').
   - The Door (mixed media, 6' x 3').

1987

13. Vases (bronze).
   - Hades and the River Styx (height 8').
   - Athena of the Hunt (height 7').
   - Poseidon's Cousin (height 7').

14. Athena (brazilian soapstone, height 8').

15. 2 a.m. Night of the Shooting Stars (brazilian soapstone, height 7').

16. Jonah on the Back of the Whale (brazilian soapstone, length 9').

17. Repulse Monkey (bronze, height 6').

18. Side Glance (grey iron, length 16').

19. Cree Pipe (bronze, 7').

20. The Travellers (grey iron, 10" long, companion piece to Hand Study).
    - Hand Study (grey iron, height 6').

21. Waiting (unidentified material, height 4').
    - Figure with a Clubfoot (unidentified material, height 7').
    - Couple (unidentified material, height 2').

22. Female Form (grey iron, height 15').

23. Drum Dance (mixed media, installation 11').

1988

24. Out of the Water to Tango (plaster, height 34').

25. Untitled (wood, height 38').

26. Ten Men in a Boat (bronze bowl, length 17').

27. Bird Eating a Fish (bronze bowl, length 14').

28. Sky Dancers (bronze bowl, length 13').
Films

1984

152 Picture Postcards (colour, sound, 18 fps, Super 8, 10 minutes).

1985

A Simple Story "From a Growing Children's Anthology" (35 mm slides and cassette Sound, 3.35 minutes).
a different perspective (35 mm slides and cassette sound, 1.45 minutes).
What Did You See There? (colour, sound, 18 fps, Super 8, 5 minutes).

Theater Projects

1987

Pavlychenko Studios Vortex Boomvang (set design)
Toronto

Bibliography

Tancock, Martha. "Artist's work includes the massive and miniature." Peterborough Examiner. (Jan. 16, 1986).

Collections

Art Bank
Morlock and Assoc.
Sundance Personel Ltd.
The Funnel Collection
ACTREX
Various Private Collections
Exhibitions including Art by Nicola Wojewoda

1983

The Music Gallery
Toronto
"Video/Visual Continuum"
Dead Man’s Float

Harbord St.
Toronto
"Early Explorations"
Abstracts

1984

Andrew Kalixte
Toronto
"Canadian Artists"
Paintings from 1983-84

Studio 620
Toronto
"The Holiday Show"
Miniatures in oil

Studio 620
Toronto
"Paintings"
Paintings from 1983-84

A.R.C.
Toronto
"Painting Beyond the Zone"
Dead Man’s Float

1985

MacKenzie Gallery
Peterborough
"New Works"
(solo show)
Dead Man’s Float
The Enigmatist
The Flesh Eaters
East of the Sun
The Capture of Ursa Minor
Northern Summer Series
#1, #2, #3
Fragments Recalled
Lino-Cut Series
several small landscapes in oil

Garnet Press Gallery
Toronto
"Places of Prodigy"
(solo show)
Dead Man’s Float
The Enigmatist
Wood's Edge
The Flesh Eaters
East of the Sun
The Capture of Ursa Minor
Northern Summer Series
#1, #2, #3
Fragments Recalled

Garnet Press Gallery
Toronto
"Lasooed Event"
Northern Summer Series
#1, #2, #3
<table>
<thead>
<tr>
<th>Venue</th>
<th>Exhibition Name</th>
<th>Exhibition Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public Image Gallery, New York</td>
<td>&quot;Public Image/Private Myth&quot;</td>
<td>Rubble Piece</td>
</tr>
<tr>
<td>The Air Gallery, Tokyo, Japan</td>
<td>&quot;Group Slide Show&quot;</td>
<td>Dead Man's Float, Paintings from 1983-84</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Garnet Press Gallery, Toronto</td>
<td>&quot;Small Works&quot;</td>
<td>The Capture of Ursa Minor</td>
</tr>
<tr>
<td>1986</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Garnet Press Gallery, Toronto</td>
<td>&quot;Sculpture&quot; (solo show)</td>
<td>Hades and the River Styx, Toronto, Athena of the Hunt, Poseidon's Cousin, Athena, 2 a.m. Night of the Shooting Stars, Jonah on the Back of the Whale, Repulse Monkey, Side Glance, Cree Pipe, The Travellers (w/ Hand Study), Waiting, Figure with a Clubfoot, Couple, Female Form, Drum Dance, Still Life (new arrangement)</td>
</tr>
<tr>
<td>1987</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thunder Bay Regional Art Gallery, Thunder Bay</td>
<td>&quot;Nostalgia for a Metier&quot;</td>
<td>Still Life (installation)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cold City Gallery, Toronto</td>
<td>&quot;Christmas Show&quot;</td>
<td>Lino-cut Series</td>
</tr>
<tr>
<td>1988</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Alma Gallery, Toronto</td>
<td>&quot;Recent Work&quot;</td>
<td>Quilts, Ten Men in a Boat, Bird Eating a Fish, Sky Dancers, Fragments Recalled, Modern Migration, Cornerstone, Out of the Water to Tango (two person show with Sharon Cook)</td>
</tr>
</tbody>
</table>
1989

London Regional Art Gallery
London

"Three Dimensions"  
Jonah on the Back of the Whale

Queen's Quay Gallery
Toronto

"In the Making"  
Toy Hobby Horse

Film Screenings including Films by Nicola Wojewoda

1985

Mackenzie Gallery
Peterborough

Solo Screening

The Funnel Theater
Toronto

Cache du Cinema

The Funnel Theater
Toronto

Thinking of Leaving Ontario

Canada House
London, England

Canadian Filmmakers

1986

Los Angeles Film Forum
Los Angeles

Group Show

1987

Millennium Theater
N.Y.C

Funnel 10th Anniversary

Montreal Main Film Festival
Montreal

Funnel Group Show

A Space
Toronto

Carnival . . . Stopped Time

The Funnel Theater
Toronto

First Catalogue Launch

The Funnel Theater
Toronto

Second Catalogue Launch
1988

The Funnel Theater
Toronto

New Works Showcase
Addendum Two

Figures

Art Work by Nicola Wojewoda
Figure 1

Dead Man's Float

(1985, black chalk pastel on paper, 4' x 6')
Figure 2

The Enigmatist

(1985, black chalk pastel on paper, 7' x 5')
Figure 3

Wood's Edge

(1985, black chalk pastel on paper, 9' x 5')
Figure 4

The Flesh Eaters

(1985, oil paint on wood, 6' x 4')
Figure 5

East of the Sun

(1985, oil paint on wood, 6' x 6')
Figure 6

The Capture of Ursa Minor

(1985, oil and fresco on plaster and wood, 15'' x 13'')
Figure 7

The Northern Summer Series #1

(1985, gouache on birch bark, 9" x 14")
Figure 8a

*Bird Eating Fish*

(1985, linocut, 8" x 10")
Figure 8b

Two Friends and Still Life

(1985, linocut, 8" x 10")
Figure 8c

Prey

(1985, linocut, 8" x 10")
Figure 8d

Where the Sidewalk Ends

(1985, linocut, 15" x 13")
Figure 9a

*Woman with a Bird*

(1986/87 enamel paint on glass)
Figure 9b

Elements

(1986/87, enamel paint on glass)
Figure 10

*Woman with a Dove*

(1985, earring, copper, semi-precious stones)
Figure 11a

Fragments Recalled

(1985, oil and mosaic on rubble, loose circular wall arrangement 40" x 20")
Figure 11b

Cornerstone

(1985, oil and mosaic on rubble, 9" x 13"
Figure 12a

Still Life: full view

(1986/87, mixed media, 10 x 30')
Figure 12b

Table and Chairs: detail from Still Life

(1986/87, mixed media, 10 x 30")
Figure 12c

The Door: full view

(1986/87, mixed media, 6' x 3')
Figure 12d

The Door: detail

(1986/87, mixed media)
Figure 12e

The Door: detail

(1986/87, mixed media)
Figure 12f

Traditional Still Life: detail of Still Life

(oil on canvas, 15" x 15")
Figure 13a

**Athena of the Hunt: view one**

(1987, bronze vase, 7” high)
Figure 13b

Athena of the Hunt: view two

(1987, bronze vase, 7" high)
Figure 13c
Poseidon's Cousin: view one
(1987, bronze vase, 7" high)
Figure 13d
Poseidon's Cousin: view two
(1987, bronze vase, 7" high)
Figure 13e

Hades and the River Styx: view one

(1987, bronze vase, 8" high)
Figure 13f

Hades and the River Styx: view two

(1987, bronze vase, 8" high)
Figure 14a

Athena: view one

(1987, Brazilian soapstone, 8" high)
Figure 14b

Athena: side view

(1987, Brazilian soapstone, 8" high)
Figure 14c

Athena: view two

(1987, Brazilian soapstone, 8" high)
Figure 15a

2 a.m. Night of the Shooting Stars: view one

(1987, Brazilian soapstone, 7" high)
Figure 15b

2 a.m. Night of the Shooting Stars: view two

(1987, Brazilian soapstone, 7" high)
Figure 16a

*Jonah on the Back of the Whale: view one*

(1987, Brazilian soapstone, 9" long)
Figure 16b

*Jonah on the Back of the Whale: detail*

(1987, Brazilian soapstone, 9" long)
Figure 16c

*Jonah on the Back of the Whale: view two*

(1987, Brazilian soapstone, 9" long)
Figure 17a

*Repulse Monkey: view one*

(1987, bronze, 6" high)
Figure 17b

Repulse Monkey: view two

(1987, bronze, 6" high)
Figure 18

Side Glance

(1987, grey iron, 16" long)
Figure 19

Cree Pipe

(1987, bronze, 7" long)
Figure 20a

Hand Study

(1987, grey iron, 6" high)
Figure 20b

The Travellers

(1987, grey iron, 10" long, companion piece to Hand Study)
Figure 21a

Female Form: view one

(1987, grey iron, 15" high)
Figure 21b

Female Form: view two

(1987, grey iron, 15" high)
Figure 22a

Waiting

(1987, unidentified material, 4" high)
Figure 22b

**Figure with a Clubfoot**

(1987, unidentified material, 7" high)
Figure 22c and 22d

Couple: view one and two

(1987, unidentified material, 2" high)
Figure 23a
Drum Dance: view of whole installation
(1987, mixed media, installation 11')
Figure 23b

Drum Dance: detail of prints, plaque and mask

(1987, mixed media, installation 11')
Figure 23c

Drum Dance: sculpture

(1987, cement and iron pipe, bronze, 2' high)
Drum Dance: detail of mask in sculpture

(1987, bronze, 2' high)
Figure 23e

Drum Dance: detail of sculpture base

(1987, cement)
Figure 24a

Out of the Water to Tango: view one

(1988, plaster, 34" high)
Figure 24b

Out of the Water to Tango: view two

(1988, plaster, 34" high)
Addendum Three

Plates

A3.1 Comparative Art Works
Plate I

Plate la
Egyptian statue,
*Seated Figure*.
Drawing after unidentified source.
Selection by Wojewoda.

Plate lb
Egyptian statue,
*Senmut and Princess Nefrua*
(from Thebes, c. 1450 B.C., black stone,
height block statue approx. 40").
Drawing after *Gardner's Art through the Ages*
fig. 3.34.
Selection by Wojewoda.
Plate 2a
Chinese funerary statue,
Kneeling Figure.
(Qin Dynasty, 221-207 B.C.,
painted earthenware, H 25 5/8").
Drawing after Quest for Eternity, p 45.
Selection by Wojewoda.

Plate 2b
Chinese funerary statue,
Horse.
(Qin Dynasty, 221-207 B.C.,
earthenware, H 70 1/2").
Drawing after Quest for Eternity, p 45.
Selection by Wojewoda.

Plate 2c
Pawnee (?) pipe,
Pipe with face on bowl and figure on stem
(before 1872, bowl height 3 1/2").
Drawing after unidentified source.
Selection by Wojewoda.
Plate 3

Plate 3a
Roman statue,  
*Diana of Ephesus*  
(2nd C. A.D., alabaster and bronze).  
Drawing after Newman,  
*The Great Mother*, plate 35.

Plate 3b
Greek Amphora,  
*Athena*  
(c. 520 B.C.)  
Drawing after Morford and Lenardon,  
Plate 4

Plate 4a
Paleolithic Relief,
Venus of Laussel with Bull's Horn
(Dordogne, France, c 20,000-18,000 B.C.E.).
Drawing after Johnson,
Lady of the Beasts, Plate 34.

Plate 4b
Greek amphora,
Goddess with fish in her Womb
(700-675 B.C., height of vase 86.5 cm).
Drawing after Gimbutas,
The Language of the Goddess, fig. 405.
Plate 5

Plate 5a
Greek Hydria,
The Mistress of the Beasts
(600 B.C.).
Drawing after Jung,
Symbols of Transformation, Plate LI.

Plate 5b
Minoan Statue,
Snake Goddess
(Knossos, 1600 B.C., faience, approx 13 1/2" H).
Drawing after Gardner's
Art through the Ages, fig. 4-20.
Plate 6

Plate 6a
Vinca Culture Figurine,
Double-headed Figurine
(S. Romania, 5,000-4,800 B.C. 4.5 cm H).
Drawing after Gimbutas,
The Language of the Goddess, fig. 271.

Plate 6b
Roman statue,
Triple-Bodied Hecate
Drawing after Jung,
Symbols of Transformation, Plate LVIII.
Plate 7

Plate 7a
Andre Derain,
_Crouching Man_
(1907, stone, 13 x 11").
Drawing after Arnason,
_History of Modern Art_, fig. 176.

Plate 7b
Brancusi,
_The Kiss, side view of figures_
(1908-10, plaster, height 27.9 cm).
Drawing after Wilkinson,
_Primitivism in Modern Sculpture_, p. 129.

Plate 7c
Brancusi,
_The Kiss, back view of woman_
(1908-10, plaster, height 27.9 cm).
Drawing after Wilkinson,
_Primitivism in Modern Sculpture_, p. 128.
Plate 8

Plate 8a
John B. Flannagan,
Crouching Woman
(1930, alabaster, height 11 1/8").
Drawing after Miller,
John B. Flannagan, p. 15.

Plate 8b
John B. Flannagan,
Jonah and the Whale
(1937, stone).
Drawing after Craven,
Sculpture in America, fig. 15.14.

Plate 8c
John B. Flannagan,
Monkey and Young
(1932-33, granite, height 13").
Drawing after Miller, p. 23.
Plates

A3.2 Inuit Sculpture
Canadian Inuit Art Centers
Map after *Canadian Inuit Sculpture*, pp. 4-5.

<table>
<thead>
<tr>
<th>Number</th>
<th>Location</th>
<th>Number</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.</td>
<td>Inuvik</td>
<td>20.</td>
<td>Rankin Inlet</td>
</tr>
<tr>
<td>3.</td>
<td>Tuktoyaktuk</td>
<td>21.</td>
<td>Whale Cove</td>
</tr>
<tr>
<td>4.</td>
<td>Paulatuk</td>
<td>22.</td>
<td>Arviat (Eskimo Point)</td>
</tr>
<tr>
<td>5.</td>
<td>Sachs Harbour</td>
<td>23.</td>
<td>Resolute</td>
</tr>
<tr>
<td>6.</td>
<td>Holman</td>
<td>24.</td>
<td>Grise Fiord</td>
</tr>
<tr>
<td>7.</td>
<td>Coppermine</td>
<td>25.</td>
<td>Arctic Bay</td>
</tr>
<tr>
<td>8.</td>
<td>Yellowknife</td>
<td>26.</td>
<td>Pond Inlet</td>
</tr>
<tr>
<td>9.</td>
<td>Bathurst Inlet</td>
<td>27.</td>
<td>Clyde River</td>
</tr>
<tr>
<td>11.</td>
<td>Gjoa Haven</td>
<td>29.</td>
<td>Pangnirtung</td>
</tr>
<tr>
<td>12.</td>
<td>Spence Bay</td>
<td>30.</td>
<td>Iqaluit</td>
</tr>
<tr>
<td>13.</td>
<td>Pelly Bay</td>
<td>31.</td>
<td>Lake Harbour</td>
</tr>
<tr>
<td>14.</td>
<td>Igloolik</td>
<td>32.</td>
<td>Cape Dorset</td>
</tr>
<tr>
<td>15.</td>
<td>Hall Beach</td>
<td>33.</td>
<td>Kuujjuaapik</td>
</tr>
<tr>
<td>16.</td>
<td>Repulse Bay</td>
<td>34.</td>
<td>Sanikiluaq</td>
</tr>
<tr>
<td>17.</td>
<td>Coral Harbour</td>
<td></td>
<td>(Belcher Islands)</td>
</tr>
<tr>
<td>18.</td>
<td>Chesterfield Inlet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>19.</td>
<td></td>
<td>35.</td>
<td>Umiujaq</td>
</tr>
<tr>
<td>20.</td>
<td></td>
<td>36.</td>
<td>Inukjuak</td>
</tr>
<tr>
<td>21.</td>
<td></td>
<td>37.</td>
<td>Povungnituk</td>
</tr>
<tr>
<td>22.</td>
<td></td>
<td>38.</td>
<td>Akulivik</td>
</tr>
<tr>
<td>23.</td>
<td></td>
<td>39.</td>
<td>Ivujivik</td>
</tr>
<tr>
<td>24.</td>
<td></td>
<td>40.</td>
<td>Salluit (Sulguk)</td>
</tr>
<tr>
<td>25.</td>
<td></td>
<td>41.</td>
<td>Kangiqsujuaq</td>
</tr>
<tr>
<td>26.</td>
<td></td>
<td>42.</td>
<td>Quaatbagai</td>
</tr>
<tr>
<td>27.</td>
<td></td>
<td>43.</td>
<td>Kangirsuk (Payne Bay, Bellin)</td>
</tr>
<tr>
<td>28.</td>
<td></td>
<td>44.</td>
<td>Kuujjuaq</td>
</tr>
<tr>
<td>29.</td>
<td></td>
<td>45.</td>
<td>Kangiqsualujuaq</td>
</tr>
<tr>
<td>30.</td>
<td></td>
<td>46.</td>
<td>Nain</td>
</tr>
<tr>
<td>31.</td>
<td></td>
<td>47.</td>
<td>Hopedale</td>
</tr>
<tr>
<td>32.</td>
<td></td>
<td>48.</td>
<td>Postville</td>
</tr>
<tr>
<td>33.</td>
<td></td>
<td>49.</td>
<td>Makkovik</td>
</tr>
<tr>
<td>34.</td>
<td></td>
<td>50.</td>
<td>Rigolet</td>
</tr>
<tr>
<td>35.</td>
<td></td>
<td>51.</td>
<td>North West River</td>
</tr>
<tr>
<td>36.</td>
<td></td>
<td>52.</td>
<td>Happy Valley-Goose Bay</td>
</tr>
</tbody>
</table>

Plate 9
Plate 10a
Abraham,
Inukjuak (Port Harrison)
(c. 1959, stone, height 7").
Drawing after Swinton,
Sculpture of the Eskimo, fig. 126.
Selection by Wojewoda.

Plate 10b
Johnnie Inukpuk,
Inukjuak (Port Harrison)
(1962, stone, height 19").
Drawing after Swinton, fig. 55.
Selection by Wojewoda.

Plate 10c
Charlie Inukpuk,
Inukjuak (Port Harrison)
(1961, stone, 12 1/4").
Drawing after Swinton, fig. 91.
Selection by Wojewoda.
Plate 11

Plate 11a
Qupirqualuk,
Povungnituk
(1959?, stone, length, c 13").
Drawing after in Swinton, fig. 353.

Plate 11b
Qupirqualuk,
Povungnituk
(1955, stone & ivory, length, c 11").
Drawing after Swinton, fig. 352.

Plate 11c
Eliassieap ..
Povungnituk
(1959, stone, length, 8 1/2").
Drawing after Swinton, fig. 351.
Plate 12a
Davideealuk,
Povungnituk
(1958, stone, length c 15").
Drawing after Swinton, fig. 350.

Plate 12b
Davideealuk,
Povungnituk
(1969/70, stone, height 3 1/4").
Drawing after Swinton, fig. 204.
Plate 13

Plate 13a
Johnnieapik,
Povungnituk
(1960, stone, length 8 7/8").
Drawing after Swinton, fig. 138.

Plate 13b
Johnnieapik,
Povungnituk
(1963, stone, height 8 3/8").
Drawing after Swinton, fig. 381.

Plate 13c
Isah Tool (Toologak),
Povungnituk
(1969, stone, height 12 3/4").
Drawing Swinton, fig. 216.
Selection by Wojewoda
Plate 14a
Anautuk,
Povungnituk
(1955, stone & ivory, length c 11").
Drawing after Swinton, fig. 336.

Plate 14b
Unidentified Artist,
Povungnituk
(1955, stone, length 6 3/4").
Drawing after Swinton, fig. 337.

Plate 14c
Charlie,
Salluit (Sugluk)
(1960, stone, length 9 5/8").
Drawing after Swinton, fig. 425.

Plate 14d
Unidentified artist,
Igloolik area
(Dorset Culture, ivory, length 3 cm).
Drawing after Sculpture/Inuit, fig. 36.
Plate 15a
Tiktak,
Rankin Inlet
(1963, stone, height 7").
Drawing after Swinton, fig. 73.
Selection by Wojewoda.

Plate 15b
Tiktak,
Rankin Inlet
(1967/8, stone, height 15 1/4").
Drawing after Swinton, fig. 656.
Selection by Wojewoda.

Plate 15c
Tiktak,
Rankin Inlet
(1963, stone, height 7 1/2").
Drawing after Swinton, fig. 665.
Selection by Wojewoda.
Plate 16a
Tiktak,  
Rankin Inlet  
(1963, stone, height 8 1/4").  
Drawing after Swinton, fig. 661.  
Selection by Wojewoda.

Plate 16b
Tiktak,  
Rankin Inlet  
(1963/4, stone, height 5 1/4").  
Drawing after Swinton, fig. 653.  
Selection by Wojewoda.

Plate 16c
Angataguak  
Rankin Inlet, 1965, stone  
height 3 3/4"  
Drawing after Swinton, fig. 635.
Plate 17a
Kavik, Rankin Inlet
(1963/4, stone, height 5 3/8").
Drawing after Swinton, fig. 639.
Selection by Wojewoda.

Plate 17b
Kavik, Rankin Inlet
(1965, stone, height, 3 3/4").
Drawing after Swinton, fig. 646.
Selection by Wojewoda.

Plate 17c
Kavik, Rankin Inlet
(1964, stone, height 6").
Drawing Swinton, fig. 642.
Selection by Wojewoda.

Plate 17d
Kavik, Rankin Inlet
(1963, stone, height, 3 1/2").
Drawing after Swinton, fig. 643.
Selection by Wojewoda.
Plate 18

Plate 18a
Pangnark,
Arviat (Eskimo Point)
(1967/8, stone, height, 3 3/8").
Drawing after Swinton, fig. 621.
Selection by Wojewoda.

Plate 18b
Pangnark,
Arviat (Eskimo Point)
(1967, stone, height 4").
Drawing after Swinton, fig 617.
Selection by Wojewoda.

Plate 18c
Pangnark,
Arviat (Eskimo Point)
(1968, stone, height 4 1/4").
Drawing after Swinton, fig. 56.
Selection by Wojewoda.

Plate 18d
Pangnark,
Arviat (Eskimo Point)
(1968, stone, height 5 1/2").
Drawing after Swinton, fig. 620.
Selection by Wojewoda.
Plate 19a
John Atok, 
Arviat (Eskimo Point) 
(1969, stone, height, 4 5/8").
Drawing after Swinton, fig. 80. 
Selection by Wojewoda.

Plate 19b
John Atok, 
Arviat (Eskimo Point) 
(1967, stone, height 7 1/2").
Drawing after Swinton, fig. 65.
Plate 20a
Kaviok,
Arviat (Eskimo Point)
(1968, stone, height 6 1/8").
Drawing after Swinton, fig. 54.
Selection by Wojewoda.

Plate 20b
Martine Pissuyui,
Arviat (Eskimo Point)
(1967, dark grey stone, 23 x 25 10 cm)
Drawing after Sculpture/Inuit, fig. 283.
Selection by Wojewoda.

Plate 20c
Kutuak,
Arviat (Eskimo Point)
(1968, stone & ivory, height 6 5/8"
Drawing after Swinton, fig. 63.
Selection by Wojewoda.
Plate 21a
Lucy Tasseor,
Arviat (Eskimo Point)
(1969, stone, height 3 1/4”).
Drawing after Swinton, fig. 607.

Plate 21b
Margaret Uyaoperk,
Arviat (Eskimo Point)
(1968, stone, height 9 1/2”).
Drawing after Swinton, fig. 120.

Plate 21c
Eekootak,
Arviat (Eskimo Point)
(1967, stone, length 4 1/8”).
Drawing after Swinton, fig. 588.
Plate 22a
David Ekoota,
Baker Lake
(1962, stone, height 9 1/2").
Drawing after Swinton, fig. 119.
Selection by Wojewoda.

Plate 22b
Vital Arnasungnark,
Baker Lake
(1963, stone, height 13 5/8").
Drawing after Swinton, fig. 62.
Selection by Wojewoda.

Plate 22c
Francis Kallooar,
Baker Lake
(1964, bone, height 3 3/4").
Drawing after Swinton, fig. 711.
Plate 23a
Paula,
Cape Dorset
(1956-7, green stone, height 18 cm).
Drawing after Sculpture/Inuit, fig. 122.
Selection by Wojewoda.

Plate 23b
Eechiak,
Cape Dorset
(1970, stone, height c 24”).
Drawing after Swinton, fig. 499.

Plate 23c
Samuellie Tuniluk?
Cape Dorset
(1966, stone, height 11 1/2”).
Drawing after Swinton, fig. 101.
Plate 24a
Henry Napartuk,
Kuujjuaraapik (Great Whale River)
(1968, stone, length 2 3/4").
Drawing after Swinton, fig. 194.
Selection by Wojewoda.

Plate 24b
Henry Napartuk,
Kuujjuaraapik (Great Whale River)
(1968, grey-green stone, length 4.5 cm).
Drawing after Sculpture/Inuit, fig. 326.
Selection by Wojewoda.

Plate 24c
Henry Napartuk,
Kuujjuaraapik (Great Whale River)
(n.d. stone, height 4").
Drawing after Swinton, fig. 241.
Plate 25a
Annie Niviaxie,
Kuujjuaq (Great Whale River)
(1967, stone, height 6").
Drawing after Swinton, fig. 122.
Selection by Wojewoda.

Plate 25b
Annie Niviaxie,
Kuujjuaq (Great Whale River)
(1966, stone, height 26 cm).
Drawing after Sculpture/Inuit, fig. 280.
Selection by Wojewoda.

Plate 25c
Davidee Kagvik,
Kuujjuaq (Great Whale River)
(1968, stone, height 13 3/4").
Drawing after Swinton, fig. 238.
Plate 26

Plate 26a
Lucassie Ohaytook,
Sanikiluaq (Belcher Islands)
(1966, stone, height 4 1/2").
Drawing after Swinton, fig. 89.
Selection by Wojewoda.

Plate 26b
Simon Natak,
Hall Beach
(1970, stone, 9 1/2").
Drawing after Swinton, fig. 217.
Selection by Wojewoda.

Plate 26c
Unidentified Artist,
Pelly Bay
(n.d., stone, height 2 3/4").
Drawing after Swinton, fig. 26.
Plate 27

Plate 27a
Manasie Maniapik,
Pangnirtung
(1971, whalebone, width 17").
Drawing after Swinton, fig. 207.

Plate 27b
Guy Kakiarniut,
Repulse Bay
(1967, stone, height, 7 5/8").
Drawing after Swinton, fig. 134.
Addendum Four
General Interviews with Inuit Artists

A4.1 Historical Context

The artists of Arviat, Rankin Inlet, and Baker Lake work in an artistic context that is the direct result of Inuit interaction with Euro-americans. This interaction, as it led to the development of the production of Inuit art for sale to outsiders, began during the eighteenth and nineteenth centuries when the Inuit found they had virtually no material goods to offer for sale or in exchange for the knives, hunting equipment, and clothing which were available from white missionaries, traders, explorers and whalers. They did, however, have the amulets and "pinguak" which they sometimes made for themselves. "Pinguak" means "imitation thing" or "toy." Most pinguak were small stone or ivory models of local animals used as toys and gambling pieces. These objects were also called "sanaurak" by the Inuit, which means "that which has been made by hand." These items soon became trade items, along with a limited variety of carvings made specifically for the outside market, most of which were toys and small models of canoes, animals, and people made of ivory, stone or bone. As the range of products brought into the Arctic increased to include guns, ammunition, stoves, tobacco, food, etc., the range of Inuit carvings increased to include representations of these newly available trade items.


In the early twentieth century, the whaling industry declined while the fur trade flourished and resulted in the establishment of an increasing number of permanent trading posts in the Arctic. These posts, along with the increasing numbers of police, missionary, educational, and medical agencies in the Arctic, also served as outlets for Inuit products. Although both the Hudson’s Bay Company and the Canadian Handicrafts Guild took some interest in Inuit carvings in hopes of capitalizing on them, little came of their attention until shortly after World War II when artist James Houston went to Inukjuak (Port Harrison) on a painting trip.

The trip Houston made to Inukjuak in the late 1940s had a dramatic and far reaching impact on Inuit culture as it led to the founding of the contemporary Inuit art industry.

According to anthropologist Nelson Graburn, at the time of Houston’s first visit,

most of the Eskimos still lived a traditional style of camp life, modified to include winter fox-trapping and the use of imported guns, boats, and textile clothing. Missionary activity had long since converted them to Christianity, but, for the most part, they ran the “churches” themselves. The missions and the Royal Canadian Mounted Police had been fairly successful in banning some of the more extreme traditional customs such as infanticide, senuilicide, wife exchange, and polygyny. Though they were materially dependent on the outside world, the Canadian Inuit basically ran their own lives, and most lived in homogeneous, monolingual social environments. The models and souvenirs they made were not an important part of their lives, and their major artistic expressions still included the making of clothing, drumming and singing, dancing, and the telling of traditional stories.


5Graburn, "Inuit Art," p. 177.

7Graburn, "Inuit Art," p. 179.
In 1948, Houston acquired a collection of some twenty Inuit souvenirs from Inukjuak which so impressed the Canadian Handicrafts Guild that further arrangements were made to encourage carving production and for marketing in the south. The next year, with the assistance and encouragement of the Guild, Houston made another purchasing trip, on which he bought carvings in Inukjuak and Povungnituk for an average of $5.00 each. He was shocked when the Guild sold them at a mark up of 20%.

After its start in Inukjuak in 1948, carving spread rapidly throughout the Canadian Arctic. It began in Povungnituk in 1949, Salluit (Sugluk) in 1950, Cape Dorset, Repulse Bay, Sanikiluaq (Belcher Islands), and Lake Harbour in 1951, and Ivujivik and Holman Island in 1953. Within one or two decades commercial art became a major activity involving around 50% of the adult population in these communities. Carving spread, but involved a lesser percentage (between 20 to 50%) of the populations of other communities, such Pangnirtung, where carving began in 1950, Coppermine, where it began in 1951, Kuujjuaraapik (Great Whale River) and Chesterfield Inlet in 1952, Arctic Bay in 1953, Pelly Bay, Pond Inlet, Igloolik and Hall Beach in 1954, Rankin Inlet in 1956, Spence Bay in 1960, Baker Lake in 1961, Whale Cove in 1962, and Arviat (Eskimo Point) in 1963.

The Inuit art industry became, as Graburn has demonstrated, "a unique vehicle for economic development" in the Arctic. He explains that the new Inuit artistic traditions:

1) ... took an increasingly poverty-stricken ex-tribal society out of a situation of rampant dependency and personal feelings of inferiority into more productive lives and feelings of self-worth.
2) They have provided a transition from a land-based to a commercial production economy without the necessity of regulation by time clocks or for demeaningly low status as lower echelon unskilled workers.
3) They have provided an increasing cash income commensurate with the advent of a cash consumer economy, rising material expectations and incessant inflation.

---

8 Houston, "Port Harrison, 1948," pp. 7-11.
4) They have provided the opportunity for the establishment of overtly economic, but more importantly, socio-political, institutions which have served as training grounds for Inuit management of their own affairs.\textsuperscript{11} Inuit artists have been given practical and "aesthetic" direction in order to increase product marketability by a variety of organizations over the years.\textsuperscript{12} Until the mid 1950s, most of the purchasing of carvings was done through the Hudson's Bay Company, but this activity gradually shifted to local government administrators who passed the work on to the Canadian Handicrafts Guild. Eventually the Ottawa based and Inuit owned Canadian Arctic Producers (CAP) was founded to handle marketing.\textsuperscript{13} Incorporated in 1965, CAP was, until 1975, the primary distributor of Inuit art. In the mid 1970s, CAP handled the distribution of around 60% of all Inuit art received from thirty-two Inuit owned and controlled co-operatives in the Northwest Territories.\textsuperscript{14}

The founding of Arctic co-operatives was encouraged by the Canadian government through their representatives in Arctic communities. Most were initially intended as agencies for selling Inuit art to outside markets, but they soon expanded to serve Inuit consumer needs and to experiment with new artistic genres such as printmaking, embroidery, wall hangings, and dolls.\textsuperscript{15} Numerous non-Inuit artists, including Jack and Sheila Butler,\textsuperscript{16} Brian Dalton, Victor Tinki, and Joyce Wieland\textsuperscript{17} as well as textile

\textsuperscript{11}Graburn, "Commercial Inuit Art," p. 10.
\textsuperscript{12}See the various articles in the Inuit Art World, a special issue of Inuit Art Quarterly, 5, No. 4 (Fall/Winter 1990/91), for an introduction to these agencies and other aspects of the business aspects of Inuit art including a discussion the relative commercial successes of Inuit art in North American, European and Asian countries.
\textsuperscript{13}Graburn, "Inuit Art," pp. 178-9.
\textsuperscript{15}Graburn, "Inuit Art," p. 179.
\textsuperscript{16}Jack Butler "How the Time I Spent with the Inuit Influenced My Work as an Artist," Inuit Art Quarterly, 2, No. 3 (Summer 1987), pp.7-9.
makers,18 dye-makers, photographers,19 and Japanese printmakers20 have been sponsored by the various agencies involved in Arctic development projects as teachers or as consultants to assist in the development of these enterprises.21

The strong sense of competitiveness, which Houston believes underlay the development of the carving industry in Inukjuak,22 may, along with the general need for effective economic development programs, also have been influential on the intercommunity level in the founding of the Arctic co-operatives. Inukjuak carvers apparently hoped that the co-operative they founded in 1967 as an outlet for the carvings which, by then, had gained considerable importance as a source of income, would match the success of that established in Povungnituk in 1960.23 In 1972 a print workshop opened in Inukjuak in an abandoned portable classroom after two Inukjuak carvers saw the one operating in Povungnituk.24

At the request of the West Baffin Eskimo Co-operative in Cape Dorset, in 1961 the Department of Indian and Northern Affairs established the Canadian Eskimo Arts


19In Spence Bay, during the summer of 1973, Judy McGrath ran a workshop on natural dyes and Pamela Harris set up a darkroom to teach those who wished to learn how to make photographs. Wilford, Nigel, "Dye Workshop," North/Nord, XXII, No. 2 (March-April 1974), pp. 26-31.


21Even drawing is an activity that was encouraged by non-Inuit. Robert Christopher, "Inuit Drawings: 'Prompted' Art-Making," Inuit Art Quarterly, 2, No. 3 (Summer 1967), pp. 3-6.

22Houston, "Port Harrison, 1948," p. 11.


24Myers (Mitchell), "In the Wake of the Giant," p. 18.
Committee. The name was changed in 1967 to the Canadian Eskimo Arts Council. The Council's mandate was "to advise the Dorset co-op (and later others) on technical and design problems and to approve the graphics which would be released to the public." It was, according to Marybelle Mitchell, an authority on the economics and business of Inuit art marketing and editor of the *Inuit Art Quarterly,*

also involved in pricing, promotion and distribution (i.e. actually deciding which dealers would get how many prints). In 1967, the Council's mandate was broadened to include policy recommendations to the Minister of Indian Affairs and Northern Development. In this capacity, CEAC became involved in mounting exhibitions, convening conferences, sponsoring competitions and acting as copyright watchdog for Inuit artists. It also functioned as a lobby group, directing its efforts at such institutions as the National Gallery, which only recently acknowledged Inuit art as an important facet of Canadian art.

During the late 1980s, almost all of the Arctic co-operatives voiced strong objections to the Council's "jurying" of Inuit art, and requested that more Inuit artists be involved in the process. The Council agreed to this change, but many co-operatives are still dissatisfied. Sanavik, the co-operative in Baker Lake, at least temporarily ended its relationship with the Council in 1987 and decided, as did the Holman Island co-operative, to release its collections for that year without Council approval. The issue in these disputes and policy changes is, as Mitchell points out, not the survival and power of the Council, but the survival of the Inuit print shops.

Until the early 1980s, activities relating to supply and development were handled by the Yellowknife based Canadian Arctic Co-operatives Federation Limited (CACFL) and the Northwest Territories government. In 1982, CAP and CACFL were joined to form the

---

Arctic Co-operatives Limited (ACL), which moved its offices from Ottawa to Winnipeg in 1985. This agency has been plagued by numerous problems, and particularly what Mitchell calls "the disintegrating loyalties of its member co-ops, including its largest shareholder, the West Baffin Eskimo Co-operative in Cape Dorset, which in 1978 formed its own Toronto-based distribution service, Dorset Fine Arts." In 1986, plans were made to join ACL with Quebec's Canadian Arctic Co-operative Federation Limited, which until this time, had been a separate institution, so that Inuit co-operatives are now linked on the national level in a new company called Tuttavik which means "working together."

Cape Dorset, a community located on a small island just off of Southeast Baffin Island, has prospered more from the development of the art industry than any other Arctic community. By the mid 1950s Cape Dorset had a school and office buildings for government administrators, and in 1965 permanent housing began to replace the shacks and tents that most Inuit lived in. Houston, who first visited the community in 1951, became the resident "area administrator and the federal government's first northern service officer for southwest Baffin Island."

People in the Cape Dorset area had started to carve when they heard that Houston would buy their work. In 1957, a decade after the first marketing of Inuit carvings, Houston initiated the very first attempts at printmaking by Inuit artists in Cape Dorset. Houston says that the idea of introducing printmaking to the Arctic came when he was trying to respond to a question from his carver friend Oshaweetok about how the designs are printed on cigarette packages. Frustrated, Houston ended up demonstrating a crude printing technique by rubbing ink into the designs Oshaweetok had recently carved on to a

---

31"Tuttavik," Inuit Art Quarterly, 1, No. 1 (Spring 1986), p. 3.
fifteen inch piece of ivory walrus tusk, wiping the excess away and then pressing the tusk against a piece of tissue. Oshaweetok looked at the resulting image and said, "We could do that." By 1960, Cape Dorset was occupied by only ten Inuit families, but was widely known for the quality of its prints, carvings, and clothing.

Houston passed what he had learned during four months studying printmaking techniques under Unichi Hiratsuka in Japan in 1958 on to Cape Dorset artists. In these years, 1957 and 1958, Houston assembled the first print collection, including twenty small stencil and stone-cut designs with thirty prints made of each. Other print shops were subsequently set up in Holman Island (1965), Pangnirtung (1973), Povungnituk (1960), and Baker Lake (1969-70).

The identification marks on Inuit prints pertain to the type of print, artist and printmaker, and co-operative. The letters SS, SC, and SR are often used to designate sealskin prints, stone-cut prints, and stone rubbings respectively on Inuit prints. If the artist makes both the design and the print, only his or her name appears on the final print. If he or she works with a printer, both the artist's name and that of the printer appear on it.

---

36 Originally sold at between $5.00 and 12.50 each, a complete set of these collector's items sold in Vancouver in 1974 for $55,000. Craig, "The Cape Dorset Prints," p. 24.
37 Mary Pratt, "Art of the Caribou People," p. 37; Graburn, "Commercial Inuit Art," pp. 13-14; *Spirits and Dreams*.
38 Information on the various identification marks applied to Inuit prints may be found in "Identification Marks on Canadian Inuit Prints," *About Arts and Crafts*, IV, No. 1 (1980), pp. 31-35.
39 *Cape Dorset--1960*. 
Inuit carvings bear the artist's signature, but imitation carvings have been on the market since the 1950s. The Canadian government responded to the "fakes" by registering the symbol of the igloo to distinguish imitation from authentic carvings. The igloo is printed on a tag along with numbers identifying the marketing agency used. In spite of this action, "fakes" continue to provide competition for genuine Inuit carvings. Myers believes this situation will continue simply because it "always costs more to produce things in the North than it does elsewhere." She notes a particular report in the August 11, 1992 issue of the Financial Post:

A new line of "faux Inuit carvings is poised to become a hot seller with corporate gift givers," reads the article. Marketed under the name Cyclestone, the imitations are moulded by two Ontario "artists" from recycled plastic scraps mixed with resin. Corporations are encouraged to supply their own scraps, thus scoring environmental points.

Inuit artists take a highly personal view of the imitation of their work, as they do any changes in the economic response to it. Mitchell observes that after a decline in the market during the mid 1970s,

some of the artists went into a sulk and declared that if that was what the world thought of their work, they would do no more. Meetings were held night after night and, in between, people talked about the problem. It took several months of talk for them to work through their hurt pride... to once again show their stuff.

One of the problems in this situation was the reduced quality of the work produced and that, in turn, was largely due to the shortage of good stone. After convincing a local old-timer to divulge the location of a new vein of excellent stone that he had been mining for

---

42Myers (Mitchell), "In the Wake of the Giant," p. 16.
his personal use, "a new surge of inspiration burst upon the people and was sustained by the glowing reception of their work in the south."43

After the stone is located, it has to be quarried and transported back to the community. In some areas, this task is relatively easy because the quarry is close by, or there are transport facilities; in others, distances and lack of equipment make it a grueling undertaking. According to Inukjuak carver Paulosie, getting stone from the quarry forty miles away is backbreaking work in the summer time because it has to be hand cut and then hauled to the canoe. In winter time, snow makes it hard to even find the quarry and the ground is frozen so it is even harder to get the stone out. The snowmobile required for winter travel is also more expensive than the canoe used in summer and this decreases the profits from carving.44

In his analysis of carving stone as a mineral resource geologist Walter A. Gibbins (1988) reports that,

the Geology Division of Indian and Northern Affairs Canada has been involved in the exploration, examination and inventory of carvingstone areas for a number of years, and the Government of the Northwest Territories has sponsored experimentation with quarrying and carving techniques (including marble). A typical INAC prospecting team consists of a geologist and one or more Inuit carvers who provide keen eyes and invaluable experience.45

In July 1981, on one of these prospecting trips in the "Mary River/Nuluujaak Mountain area of northern Baffin Island," Pond Inlet carver Phillip Pitseolak discovered a high quality light green stone which increased the value of carvings produced by his community co-operative "eight and one-half times to $85,000." This stone is now used for "almost all

43Myers (Mitchell), "In the Wake of the Giant," p. 16. Finding and quarrying good carving stone is a problem in many communities. See "Quarrying problems and carving factories." Inuit Art Quarterly, 7, No. 3 (Summer/Fall 1992), p. 3.
45Walter A.Gibbins, "Carvingstone, the Foundation of a Northern Economy," Inuit Art Quarterly, 3, No. 4 (Fall 1988), p. 5.
carvings produced in Pond Inlet and Clyde River, and most of those produced in Igloolik and Hall Beach.\textsuperscript{46}

In Spence Bay carvers compensate for the lack of local stone by having bone flown in from ancient Thule sites. Promoted as "an available, indigenous and appropriate medium for Inuit sculpture," bone carvings (Plate 22c, 27a) became popular in the later 1960s and early 1970s. Bone is a difficult medium to work since it is prone to cracking, particularly during changes in temperature. It is also oily and smelly unless it is aged for a few decades, or, as in the case of the whale bones gathered from Thule sites, a few centuries. The unusual shamanistic pieces composed of different types of bone by Karoo Ashevak also furthered buyer and Inuit interest in and acceptance of this medium.\textsuperscript{47}

Many Inuit communities have experienced long histories of economic difficulties, often in association with their efforts to make art making economically viable. Arviat, originally an Inuit summer camp, became a permanent settlement in 1920s with the opening of a Hudson's Bay trading post, a Roman Catholic and an Anglican Mission, and, in the 1930s, an RCMP post. Famine and disease decimated the local Inuit in the 1920s and 1940s. In the 1950s, many were "relocated" to Arviat. A school was established there in 1959\textsuperscript{48} and in the 1960s, Arviat became one of the communities in which carving provides at least some income for between 20 and 50\% of the population.\textsuperscript{49}

Rankin Inlet was originally a small fishing camp in an area that had never attracted a large occupation because of its poor hunting resources. The camp became a nickel mining town during the mid 1950s when rising ore prices made it economically feasible to work the site. By 1962, the "boom" was over, the ore body was finished and the mine was closed.

\textsuperscript{46}Gibbins, "Carvingstone," pp. 6-7.
\textsuperscript{47}Jean Blodge, "Whale Bone," \textit{The Beaver} (Autumn 1982), pp. 4-11.
closed. Many of the Inuit miners, who had come from scattered settlements throughout the Keewatin, chose to stay in the town even though jobs were non-existent.  

The nickel mine did leave one benefit behind for those who chose to stay. Thanks to the huge quantities of dull grey soapstone excavated during mining operations, Rankin carvers do not have the difficulties finding good stone which plague artists in many other communities. Later, another circumstance created a situation that further distinguishes Rankin carvers from their counterparts elsewhere. In the 1970s, when the Northwest Territories' government relocated its Keewatin district offices from Churchill to Rankin Inlet, numerous employment opportunities opened up in construction and office work. This, according to Stanley Zazelenchuk, a collector and former principal in Rankin Inlet, meant that individuals did not carve because, as in many communities, it was the only way to earn money. Although some did carve because they were too old to take advantage of the employment boom, most carved because they chose to.  

Immediately after the mine closed in the 1960s, however, residents were desperate for means by which to support themselves. In response to a community request for assistance in developing an arts and crafts program of the sort which had helped to ease dependence on government assistance in other areas, Claude Grenier, an artist from Chicoutimi, Quebec, was appointed as the Rankin Inlet arts and crafts officer by the Department of Indian and Northern Affairs in 1963. By 1965, the program employed about eight artists. Women sewed "duffle mitts, socks, parkas, slippers," etc., and men made "carvings from soapstone, antler, bone, and ivory."  

---

51 Driscoll, "Rankin Inlet Art," p. 35.  
53 Driscoll, "Rankin Inlet Art," p. 33.  
54 Foster, "Rankin Inlet," p. 39.
It was during his tenure in Rankin, that Grenier attempted to operate a ceramics workshop using a clay found near Chesterfield Inlet and working in an old mining "bunkhouse." Later he acquired a large, pre-fab building with a stone carving workshop, ceramic studio, and sewing shop, as well as some equipment for crushing stone to mix with the clay, a kiln, and commercial clays and glazes. Tiktok, Kavik, Karlik, Donat Anaruak (Anawak), and many other artists participated in the ceramics project, producing clay pots and sculpture with basic modelling techniques. Some Inuit women, including Bernadette Inuksuk, also learned to use the potter's wheel to make mugs and pots.55

The enterprise turned out to be relatively short-lived. In 1970, Grenier resigned and the project moved to the jurisdiction of the new Government of the Northwest Territories and its Department of Industrial Development. Grenier's position was filled by a Fine Arts graduate from the University of Manitoba, Robert Billyard. Although Billyard was able to revitalize the actual production of ceramics, his attempts to make the program economically viable were completely frustrated, and in 1973 he too resigned. In 1975, the entire project was closed and the equipment sold.56 Today, Rankin Inlet does have an artists' organization, the Kissarvik Cooperative which promotes artistic production.

Baker Lake also has a long history of economic difficulties, a history it shares with virtually every other community in the Arctic. Known to the Inuit as Kaminjuak, it was initially established on the northeast corner of the actual Baker Lake in 1936 as a trading post by the Hudson's Bay Company. The ancestors of the people who now live in the village occupied small settlements within a hundred mile radius of the lake until the late

56Driscoll, "Rankin Inlet Art," p. 34.
1950s. In 1957, a school was opened and the Canadian government took over administration of the area, bringing in a variety of medical and social services, which served to draw more people into the community. As in other areas, arts and crafts programs were developed in an effort to alleviate dependence on welfare and to provide employment that would maintain the vitality of the community.57

The Baker Lake co-operative, Sanavik, meaning workplace, was established in 1969-70 with Jack and Sheila Butler as the newly appointed crafts advisors. By 1971, Sanavik artists were making stonecut prints, stencils, and silkscreen, and, in 1978, began experimenting with linocut. Silkscreen was introduced in 1969 when a poster was needed to advertise print production and Butler had a drawing by Jessie Oonark printed at a screen shop in Winnipeg. The Inuit were pleased with the result and within two years the co-operative decided to pursue this technique in conjunction with stencil and stonecut.58

Sometimes these techniques are used individually; sometimes in combination. In December of 1977 a fire completely destroyed the Sanavik Co-operative equipment and that year's prints. Linocut was introduced as a substitute for the stones which could not be replaced in time to prepare work for a 1978 exhibition.59

Sanavik encouraged the production of carvings and wall hangings as well as prints.60

Wall hangings are made using the same techniques of applique and sewing that were once

---


In 1979, Sanavik was given a celebratory twenty year anniversary exhibition including the exhibition catalogue Spirits and Dreams; Arts of the Inuit of Baker Lake.
used to make clothing. Jessie Oonark and Marion Tuuluk are two of the oldest and most accomplished artists making wall hangings, although there are many other women producing work in this form.

In February 1987, a dozen people were put out of work when the government closed the Baker Lake sewing center, curtailing the production of fabric art and craft. By the late 1980s the number of working artists in Baker Lake had drastically declined, and in May 1988 Sanavik was also closed. This closure temporarily ended printmaking activities and cut off a major market for carvings. The effect of these events on the local population was devastating, since these agencies had employed close to half of the adults in the community—up to 300 artists. In an article on the arts and crafts in Baker Lake (1992), Marina Devine, reports:

the reason for the closures was simple. None of the fine-art ventures was making money, or showed any prospect of doing so. In fact, for the print shop, revenues did not even cover the cost of production. At the time, of the four Inuit print-making communities in the N.W.T., only Cape Dorset's operation was really profitable. Holman subsidized its fine art production with a fabric-printing program, and Pangnirtung's co-op print shop was near bankruptcy.

63 Marion Tuuluk was granted an honorary degree from the University of Alberta in Edmonton in June 1990. "Marion Tuuluk receives honorary degree," Inuit Art Quarterly, 5, No. 3 (Summer 1990), p. 41.
64 Spirits and Dreams, p. 6.
65 The outlets established by Marie Bouchard after 1986 apparently continue to do well. Maria Muehlen, "Some recent work by women of Baker Lake," Inuit Art Quarterly, 7, No. 3 (Summer/Fall 1992), pp. 30-35. Bouchard established a sales network for these women upon their request when she was in the community to do research for a book on 1950s Inuit history.
67 Devine, "No 'Demon' Carvings from Baker lake," p. 8. The Pangnirtung printshop closed in 1988 due to lack of funds. The equipment was purchased by the Uqqurmiut Inuit
However, in April of 1990, the new "Jessie Oonark Arts and Crafts Centre" opened in Baker Lake. A project funded by the Northwest Territories government, it is hoped that this center will alleviate the employment situation. The center, which is not yet completed, will provide facilities for the production of all types of art and craft, from tools for sale to southern artists to silk-screened tee-shirts. The centre also has a sewing shop where nine women are currently working as a team to produce mitts and slippers with hand embroidered and appliqued designs.

The most controversial aspect of the new center is the equipment it provides for "wet-surface carving" which allows for the mass production of small souvenir carvings. The decision to provide this equipment was made in hopes that the Inuit themselves might cash in on the huge market for cheap imitation Inuit carvings, and that a mass-production industry would generate spin-off projects including more "fine" art. Many Inuit and non-Inuit are concerned and even vehemently opposed to the production of such carvings as they fear it will seriously undermine the efforts of Inuit artists trying to produce work for the "fine" art market, while others believe it is the only way to make art production in Baker Lake economically viable.

In the 1990s, educational opportunities for Inuit artists through both Inuit and non-Inuit artists and agents are expanding rapidly. Since August 1989, courses have been offered on Inuit arts and crafts through the Arctic College in ten communities in the

---

Artists Association of Pangnirtung which has set up a new print facility in the new local centre for the arts and crafts. "First Prints in Four Years," Inuit Art Quarterly, 8, No. 1 (Spring 1993), p. 44.

68Simon Tookoome is the instructor for this project. Devine, "No 'Demon' Carvings from Baker lake," p. 13.


N.W.T. In 1991, the main campus of the Arctic College, Nunatta in Iqaluit (Frobisher Bay), added a Fine Arts and Crafts Department which offers one and two year diploma programs. Students may take a variety of courses in printmaking, drawing, and metalworking, but the Nunatta campus is specializing in jewelry-making. One of the most important courses in the program is "an Inuit art history/Inuit art material culture course developed in conjunction with Jean Blodgett," the former curator of the Inuit art collection at the Winnipeg Art Gallery and now chief curator at the McMichael Canadian Collection in Kleinberg, Ontario. The department has also initiated an artist mentor program in which Inuit artists spend six or more weeks working with an established non-native Canadian artist. According to an information notice in the Summer 1991 Inuit Art Quarterly, two artists have participated in this special program so far: "Dolphus Cadieus, a Metis from Hay River, studied with Joan Esar, a sculptor at the University of Quebec in Montreal, and Adami Paneak, an Inuk from Clyde River, worked with John McKinnon at his studio in Nelson, B.C."

The expansion of educational opportunities for Inuit artists is an objective shared by the Inuit Art Foundation and other government agencies involved with Inuit art and artists and has led to the sponsorship of the attendance by Inuit artists at such events as the six print workshops held at York University in April of 1980 and to other countries, such as Rosie Albert's trip to Japan to participate in the World Craft Conference held in Kyoto in September 1978, and David Ruben Piqtoukun's trip to Africa in 1982.

72"Fine arts and crafts program at Nunatta," Inuit Art Quarterly, 7, No. 3 (Summer/Fall 1992), p. 54.
73"Arctic College establishes a department of fine arts and crafts," Inuit Art Quarterly, 6, No. 3 (Summer 1991), p. 44.
75"Inuit Craftswomen at the World Craft Conference Japan," About Arts and Crafts, Artist's Supplement (Spring 1979), p. 31.
The Inuit Art Foundation publishes the *Inuit Art Quarterly* and runs the recently established (1990-91) Inuit Artists' College which "works with other institutions to offer intensive artists' sessions involving studio work and art-related activities," and is currently negotiating co-operative sessions for Inuit artists at the Ottawa School of Art. The Foundation has also sponsored the making of a series of videos "using Inuit instructors and technical crew whenever possible." One of these videos provides "a demonstration of tool sharpening by Leonard Lee, president of Lee Valley Tools," another "demonstrates how to photograph carvings," and another "features a demonstration of inlay techniques". The videos are included in the "boxes of art resource materials" which, as of the spring of 1992, have been sent to "Cape Dorset, and Lake Harbour in the Northwest Territories, Ivujivik in northern Quebec and Nain in northern Labrador." Additional boxes are destined for twenty-six other Inuit communities in the near future.

The art resources boxes were an idea that came out of the Inuit Art Foundation's first artists' session in Ottawa in the spring of 1991. The session participants were appreciative of the technical and art historical information they received through talks, demonstrations and slides and expressed their belief that other Inuit, not able to attend such sessions, would find the material equally valuable. In response, the Inuit Art Foundation created the resource boxes, filling them with the instructional videos, tool catalogues, art supply catalogues, "books on Inuit art, western painting and sculpture, exhibition catalogues, art

---

77"Annual meeting sets IAF mandate," *Inuit Art Quarterly*, 7, No. 3 (Summer/Fall 1992), p. 52. For documentation on the reactions of the seven Inuit participants in the first session of the Inuit Artists' College in Ottawa, see Marybelle Mitchell, "Seven Artists in Ottawa," *Inuit Art Quarterly*, 6, No. 3 (Summer 1991), pp. 6-17.
78"Annual meeting sets IAF mandate," p. 52.
80"Art books and videos being made available to artists," p. 55.
magazines, and artists' monographs, many donated by public and private galleries in
Canada."\textsuperscript{81} These resources are being sent to community centers and homes where artists
will be able to borrow them. The Foundation is, it says, paying close attention to this
project, so that it can respond to any new interests or needs that arise.\textsuperscript{82}

Far from being an entirely indigenous product of Inuit culture, contemporary Inuit art
is largely the result of the diffusion of Western artistic values into the Arctic. This
diffusion was enacted deliberately by Westerners with the intention of creating an
economically viable industry in the north and of providing themselves with an artistic
product which they considered desirable. Nevertheless, Inuit artists work in a distinct
geographical and cultural context which also contributes to the aesthetic and other artistic
values which inform their work.

In this study, an attempt was made to discover these unique aspects of Inuit art and
aesthetics through a series of interviews with twenty-six artists from the Keewatin
communities of Arviat, Rankin Inlet, and Baker Lake. The views of these artists regarding
art and the creative process, both their own and that of other artists, presented also serve to
establish the context of the responses which they provided to reproductions of examples of
Nicola Wojewoda's art (Chapter 6).

\textsuperscript{81}"Art books and videos being made available to artists," p. 55.
\textsuperscript{82}"Art books and videos being made available to artists," p. 55.
A4.2 Economics and Personal Expression

Without exception, Inuit artists are immediately concerned with the economic and marketing aspects of art. The women are particularly direct in their descriptions of art making as a means of earning money; even those who elaborate on its creative and experimental aspects say that they would not make art if it did not provide them with an income. Eva Aliktiluk, a carver from Arviat (Eskimo Point), succinctly explains:

I make them because I have to support my son. When my son is happy, I'm happy. So I try to carve all the time. I see it as a normal kind of work. If I clean, it's all right. If I carve, it's all right. Anything I like to do, I'll just do it. When I work, I think about how it will look. I look at my work like a job, something I have to do to support my family.83

Many of the female artists enjoy making carvings or drawings as Aliktiluk does, but this enjoyment is directly linked to the means which the activity provides to support family and other dependents. As Artist U, a drawer, says: "I enjoy it. I like to draw because that way I can support my baby. Drawing is the only way I can help my family."84 Artist Y explains her approach to carving in similar, family-oriented terms: "I like carving and doing other things. I have a lot of grandchildren and children so I try very hard to do one thing in one week. So I work very hard when I carve, clean, sew, or look after the children." Knowing that people like to buy her carvings is important to her, because, as she says, it keeps her from giving up.85

The economic factors which motivate women to carve exacerbate their frustration with the low prices they receive for their work relative to the ever increasing cost of living. They feel that current prices are not as fair as those set in the past. Artist O says: "When I first started to draw I was very excited because when they paid me for my drawing, they

83Eva Aliktiluk (Trans. Theresa Nibgoarsi), Interview with E. Auger (Arviat: July 13, 1988).
84Artist U (Trans. Polly Kuuk), Interview with E. Auger (Baker Lake: July 22, 1988).
85Artist Y (Trans. Sue Anowtalik), Interview with E. Auger (Arviat: July 14, 1988).
paid me enough money to buy a motor. I can't afford anything like that now because of the high prices." Eulalie Irkok is more vehement: "I carve because I have to buy food or things for my family. . . . When I carve, I do all the work. It is tiring. When I sell it and get a low price, it makes me angry. After all my work, they just give me a little bit of money." 86

Most male artists are equally concerned with the economic aspects of art since they, like the female artists, make art in order to support their families. A few obviously enjoy making art as much as the women, but again as Artist T indicates, this enjoyment is clearly the result of the economic returns:

When I finish a number of carvings, I feel pretty good, so I won't have to carve again for a little while. I'm usually happy because I'm satisfied with my work and because I know that if someone comes around looking for a carving, there will be one for me to show them. 87

However, the attitudes of the male carvers differ from that of the women in that many of the men admit that they do not even enjoy the work. The dissatisfaction which these men feel seems to be directly related to the inadequacy of carving as a means of supporting their families and to their having few alternatives. Silas Aittoq, a Baker lake carver who alternates carving with hunting, seeing both activities as means of providing for his dependents, says:

I don't really like to carve but I have to do it in order to feed my family and because I like a little bit of cash around for spending money. The only time I really stop carving is when I have to hunt for my family. 88

Artist G also finds that he does not particularly enjoy carving and continues only because of necessity:

---

86Eulalie Irkok (Trans. Theresa Nibgoarsi), Interview with E. Auger (Arviat: July 9, 1988).
87Artist T (Trans. Lin Karlik), Interview with E. Auger (Rankin Inlet: July 19, 1988).
88Silas Aittoq (Trans. Polly Kuuk), Interview with E. Auger (Baker Lake: July 25, 1983).
Sometimes, I'm not happy about what to carve next because I get tired of carving a lot of the time, but there's no other way to support my family. There are not many opportunities, especially for the young people.\(^8^9\)

The lack of alternative opportunities for employment is apparently the only reason many male carvers make art. None of the women artists say they dislike carving or drawing in spite of their feelings of frustration and helplessness when dealing with the marketing system. They attend to the task of making art as they do their other daily chores, although they perhaps attend their art with greater attention and anticipation. None openly express a desire for an alternative occupation, only for improvements in the current system.

The two male drawers, William Noah and Simon Tookoome, do find considerable satisfaction in making art. However, both of these artists have been quite successful marketing their work. Now that Noah has become mayor of Baker Lake and is involved with the local radio station, he has very little time for making drawings, in spite of the pleasure he takes in it. When other activities and opportunities for making a living became available, they took priority over his art.\(^9^0\)

Those male carvers who have had similar opportunities to engage in other kinds of activities also set aside their art. For example, Donat Anawak gave up carving years ago when he managed to get another job. Unlike Noah, he has no particular interest in continuing to work as an artist. He says:

> The reason that I stopped carving is that I have too many kids to feed and with the carving, I don't have money coming in regularly. With a job there's money coming in regularly. When I was carving I was satisfied with it, but now I don't want to go back to it.\(^9^1\)

\(^8^9\)Artist G (Trans. Polly Kuuk), Interview with E. Auger (Baker Lake: July 23, 1988).

\(^9^0\)Simon Tookoome (Trans. Polly Kuuk), Interview with E. Auger (Baker Lake: July 21, 1988); William Noah, Interview with E. Auger (Baker Lake: July 21, 1988).

\(^9^1\)Donat Anawak (Trans. Lin Karlik), Interview with E. Auger (Rankin Inlet: July 16, 1988).
As the above statements indicate, a few artists feel that the art marketing system has enabled them to build a rewarding life, while others experience an overwhelming sense of frustration with it. The external circumstances which motivate art-making have a direct impact on the artist's expectations of personal satisfaction from the activity apart from its economic rewards, their emotional involvement in their art, and their approach to the creative process.

The desire to express personal feelings artistically or any expectation of emotional fulfillment through artistic expression is rare among both female and male Inuit artists, apparently because art-making is perceived primarily as a task undertaken out of necessity. Eulalie Irkok emphasizes, not only her practical reasons for carving, but the impersonal nature of her approach to the entire art making process: "When I carve, it doesn't connect with my feelings or how I am feeling. The stone, when I am carving, I just work on it and when it looks like something, I make that. I don't like to express my inner feelings. I just carve for money." She explains that her attitude is at least partly due to the amount of carving she has done: "I have done so much carving that I am never surprised or excited. I just carve."^92

Mary Miki also makes this point, saying, "I never make a carving because I feel happy. Sometimes I get tired or lazy to do a carving because there's so much work involved." Her emotions do affect her approach to carving, but not because of her interest in expressing them in her work. She explains: "My husband used to carve. He was a good carver. When I start to carve or make something out of antler, I think about my husband and I cry sometimes. If I'm sad, I just leave my carving and do it some other time."^93

^92Irkok, Interview with E. Auger.
^93Mary Miki (Trans. Theresa Nibgoarsi), Interview with E. Auger (Arviat: July 13, 1988).
Marion Tuu'luuq says that her emotions sometimes completely overwhelm her when she is trying to get a drawing started:

When I try to start a drawing, I just don't have anything in my mind to draw. I get angry when I try to start a drawing. I sometimes don't know how to begin a drawing so I get angry. Sometimes I'll draw better when that comes to my mind. I'll draw what I already have in my mind sometimes. But sometimes I just don't have any idea of what I'm going to draw, but when I start it comes. At first I'm angry but when I'm done my drawing, I'm happy that I'm done.94

Other female artists also indicate that their emotions affect their work, not because of a direct intention to express them, but because they find that a positive attitude is more conducive to a successful work than a negative or a reluctant attitude. For example, Irkok says, "I carve when I am happy. It is easier for me to make a carving when I am happy than when I am tired or sad..."95 Artist E finds this is also true when she is making a drawing: "When I feel sad, I don't draw anything. I try to draw most of the time or all of the time when I'm feeling happy because that way my drawings turn out better."96

Although the pleasure which many of these artists express in carving is directly related to the financial remuneration received for their work, there are also a number of indications that the artists who enjoy making art the most are those who involve themselves more fully in the process. For example, Artist V says that she likes to sing the old songs while she works on her carvings.97 Artist Y also sings and involves her children and grandchildren in her work:

The smaller carvings, my children take to the co-op.

My younger daughter helps me too when I am carving a lot. She helps and signs my name because I can't read or write.

94Marion Tuu'luuq (Trans. Polly Kuuk), Interview with E. Auger (Baker Lake: July 20, 1988).
95Irkok, Interview with E. Auger.
96Artist E (Trans. Polly Kuuk), Interview with E. Auger (Baker Lake: July 23, 1988).
97Artist V (Trans. Lena Muckpah), Interview with E. Auger (Arviat: July 12, 1988).
When I am done, my children and grandchildren always come to look at the carving because they think it is a monster. They like them and sometimes they are frightened.

I have a lot of grandchildren and they watch me very carefully and the children ask me if, when I die, their grandchildren will copy. When I carve, my grandchildren come to watch me and I sing how to put it. We sing Eskimo songs, drum dance songs. So I sing and carve. It's a better way.\(^8\)

Many of the male carvers offer explanations of their impersonal attitude toward art which are similar to those the women provide. Anawak specifies that the carving process is related to his intellect rather than his emotions because of the amount of concentration required to finish a piece:

I would have to be concentrating in order to finish it because if I was thinking of other things, I wouldn't be able to finish it. I would have to be concentrating on the work I was doing. I would have to think of it first before I carved. I have to put my thoughts into it before I can carve. It isn't about my feelings so much.\(^9\)

Mark Alikaswa experiences the carving process in practical rather than emotional terms simply because he is concerned about money and because of the attention required to keep the stone from breaking and to develop the form.

I don't know what I think about when I'm carving, but when I really need money, I'll carve and sell it.

I don't think about the carving as part of myself. I don't think like that when I'm carving. When I'm carving, I think how that rock will break because of the way it is shaped and that green one will break because it has legs and arms.\(^10\)

The male artists, like the female artists, find it difficult to make art if they are sad. Sadness or depression is not viewed as compatible with the creative process. For example, Alikaswa says: "I am happy when I carve. When I am sad, I don't carve. I only carve when I am happy;" Mariano Aupilajuk says: "I can't work when I'm sad, only

\(^8\) Artist Y, Interview with E. Auger.
\(^9\) Anawak, Interview with E. Auger.
\(^10\) Mark Alikaswa (Trans. Lena Muckpah), Interview with E. Auger (Arviat: July 12, 1988).
when I'm happy;" ^101 Artist T says: "It's best to carve when I'm not too tired. If I'm too
tired, I can't carve. You can't carve when you are sad." ^102 Artist F says: "I like to carve
if I have good stone. When I'm happy when I'm carving, I do a better carving than when
I'm sad." ^103 Noah, the only male drawer to express an opinion about this issue, also
finds that his mood is crucial:

If I wasn't happy, I don't think I would want to do any drawings at all. But
if my mind was at ease and peaceful, that's the time that I like to make
drawings. I don't think I would want to try to make a drawing if my mood
wasn't in the right time. ^104

Andy Mamnuq is the only male artist to link his pleasure in carving with the pleasure of
accomplishing a regular task.

I like to carve when I'm feeling very happy and when I am carving every
day. That's when I'm really into my carvings, but when I stop then I just
got too lazy to try and start another carving so it takes me quite a while to
start another carving. ^105

Artist N, like Irkok, says that the length of time he has been carving has affected his
attitude toward his work. "If I'm not tired, I enjoy it, but I'm getting tired of carving." ^106
Artist N is, however, one of the few artists interested in putting his feelings into his work.
He deliberately tries to put messages into his work that will encourage people to try to
understand each other more and to communicate more with each other. ^107

Artist J also feels very emotionally involved with his work. He says,

^101 Mariano Aupilarjuk (Trans. Lin Karlik), Interview with E. Auger (Rankin Inlet:
July 19, 1988).
^102 Artist T, Interview with E. Auger.
^103 Artist F (Trans. Theresa Nibgoarsi), Interview with E. Auger (Arviat: July 9,
1988).
^104 Noah, Interview with E. Auger.
^105 Andy Mamnuq (Trans. Polly Kuuk), Interview with E. Auger (Baker Lake: July
23, 1988).
^106 Artist N (Trans. Lin Karlik), Interview with E. Auger (Rankin Inlet: July 18,
1988).
^107 Artist N, Interview with E. Auger.
I try to put everything I've got into my carving. I try and do my best. I never try to rush. You know if someone is waiting to buy a carving, I won't let you have it. If you order a carving from me, I won't let you have it unless I'm satisfied I've put my best into it and I'm happy with it. Most of my carvings I try and polish as much as I can. I won't let it go unless I'm happy with it. I put my best into it.

Sometimes I try and do them sad too depending on what I'm thinking about. You know, for instance, if I'm doing a hunter and a walrus, like a hunter hat's hunting a walrus and, you know, harpoon a walrus, I try and make the happy expression on his face because he was so eager. I try and put action in there. That's my feeling and if I do one, for instance, if it was an igloo with people standing outside, I try and put the feeling in there that they're cold and there's even a different expression, like to me, on their face.108

Artist J is enthusiastic about every aspect of the art making and marketing process as he finds the exposure to art, both his own and that of other carvers and drawers, exhilarating.

A couple of carvers here in Baker Lake; one of them is Barnabus, the other one is Mac, I could just sit and watch them for hours. Not getting ideas from them, just wishing that I could help them. I don't know if that makes sense or not. But I just feel that I'm part of what they're doing. Then there's other artists that I don't feel that way about at all.

Whether the artist is from the south or from the north, I think they think the same like inside. I know, I have two or three artists friends, I don't know, you seem to be able to communicate better. At least that's the way it is for me.109

As with the women artists, those male artists who find the most pleasure in making art are those who involve themselves more fully in the process. Artist N becomes so involved through his desire to communicate a specific message and Artist J by interacting with other artists. Other artists become involved in the process of making images by combining it with some other activity which they enjoy. For example, Tuna Iqulik combines carving with trips out on the land:

I go out on the land and that's when I carve the most and I feel happy carving most of the time. There is a difference between the carvings I made out on the land and the ones I carved at home because I feel happy when I

108Artist J, Interview with E. Auger (Baker Lake: July 22, 1988).
109Artist J, Interview with E. Auger.
go out to the land and carve. . . . They are carvings that show when we're happy, or when we catch something to eat.¹¹⁰

Noah also combines his pleasure in the land with his art-making and he finds additional pleasure in the interest his family takes in his art:

I go out fishing in March, April, May, and June so even when I'm out there sometimes I plan way ahead. I try and picture the landscape and what it was like when I was there. Next time I draw, that picture is already in my mind and when I draw it my youngest two daughters and my wife would recognize that place right away because that's where we were.¹¹¹

Artist Y, a woman carver, was the only artist other than Noah to describe her family as demonstrating a direct interest and pleasure in her actual art-making and in the final product because they recognize its personal meaning for the artist.

¹¹⁰Tuna Iqulik (Trans. Polly Kuuk), Interview with E. Auger (Baker Lake: July 24, 1988).
¹¹¹Noah, Interview with E. Auger.
A4.3  The Creative Process: Subjects, Inspiration, Freedom

The motivations, expectations, and the degree and manner of involvement with which the artist approaches his or her work are all important factors in the process by which each individual carving and drawing is formulated and created. The artistic medium is also an important factor in this process. However, for Inuit artists, the media in which they have the option of working are limited by the circumstances of geography and market demand. Some communities have printmaking workshops, thus providing opportunities for drawers. Others have access to good quality carving stone, while others have neither of these resources immediately available to them. For many Inuit artists their artistic medium is, like the art-making activity itself, not necessarily one that he or she would choose if other options were available. The nature of the Inuit artist's relationship with the media is thus of particular interest to the creative process.

For the carvers, the medium of stone is important because it is the primary factor determining the subject of the piece. Men and women describe the process by which stone establishes the basic subject and composition of the carving in similar terms. For example, Artist T states: "I get my ideas from the image of the stone. I look at it first and the idea comes to me." Artist J describes his working method as follows:

I've probably carved a thousand or more walruses and they're all in different positions, looking different ways, or up or down. I never redo the same position even if somebody asks me. If somebody asked me to make six walruses for them, every one of them would be different. And I know what I'm going to make.

First of all, I pick up a piece of stone and I look at it and I can almost see it. In other words, it depends on where the bumps are. If I'm going to make a walrus, I have to look at that stone to find out what position it's going to be in and I can see it... I can just go on and on and I don't have to stop. I can think of a walrus like this or a walrus like that. Before I start I know what it's going to be. Mamnuq also says that he studies the stone and then decides what he is going to carve:

Mamnuq also says that he studies the stone and then decides what he is going to carve:

112 Artist T, Interview with E. Auger.
113 Artist J, Interview with E. Auger.
I'll look at the piece of stone first to decide how I'm going to make the carving. I study the stone and then I start the carving. I don't really know if other carvers work that way, but I've heard some of the carvers say that when pieces break off they change the carving.\textsuperscript{114}

Like Artist J and most of the other carvers, both male and female, Mamnuq knows what he is going to carve before he actually begins to work the stone. Artist W, a female carver, says,

I carve anything. I don't really prefer anything. I just carve what I'm thinking of. The carvings usually come out the same way—the way I thought of in the first place. I usually have to look at the stone first before I determine what I am going to make. That's how all the carvers work.\textsuperscript{115}

Mamnuq and Artist W believe that their method of establishing the subject and then proceeding with the carving is the same as that practiced by other carvers. Most carvers also emphasize, as does Artist W, that they do not change their subject or composition after they have begun to carve. Aliktiluk also makes this point:

I always try to make something with a neck and head first and decide on what it's going to be after that.
   When I start to make a carving and I want it to be an animal or a person, I don't change it.
   I don't want to change. If I have an idea, I'll stick to that idea and don't change.\textsuperscript{116}

Similarly John Arnaljuak, an artist involved in jewelry making as well as carving and drawing, says: "When I start to carve I think of what it's going to be. When I finish the carving, it's just the same as I was thinking about at the beginning."\textsuperscript{117} Iqulik is also adamant regarding this aspect of the creative process:

When I start the carving, I picture in my mind what the finished carving will look like. The ideas just come out of my mind and so I start to carve the people. I make either two or three as a group most of the time.

\textsuperscript{114}Mamnuq, Interview with E. Auger.
\textsuperscript{115}Artist W (Trans. Lin Karlik), Interview with E. Auger (Rankin Inlet: July 18, 1988).
\textsuperscript{116}Aliktiluk, Interview with E. Auger.
\textsuperscript{117}John Arnaljuak (Trans. Sue Anowtalik), Interview with E. Auger (Arviat: July 14, 1988).
I don’t change what I start to carve. I’ll stick to the one I had. While I’m carving and some new idea comes into my mind, I’ll stick to the first image that I have and I’ll carve it out.\(^{118}\)

Artist G, also a male carver suggests, that the ability to carry through with the execution of a previously established image is indicative of the carver’s mastery of the stone. He claims,

I try to carve the image I already have in my mind and I stick to that image. I try to stick to the first image I have in mind and I try to carve it out even if the stone is a bit difficult to handle. Some of the stone is quite hard to try and carve out. I always stick to the first image that I have in my mind. I just carve out whatever ideas come into my mind. I just carve it out.\(^{119}\)

In a similar vein, Mamnuq associates a tendency to change the carving’s form with his first amateurish attempts at carving. Now that he is experienced, he no longer makes such changes after he has begun a carving.

In the beginning when I first started to carve, I would have a picture in my mind and start to carve it out, but then it would change so I would just change the carving. That was in the beginning when I first started to carve. Now when I have an image in my head, I don’t change it, even if the stone changes.\(^{120}\)

Artist T likewise associates a lack of clarity regarding the intended final form of a carving with poor working method. He finds that the clarity of his conception of the final form of a carving varies with the degree of his concentration and believes that greater concentration results in better carvings:

Sometimes I know what it’s going to look like before I start to carve. Sometimes not. That’s only when I’m kind of lazy to work on a stone. That’s the only time I don’t know what it’s going to be like. If I’m concentrating, then I know what it’s going to be. If I’m not, then I don’t know what it’s going to be. I like the work that I carve when I’m concentrating. When I’m not concentrating, it’s more like an unfinished carving, even if I’m finished with it, it’s more like an unfinished carving. . . . I think other carvers work the same way.\(^{121}\)

\(^{118}\)Iqulik, Interview with E. Auger.
\(^{119}\)Artist G, Interview with E. Auger.
\(^{120}\)Mamnuq, Interview with E. Auger.
\(^{121}\)Artist T, Interview with E. Auger.
There are, however, other artists who take a less controlled approach to their work. They seem willing to just let an image develop as it develops without any desire to force the materials to conform to their original expectations. Aittouq works in this manner. Although he begins with a particular image in mind, he is clearly not frustrated by deviations from that original conception:

If I start to carve out an image that I already have established in my mind and the image starts to look different on the stone, I'll just move on to it, or if a piece breaks off I'll just change the image.\(^{122}\)

Artist N, who works predominantly in ivory, is also flexible in his expectations of the degree to which the final image conforms to his original design. If additional elements occur to him as he is working, he adapts the carving to those ideas.

I don't know what it's going to look like when I start. I have to work on it. As I work on it, I draw on how I want the carving to be done. Sometimes I am surprised. When I make carvings, different kinds of carvings, this kind, I think of something different to put in there. I try it and make it pretty well and it surprises me sometimes.\(^{123}\)

Irrok, who sews as well as carves, thinks she works much more freely in stone than in fabric. With the stone, she develops the image in accordance with the stone's original shape, whereas with "sewings," she makes templates. The form the carving is to take develops in conjunction with the rock itself. The forms of a "sewing" are decided at the very beginning with the selection of templates she is going to use.

When I start to make it, something comes up. I don't think first what I'm going to make. I don't make a plan. I just start to carve and something just comes up.

I make whatever it is easier to do. It depends on the stone. I see the stone. I just put it on the floor and if it is a certain way, I just start carving that way. When I carve and the rock moves around too much, I try to find a way that it will not move too much and I use that as a base.

It was different when I was learning to carve. When I first started carving, they were all very small. It was very hard trying to make a carving the first time. I made a small one. The first time was really hard trying to

---

\(^{122}\)Aittouq, Interview with E. Auger.

\(^{123}\)Artist N, Interview with E. Auger.
carve. I made a dog. It was easy to see what it was but I don't know if it was good.

When I am carving, I just start to work on it. When I see something that it could look like, I start on that. I don't think of things around me, things that I see. I get my ideas from inside my head and from what the stone looks like and I start to carve. I'll take a stone and chop it and it will look like something and I work on that idea that I see—what it will look like. It depends on the stone for me. If I work on it and if it looks like a dog, I'll make a dog. If it looks like a seal, I'll make a seal.

When I sew, I make the patterns first, then I use the patterns. When I carve, it comes out of my mind. I can make people, fish, bird, or seals in carvings much better than any other thing. When I am sewing it is different. I can make patterns of polar bears more easily in sewing. But when I'm carving I only have four things that I can do really well.\textsuperscript{124}

Aupilarjuk's explanation of the carving process differs from that of the other carvers in the emphasis he places on the transformative nature of the carving process. At times, his description of his relationship with the shape of the stone verges on the metaphysical:

I would have to see the form of the stone first. I'd have to go by the form. And as I'm working, it's like working with the stone. The stone is making a form itself while I'm working on it. It usually changes when I'm working on the stone. It becomes something entirely different than what I thought of before. The carvers who have carved for a long time, longer than most of the carvers, I think they think the same way because they have to go by the form of the stone.

I have to see a form first before I can work on it. That's the form I saw in the stone before I started working on that. It's like a stone working on itself.

It's like the stone tells me what to do. If it was square like that, it would have been a standing bear, but since it was very skinny up here and getting bigger down here, that's the way I saw it.\textsuperscript{125}

Jimmy Muckpah, a local minister and well known carver, also hints at a bonding between artist and medium that goes beyond the merely physical: "When I look at the rock, the rock tells me what to make. I can tell from the rock what I'll make. It doesn't change as I carve."\textsuperscript{126} However, all of the other carvers, including these two, emphasize the physical properties of the stone and the actual physical response of the stone to their efforts to carve it as the only elements of the stone which guide them. They do not

\textsuperscript{124}Irkok, Interview with E. Auger.
\textsuperscript{125}Aupilarjuk, Interview with E. Auger.
\textsuperscript{126}Jimmy Muckpah (Trans. Lena Muckpah), Interview with E. Auger (Arviat: July 11, 1988).
describe carving as a spiritual experience. The stone "tells" them what to make through such obvious material means as the appropriateness of the shape of the stone to some particular subject and or position. The subject "changes" or "transforms" as a result of direction from the stone only when the stone breaks. Artist F describes this event:

I get a stone and start to chip it away and think of something I could make and start making it. If it starts to break, I change it to something else. If it breaks easily, I change it to something else. I think there are other people who think the same way. If they start to carve and the stone starts to break they change it to something else.\textsuperscript{127}

A number of artists admit that they do change their carvings if the stone breaks before it is completed, but they also emphasize that this is the only reason they digress from their original plan. Artist J says, "It only changes if I break it."\textsuperscript{128} Alikaswa explains:

When I start to make a carving, I just start carving an Inuk. Sometimes it is hard to think what it will be. When it’s shaped, I’ll know better what it is going to be. It will be a person there. The shape doesn’t change as I carve. When I start to carve, I know how it is going to look when it’s finished. That will be dark black when it’s done. I use sandpaper. When I start to carve, sometimes the stone breaks, so then I might change what I was going to carve. I never change the carving for any other reason. I have an idea when I start and that is what I make.\textsuperscript{129}

Two female carvers say that they prefer to discard the carving if the stone breaks, rather than change their plans. Miki says that,

with stone, if it breaks, I just forget it and make another carving. I don’t like to change my carvings after I start them. If they break or I don’t think it will look good as this or that, I will just put it away and start another one.\textsuperscript{130}

Artist V’s reaction to broken stone is a little more vehement, as she says: "When they break I just throw it and that’s it. When they break into small pieces, I just throw them."\textsuperscript{131}

\textsuperscript{127}Artist F, Interview with E. Auger.
\textsuperscript{128}Artist J, Interview with E. Auger.
\textsuperscript{129}Alikaswa, Interview with E. Auger.
\textsuperscript{130}Miki, Interview with E. Auger.
\textsuperscript{131}Artist V, Interview with E. Auger.
Noah's description of the process by which an image is formulated and then transferred onto paper corresponds to the description of that process provided by the carvers, who emphasize the period of mental formulation and composition of the final work before the actual carving begins.

Sometimes I have a very clear picture in my mind when I start a drawing, like if I'm to draw a landscape along with some animals like caribou, wolves, and foxes, stuff like that. But when it comes to shamanism drawings . . . I have to stop and think and try and remember what stories used to be when I was a child but I find it very hard to think when it comes to that part . . . . I have to stop for at least a day to a week, even up to two weeks to try and think of something like shamanism because my life is completely different from way back in those generations. I'm in this generation now so it's hard for me to adopt something from away back from fifty to a hundred years ago to the present. It's really hard for me to draw something that I don't even know about, like shamanism. But if I was to draw a drawing on landscape and animal, I could just picture the animals right away in my mind and I can also picture the landscape in my mind almost right away and the blue sky is not very difficult to draw because you see it every day.

Noah's statement regarding his development as a drawer concurs with Mamnuq's association of the tendency to stick with the same image throughout the carving process with his greater experience as an artist:

I've done so many drawings that they don't change much from what I intend at the start. I'm a little bit more careful as to what I have to do on the paper so that I don't make wrong images and to keep the paper clean,132

Tuu'luuq's thoughts regarding the differences between her own approach to drawing and that taken by Non-Native artists indicate that she also associates the establishment of an image prior to the beginning of a drawing with greater artistic skill:

I think that the white people know how to do their work very well because they already have good imaginations about what to put in the sculpture or carving. The drawings would be about the same. They would already know what to put on the paper and they do it very fast. White people are good at their drawings, but for myself, I try to think it out and it takes me days to finish it or even to start.133

132Noah, Interview with E. Auger.
133Tuu'luuq, Interview with E. Auger.
Tookoome also elaborates on the differences between his own and the approach he believes Non-Natives take to the creative process:

I think for a long time about what I'm going to try to draw or carve. I'll try and draw the things that I have in my mind. Even if I have some other ideas I keep working on the thing that I started and use another piece of paper for the new ideas.

As I'm working outside somewhere around my house, I'll get an idea of what to draw and I'll stop whatever I'm doing and come inside and start to draw. But while I'm doing something outside of my house and get an idea, I keep that idea locked in my mind and when I finish my work outside my house I'll come in and draw that idea that I have locked in my mind. I can keep the ideas that I have locked inside my mind. I think there are a lot of people that forget very easily because they have so many things on their mind or have tried to learn too much at the same time. They try to keep things they have read in mind but then just forget when they've got an idea for something. So I feel that because I don't have too many things going on at the same time in my mind that when I get an idea I can keep it there. I don't try and do it all at the same time.\textsuperscript{134}

Tuu'luuq notes this same ability to hold an image in one's mind until it can be transferred to the paper. She confesses that sometimes she loses the image she has formulated in her mind before she can get it on paper:

Sometimes I have no imagination. I have no idea of what I want to draw so I sometimes draw things out of the blue. I always draw whatever came to my mind but it's hard when somebody asks for a certain drawing.

Sometimes I think of what I'm going to draw and I have the whole picture in my mind to put in the drawing and I pick up the pencils and I forget what I was going to draw.\textsuperscript{135}

Artist U modestly believes that other artists are better able to maintain their image during the transferral process. She draws by thinking out the image carefully ahead of time and then she just lets her hand do the rest:

The images just come to my mind all the time and I try to draw them . . .

When I have something on my mind and I try to draw, sometimes I just lose that picture in my mind.

I think that other drawers or other artists know what to draw so they put it on paper right then and there. They know what they're doing.

I start to draw by moving my hand and when I do that, I get an image.

\textsuperscript{134}Tookoome, Interview with E. Auger. Tookoome's reference to "a lot of other people" was clearly explained as a reference to non-natives in the interview.

\textsuperscript{135}Tuu'luuq, Interview with E. Auger.
I start a drawing by having that image in my mind first for quite a long time and then I start to draw the image on the piece of paper and that's how I do it.\textsuperscript{136}

Three of the drawers, including Tuu’luuq, describe a fairly loose approach to the initial process of determining which images will be in their drawings. Artist E says,

The image comes to me while I'm drawing so I put down whatever image comes into my mind first. That's how I make my drawings. . . .

I think each artist has a different way of putting down what they have in their mind. Some of the artists would have an image right away and would know what it would be like in the finished product, but I work differently.\textsuperscript{137}

Artist O says that she just draws whatever comes to mind:

I try to draw whatever I can draw. When I'm drawing, and don't know what to draw anymore, I just draw whatever comes to my mind. I just start to draw whatever comes first. That's how it turns out to be on the piece of paper. I try to think of some new ideas to put down on a piece of paper.\textsuperscript{138}

Regardless of the particular method by which the artist formulates and develops images, Inuit artists generally draw their subject matter from sources ranging from shamanism, daily life, their personal and cultural past, the land and animals.

The personal perceptions which Inuit artists have of the subject matter of their art and the amount of variety in their art is an important aspect of their perceptions of themselves and confidence in themselves as artists. Generally, the artists, both male and female, who make drawings for prints describe their work as including a great variety of subjects or express an interest in creating images of a great variety of subjects. For example, Noah says that he works with images of landscape, wildlife and shamanism, and old Inuit stories.\textsuperscript{139} Tuu’luuq also enjoys making a variety of subjects in both drawings and wall hangings:

\textsuperscript{136}Artist U, Interview with E. Auger.
\textsuperscript{137}Artist E, Interview with E. Auger.
\textsuperscript{138}Artist O (Trans. Polly Kuuk), Interview with E. Auger (Baker Lake: July 22, 1988).
\textsuperscript{139}Noah, Interview with E. Auger.
Most of the time, I sew whatever comes to my mind. I make wolves, caribou, and other animals. I don't have anything in particular in my mind, but I like caribou the best. For each drawing, I try to put in different things.\footnote{Tuu’luuq, Interview with E. Auger.}

Another female drawer says that she likes "to make lots of different kinds of drawings" and that once, after making a number of drawings all dealing with the same subject, "they told me I was doing too many." However, one woman drawer says that she focuses on only a few subjects because of her lack of talent for representing anything else: "I draw people most of the time because I can't really draw animals or the things that I see around in my surroundings. Although I try very hard, I can't."

Almost all of the female carvers tend to focus on one or a very few images and to perceive their work in terms of a very few subjects. Like the woman drawer, they perceive this focus as a limitation indicative of their lack of artistic talent. For example, Miki says "I like to make people. I have a hard time making animals. I like to make people."\footnote{Miki, Interview with E. Auger.}

One male carver also describes his focus on a single subject in terms of his general lack of talent and, at the same time, expresses his admiration for others who can make a variety of subjects:

\begin{quote}
I don't make seals or polar bears because I don't know how to make them. The co-op tells me to make polar bears or seals, but I don't make them right. I can't recognize the ones I make. The carvers tell me that I could learn, but it's hard for me. The other carvers try new things, but I don't change.

I only make Inuit ones. I only carve people.\footnote{Alikaswa, Interview with E. Auger.}
\end{quote}

However, the male carvers generally tend to describe their focus on a limited number of subjects as an expression of their talent, personal preference and as good business. For example, Artist T's statements regarding his favourite subject indicate that this subject is not only the one he likes to carve the best and the one he can carve the best, but it is also among the subjects that he knows people like to buy.

\footnote{Tuu’luuq, Interview with E. Auger.}
\footnote{Miki, Interview with E. Auger.}
\footnote{Alikaswa, Interview with E. Auger.}
The one that the customers like to buy more is the animal shape. That's what I usually make.

The subject I like to work on is the polar bear. I think that's the one I've worked on most. I can make the shape of the polar bear better than the others.  

Some, such as Aittouq, even say that they prefer to carve only those things that they are asked to make.

Male carvers generally seem more inclined to think of their work in terms of its variety, rather than its limitations. One of these carvers is Artist L, who makes images of "musk oxen, people, birds, polar bears, and fish." He prefers to make images with two figures grouped together such as a mother and child because "that's what most people buy." Artist J also describes his work in terms of great variety in both subject matter and form saying "every piece I make is a bit different . . . I don't make two pieces alike." He does, however, specialize in carving walruses and he makes quite a few kayaks, arranged with one or two human figures, because he likes to do multiple pieces. Another of these artists, Arnalujuak, not only carves but also makes jewelry.

Arnalujuak, Tuu'luuq and other artists who work in more than one medium consistently express a perception of variety in the subjects of their work. For Irkok, her sense of the limited range of possible subjects is much stronger in her work in stone. She explains "Ever since I started to carve, it was easier to make seals and people, so I have been doing them ever since. . . . It is easier for me to make a seal or a person than something else." She finds that when she makes wall hangings, she prefers to make people and polar bears and a wider variety of subjects than when she is carving.

143 Artist T, Interview with E. Auger.
144 Aittouq, Interview with E. Auger.
145 Iqulik, Interview with E. Auger.
146 Artist J, Interview with E. Auger.
147 Arnalujuak, Interview with E. Auger.
148 Irkok, Interview with E. Auger.
Aliktiluk also specializes in a few specific subjects in her carvings, but says that is because she must make the kind that sells: "I make many types of carvings, but people like my beads, so I make them with beads... I can make any kind of carving. I can make anything. It's easier for me to make animals or birds or people." Unique in her approach to art-making, Aliktiluk experiments enthusiastically with carving, bead work, combinations of carving and beadwork, and wall hangings. Variety of media evidently gives her as much pleasure as variety of subject matter.¹⁴⁹

Inuit artists draw on a variety of sources of inspiration for their art other than that of the medium itself ranging from shamanism, stories they have heard, the traditional Inuit way of life, the visible world, their own previous work and the work of other artists and what experience has shown will sell. Only one woman artist interviewed, the drawer Artist O, uses shamanism as a subject in her work:

I don't draw from my dreams, but I observe my surroundings and that's where I get my ideas for drawing. I draw shamans. I have heard of shamans so I draw shaman's spirits out of my own imagination. I have heard of shamans, but I've never seen them before.¹⁵⁰

For both of the male drawers, Noah and Tookoome, shamanism is important. Noah states the personal priority which he gives to different subjects in his art:

I like to do landscapes and the sky the most, and my next favourite subject is wildlife and the third thing is shamanism. I don't know very much about shamans because that was a way back. I just draw what I hear from different stories, from the old stories. But it's really complicated because I don't want to make mistakes and give some wrong expressions or wrong interpretations of Inuit culture.¹⁵¹

Noah's interest in Inuit shamanism and attempts to learn more about it have brought him some frustration as the older members of the Inuit community do not like to talk about it.

¹⁴⁹ Aliktiluk, Interview with E. Auger.
¹⁵⁰ Artist O, Interview with E. Auger.
¹⁵¹ Noah, Interview with E. Auger.
I think religion has a lot to do with it because when everyone was baptized in the Anglican Mission, they were told to change their way of thinking and to stop talking about and stop being involved in shamanism. I think that's a conversion in their way of beliefs so it's really hard to make them talk. Some people have been telling stories, just about shamanism. They won't really talk about the whole thing. They would only take a few things out like scary stories. The way they used to curse other people and the way they used to heal the sick and stuff like that but I don't think they would want to talk about the whole thing. Somebody might get some wrong expression and try and get it for their own use or for their own power, stuff like that.¹⁵²

Tookoome presents shamanistic themes in his work and says that he also prays for images when he is not sure what to draw.

Sometimes I draw shamans and some of the stories that I've heard about shamans. I saw shamans a long time ago. I draw things about shamans. I try to draw the shaman's spirits and the things that I've seen behind the shaman.

I sometimes draw things that I have dreamt about. When I'm done a drawing that I dreamt about, when it's all done, I'll just leave that one and when I go to bed, I don't think about it. I'll just begin to draw something I dreamt about again.

I'll draw the one that I dreamt about, but I don't go looking for them. They just come. When I have no image at all to draw, I'll try and spiritually ask for an image that I could draw. When I ask what I'll be drawing next, the image comes and I draw it on paper. This happened when there was a poster contest for Calgary '88. I had no idea or any kind of image at all so I asked. And so when it came, I put it down on a piece of paper and it came in first prize. I prayed for an image and it came to me so I put it down on a piece of paper.¹⁵³

Tookoome also says that he is most inspired by things associated with the traditional Inuit way of life.

The subjects that I like to draw the most are of the traditional ways of the Inuit and their culture. I try to show the people of the south the way I lived a long time ago before the settlement was here. I try to put down the hardships of the people in the settlement to show people from the government what's happened and that people should be up here trying to help.

I try to draw my mother's stories. I try to put all the things together and draw them on a piece of paper and some of them do come out very well.

¹⁵²Noah, Interview with E. Auger.
¹⁵³Tookoome, Interview with E. Auger.
Others I’ll try and put my own image there along with the story that I’ve heard.154

None of the women carvers have an interest in shamanism, but Aittouq and Artist J both say that spirituality or shamanism is important to their work. Aittouq remembers seeing shamans as a boy, but does not claim to represent them in his carvings:

My carvings are sort of spiritual. Once I made the body of a person, but the face was something like a monster’s face, so they asked me if it was a monster. Although I said I’ve never seen a monster before because there’s no such thing as monsters, they asked if it would be a monster sort of thing and I said yes, because it had the body of a man, but the face was a monster.

Although I saw the shamans when I was a young boy, I’ve never seen them in action.155

Artist J explains that his first experiences with shamanism occurred when he was a child:

Most of the carvings that I do are shamans. When I was a kid they’d call in a witch doctor if somebody was sick. There were no doctors or anything. I’d see people that generally were in pretty bad shape. They got healed or cured or whatever. I can remember one time, I was cutting up some walrus meat. I was using an axe and I chopped my thumb off. It was just hanging, just like that. You can see the scar on my thumb there. The bone was cut right through. This old lady, she was a witch doctor, she took some chewing tobacco. She put it in her mouth and she chewed it up, she put my thumb back up and the tobacco in between it. She put a couple of pieces of wood on there and on top of that, she sewed a piece of wet sealskin, wet, not dry. She told me to leave it on there. So I did. It was quite painful. But about maybe a month later, I don’t know how long, quite some time after, she called me in to her tent. She took this off and you know there was nothing. Just a skin scar there. But now she was a witch doctor. I’ve never seen this but I’ve heard from older people, much older than myself that those shamans, they could grow horns, they could grow tusks like a walrus. There’s a lady... she was deaf for five days. So she says. She got shot in the stomach and the shaman came in and brought her back to life. But he was in a tent with her all by himself. She was dead.

Old people believe in this. I don’t believe in it any more. I used to.156

Artist J is as enthusiastic about his childhood as a source of ideas as he is about shamanism:

154 Tookoome, Interview with E. Auger.
155 Aittouq, Interview with E. Auger.
156 Artist J, Interview with E. Auger.
Most of my carvings are things that were real to me when I was younger. I used to do a little painting. And there were things, all kind of weird things. Like when I was younger sometimes we had to go out and hunt for seals on the ice. And you'd be sitting and you'd be waiting and waiting for the seal to come up to the hole. The seal has many holes for air. And if you're at this hole, he ... keep coming up at one of the other holes. After you're sitting there for four or five hours you actually see things that are not there. I guess it's your mind or your imagination or something. And I like to put things down on paper like that. And it's probably crazy to you ... .\textsuperscript{157}

Other Inuit artists also frequently mention stories and memories about the past as important artistic subjects.

The world in which they live is of considerable importance to Inuit artists as a source of inspiration for their subjects. However, only five artists, one carver and four drawers, specifically name the world they can see around them as an important source of ideas. Mamnuq, the carver, places great importance on the direct relationship between observation and image. He describes his efforts to improve his carvings of polar bears by actually going on a hunting expedition with some of his friends just for the opportunity to observe a bear's movements more closely.

\textit{I went on a trip when a couple of my friends went polar bear hunting, I went along with them to see how the bears move. Some people thought that I went out polar bear hunting but actually I went to see how the bears move so I could carve them out as they move around. I observed them when they were alive and dead. I think that after seeing real live bears that my carvings are much better. So after the trip I began making carvings of bears that look like they're really alive or really dead.} \textsuperscript{158}

Tookoome says that sometimes he turns to the visible world when he does not know what to draw next.

\textit{When I have no idea what to draw or do anymore, I'll just start to draw the person that I see walking by or the things around my house and it starts to grow. When I put it down on a piece of paper then the drawing will start to grow.} \textsuperscript{159}

\textsuperscript{157}Artist J, Interview with E. Auger.
\textsuperscript{158}Mamnuq, Interview with E. Auger.
\textsuperscript{159}Tookoome, Interview with E. Auger.
Artist E, a female artist, draws things that she has seen from memory. Artist O, also a female drawer, says "I observe my surroundings and that's where I get my ideas for drawing."  

Noah places landscape and caribou among his most important subjects, because he sees them almost everyday and he spends his holidays out on the land. The land and wildlife are, as he says, "constantly, constantly in my mind because I see them more often than anything else." While Noah usually draws from memory, he has also done two or three drawings from photographs. He says:

I like the way the images look real in photographs, but it's not as strong as the ones I've done from my memories. They may look good for other people but for myself, they are more modern. They're more like something from a town, from a city or town, something like that. They're too modern for me.... I would rather draw something from the past that may not exist anymore or that we don't use anymore--to keep the culture alive. I would rather see some drawings from the old traditional Inuit way of life.

Even if Inuit artists valued the kinds of information that can be provided and preserved by photographs as artistic tools, few have access to the necessary equipment to make use of them for this purpose.

Although many of the works of Inuit artists demonstrate a consistent approach to subject and form, few artists express any conscious intentions of developing a particular idea or formal approach in a series of images. A number of the female artists specifically state that they do not think about the carvings which they make after they are sold or deliberately develop one piece from another. They associate the idea of developing one piece from another with copying. As Aliktiluk explains: "I never try to copy my past work or other people's work or something I have seen.... I'll make people, but

---

160 Artist O, Interview with E. Auger.
161 Noah, Interview with E. Auger.
differently. I don't copy the other ones I've made. . . . They might look the same, but they're a bit different."162

Most artists do not have access to photographs of their own carvings or other work, so the possibility of deliberately developing a theme from one piece to the next is inhibited. Anawak is one of the few artists who has photos of his work. He explains the pictures he brought out during the interview:

I got those photos from that manager I had when the manager was here. I was very happy when I got those pictures. It did make a difference looking at the pictures of things that I made before because when I made another clay piece, I tried to make it better than the ones I did before. I had other pictures but they're gone now.163

Mamnuq is also positive about the effect availability of photographs of his past work had on his current work:

I remember all of my carvings pretty well because I have a photo album of the ones that were taken in Churchill. Each time I start to carve after I'm finished looking at my pictures, I think my work is getting a little better. I get new ideas from the photos I look at and carve them almost in the same way but I get different new ideas. I only try to look at my photos once in a long while. Now I don't really look at them because they're at (location unclear).164

Aittouq used a photograph to duplicate a carving after the original was stolen from the museum to which it belonged. He describes this event:

I remember one in particular. They gave me a photograph of one that I did before so that I could make another exact replica. So that's the only one that I could remember. The carving was in a gallery, but it was taken or stolen, so all they had was the picture. So they sent me the picture and they asked me to make another one. It was hard to do at first, but when I started to carve, I made it a little bigger than the first one was and that made it easier to turn it into the same size as the first one I had already made.165

162Aliktiluk, Interview with E. Auger.
163Anawak, Interview with E. Auger.
164Mamnuq, Interview with E. Auger.
165Aittouq, Interview with E. Auger.
Artist W, a woman carver, also says that copying a previous work is difficult: "When I do a carving and someone asks for a duplicate at the same time, usually I can't make the same kind because I forget how. I can make something similar to it, but not exactly the same." In most cases, even those artists who possess photos of some of their carvings or prints are quick to emphasize that they do not use photos for copying and that when it actually comes to making a new piece of art, they work from their imagination and not from the reproduction.

Given the economic need which compels most women to make art, it is not surprising that most feel no particular attachment to the art they make, think little, if at all, about completed images, do not deliberately develop forms or ideas begun in previous images, do not like to even look at their own work, and have never had any desire to keep any of their work. Art which is made for sale to outsiders is clearly distinguished in this regard from the art forms which the Inuit recognize as traditional. Miki explains the difference:

I just take it to the co-op or the craft shop. I don't know who buys them or what company buys them. I just wait for my money.

If I want to make decorations for my traditional clothes, I can keep what I make, but when I make carvings or wall hangings, I sell them.

Nevertheless, several artists do admit to having special memories of some image that they made in the past or that they at some point made a carving or drawing that they wanted to keep. For example, Artist O was once quite attached to one of her wall hangings:

... there was one little wall hanging ... That's one hanging that I would have liked to keep for myself. I liked the wall hanging especially when it was all done and hanging on the wall.

Artist K even says she enjoys having her carvings sitting around the house, saying:

---

166Artist W, Interview with E. Auger.
167Miki, Interview with E. Auger.
168Artist O, Interview with E. Auger.
I like some of the things that I make. I like those carvings around here in my home. I don't know why, but I like them on the shelf or something like that. I don't know why I like them. 169

None of the artists actually keeps their work for long because selling it is economically essential. For example, Artist W, who enjoys carving very much, even though she sometimes "feels pushed to do a carving because we need money," says that "sometimes, if I've made a brooch or a little tusk of a carving, I feel like putting it on my shelf and leaving it there, but I have to get the money for it, so I sell it." 170 Artist E explains that she does not even consider the possibility of keeping any of her drawings, because they all go to the co-op and other buyers:

I don't really know if I would want to keep any of my drawings but there are some drawings that I like very much but I'm not able to keep my drawings because individuals want my drawings so much that I can't keep them and I can't keep up. I can't keep up with my drawings especially now because the co-op wants them and the individuals want them... There are a lot of people who want them, so I can't keep up with my work right now. 171

A number of male carvers do perceive their work in terms of the development of a particular subject or theme. Artist N says that he works from previous images because:

When I'm making something that's similar to one I made before, it helps me to make the next carving because it helps me to put in what I think has to be on the carving. 172

Artist T works from previous images because he is always trying to improve them:

Sometimes the carvings I made in the past influences what I'm making. I think about the forms and I try and make it better than before. I try and make it more lively. Sometimes they make carvings that look so stiff, but I try to make it in a lively shape. 173

The reason most frequently given for working from past images is that the artists want to make a saleable image and they believe that their chances of accomplishing this are better

169 Artist K, Interview with E. Auger (Rankin Inlet: July 18, 1988).
170 Artist W, Interview with E. Auger.
171 Artist E, Interview with E. Auger.
172 Artist N, Interview with E. Auger.
173 Artist T, Interview with E. Auger.
if they make an image similar to one that has previously sold for a good price. Aupilarjuk
explains:

I think of my carvings individually. If a customer buys a carving and the
customer likes it very much, I would try and make the same thing, but make
it a bit better, make it better than the first one.¹⁷⁴

Artist G has similar reasons for applying a similar form or subject in numerous pieces:

Sometimes I try to carve some carvings that I did in the past. Sometimes
I'll try and copy a carving that I've sold and add something different. But
when I can't really think of something to add, I'll just stick to the one that I
did in the first place and try and copy that one.

Sometimes I put the same idea in separate carvings. They've got the
same idea. Although they may be separate carvings, it's the same whole
idea.¹⁷⁵

Iqulik has the same reason for working from a previous image:

I try to carve out something from the idea of the first one I made. I try to
make something similar to the one I first carved because they sell a lot. I
sometimes add more to a carving that I've done before. If the first one has
sold very well, I'll make something similar to it but I'll add a few more
figures.¹⁷⁶

Similarly, Tookoome says:

I sometimes draw from the drawings that I've done in the past. I draw the
kind that are being sold or that sell the most. At times I try to put different
ideas in my drawings but most are the ones that sell the most.¹⁷⁷

The drawers seem more inclined to think about specific pieces they have made in the
past, evidently inspired by the continued presence of the drawing in the co-op and
opportunities for accidental, but rarely deliberate, re-encounters with it. Tookoome is the
only artist who actually hangs his works up side by side on the wall to look at them and
compare them for the purposes of improving or developing new ideas for his next
drawings:

¹⁷⁴Aupilarjuk, Interview with E. Auger.
¹⁷⁵Artist G, Interview with E. Auger.
¹⁷⁶Iqulik, Interview with E. Auger.
¹⁷⁷Tookoome, Interview with E. Auger.
I like to look at my own drawings. When I'm done my drawings I'll tape them up on the wall and look at them. I'll also look at my drawings remembering the ones I've already done, if they were better than the ones I've done.\textsuperscript{178}

Many of the male artists also say that they have special memories of some image that they made in the past. Tookoome says "There were a couple of prints that were made from my drawings that I wanted to keep."\textsuperscript{179} Even Aittouq, who says he does not really like carving and does not like his own carvings, remembers a carving that is special to him:

I particularly wanted to keep one that I made last year. I would have loved to keep it, but I had to take it down to the co-op. It was a little piece of stone. It was dark in a way, but it wasn't so dark in a way as well, so I really loved that one. It was something like a lion, but it wasn't like a lion. There are no lions around here so I've never seen a real live lion. I'd just seen one on T.V., so I just made up the idea.

I wonder where some of my carvings go because I used to know where they went. When I first started carving, I know that they were all sent to Winnipeg.\textsuperscript{180}

Artist J's attachment to his own work is linked with his assessment of its quality:

I like looking at my own carvings. I have to be honest. But now there are certain carvings that I don't like because I feel that I could have done better. And yet there are pieces that I make that I don't want to part with.\textsuperscript{181}

Similarly, Mamnuq says "There's one particular polar bear that I really loved because of the way it was positioned and the way it was carved out."\textsuperscript{182} Mamnuq's interest in his previous work is also evident in his curiosity about their destination after leaving his work space. He enjoys contact with people who have purchased his carvings:

I wonder about where my carvings go once in a while. I hear from people that buy my carvings. But I can't always answer them because I can't read or write English. I even gets mail from overseas. I like receiving the letters. The only things I regret is that I can't write.\textsuperscript{183}

\textsuperscript{178}Tookoome, Interview with E. Auger.
\textsuperscript{179}Tookoome, Interview with E. Auger.
\textsuperscript{180}Aittouq, Interview with E. Auger.
\textsuperscript{181}Artist J, Interview with E. Auger.
\textsuperscript{182}Mamnuq, Interview with E. Auger.
\textsuperscript{183}Mamnuq, Interview with E. Auger.
Iqulik also wonders about his carvings after they are sold, saying, "I wonder where my carvings go, but I don't know where they go."\(^{184}\)

Like the women artists, however, the male artists sell their work because they require funds. For example, Arnalujuak says that "sometimes I want the carvings that I make. I want to keep them but I sell them because I need the money." Aupilarjuk is also predominantly concerned with the sale of his work for financial reasons and does not think much about it after it is sold.

I've thought of keeping some of the things myself, but I have to sell them for the money I get.

I don't think where they've gone to. When I make a carving, sometimes I think of the past and how the animals used to feed us and feel a special attachment for it because it reminds me of the past.\(^{185}\)

Noah makes some drawings for the members of his family, but most of his work is done on paper belonging to the co-op, so the drawings must also go to the co-op to be made into prints or to be sold.

I do little things for my kids, my two daughters. I did one with her dog and I made one for her because she asked me to make one. But if I want to do one for myself, I need the free time to do it. I do prefer to have more time for my drawings but the thing is that I just have too many things to do.

I like some of my drawings very much, especially the ones I do when I feel like making drawings. I do like some of my drawings, not all of them though. If someone asks me to do a drawing and gives me some sort of a deadline when to have it done, then I make a lot of mistakes because there isn't enough time. An artist must be free to do what he has to do otherwise--you have to feel free, free and you have to want to do a drawing, a good drawing.

The paper is either from the co-op or it belongs to somebody who bought it for me so I have to return the drawing because someone asked me to do it. I have done a few things on my own paper.

It depends on the quality of the drawing too. If I think the quality is very good, I feel like keeping the drawing, but since I don't own the paper, I can't really keep it. I have no choice. I only keep proofs, and a few prints, but we can't really keep any of them because people always come and ask to buy them.\(^{186}\)

\(^{184}\)Iqulik, Interview with E. Auger.

\(^{185}\)Aupilarjuk, Interview with E. Auger.

\(^{186}\)Noah, Interview with E. Auger.
The work of other artists is considered an important source of inspiration by all of the female drawers, one female carver who also experiments with other media, and virtually all of the male artists, less for the specific images represented by other artists than for the energy created by the sight of another person's work. As Artist K, the only female carver to affirm the work of other artists as a positive source of inspiration, says, "I like to look at work by other artists sometimes because it makes me feel excited about working." Artist E and Artist O, both female drawers, both say that looking at other people's drawings gives them different and new ideas. Artist O she likes to look at other people's drawings because:

They give me new ideas. It makes me feel excited when I see other people's drawings. They give me new ideas to draw. When I first started to draw it made me feel very excited because at the co-op there was better management but now today it's not as exciting as it used to be. I just get lazier.

Tuu'luuq, a third female drawer, admits, "I like to look at other people's drawings, but I've never really seen other people do their work or begin their drawings. When I take my drawings down to the co-op, I look at other people's drawings for a while." Noah not only finds other artists' work a source of visual stimulation, but also an incentive to improve his own drawing technique: "Seeing other peoples' drawings makes my mind work and makes me do a more careful drawing. When I watch other people at work, they seem to be very careful as to what they are doing."

The male carvers are also interested in the work of other artists. Some find that ideas come to them for their own carvings while they are looking at other people's work. When Muckpah sees carvings that he likes, he says that "they go in my mind and I'll make what I

---

187 Artist K, Interview with E. Auger.
188 Artist E, Interview with E. Auger; and Artist O, Interview with E. Auger.
189 Artist O, Interview with E. Auger.
190 Tuu'luuq, Interview with E. Auger.
191 Noah, Interview with E. Auger.
really liked. When I see a carving that I really like, I'll try to make what I really liked. I

  copy, but I make it a bit different." Artist T describes a similar process and also says

  that he enjoys looking at the work of other artists more than his own:

  I like to look at other people’s carvings. It gives me more ideas of how to
carve my own. It makes me want to work on another carving more. I don't
really like to look at my own carvings. I think that the things I carve aren't
as good as some other carvers are. I think other carvers are more-their
carvings are better than mine.193

  However, some artists find that it is difficult to carve ideas developed from other
people's work. As Aittouq says:

  I admire other people's carvings and I like to look at them. It gives me
some ideas, but when I start my own carvings, it's hard to make out what I
had in mind when I was admiring another person's carvings. Sometimes
I'll think of something to carve while looking at other people's carvings.194

  Artist N makes a similar observation regarding the difficulties inherent to any attempt to

  copy another artist's work:

  It's really interesting to see other people's carvings although not for
copying. I like to see other people's carvings because it's interesting to see
their imagination. Even if I tried to copy, I wouldn't be able to because they
have their own ability to do the carving and I have my own, so it's
interesting to see other people's work.195

  Some artists say they enjoy looking at just about all art. Mamnuq, for instance, says

  I like to look at other people's carvings. I love to look at other people's
carvings and I try to observe them very closely because I think that they're
good carvings and I try to learn how they really are, how they are made.
I've travelled to Vancouver before and to Churchill. I've seen the white
people's sculptures before. I like the sculptures that I've seen.196

  Other carvers are quite specific as to which artists' work they like to look at. For

  example, Aupilarjuk says:

  192Muckpah, Interview with E. Auger.
193Artist T, Interview with E. Auger.
194Aittouq, Interview with E. Auger.
195Artist N, Interview with E. Auger.
196Mamnuq, Interview with E. Auger.
I like seeing other people’s carvings because it gives me more imagination. Some of them are very nice and can give me more ideas of what I can make the next time. The two carvers that I like to see are Pierre Karlik and Joe Kavik. Those are the two carvers that I would like to see. Sometimes I like to look at their carvings. Sometimes I don’t.  

Artist G says that he particularly likes to look at other people’s carvings on the posters from Lake Harbour and Cape Dorset.

Several male carvers see exposure to the work of other artists as an important part of the learning process for new carvers. Iqulik learned to carve by looking at the work of other carvers, as he remembers:

I would look at how other people do their work. That’s how I could see what I could do.
I like to look at other people’s carvings because they seem very well made.
I like Mathew [?] I get some new ideas from other people’s carvings. There’s one particular one that I had in my mind that I tried to copy; that one of Mathew [?], the one of a lady holding a fish. I came home and started trying to carve out a woman holding a fish.

Artist T also remembers learning to carve in this way:

I used to see my father carving, so I started copying my father when I was a child. My father never mentioned it, but I just started copying my father. At first they were the same, kind of the same, but now it’s more my own style.

In Anawak’s opinion, it is valuable for Inuit to actually see someone else doing the thing they are trying to learn how to do.

It’s very important for the person who makes it to make it the way he likes it and Inuit, they make carvings as they see things. We don’t have a school here where they can learn. It’s just how we see things that we make it. For carvers here, they don’t have a school. They make images from what they’ve seen before and they make it the way they think of it. I think it would be a good idea for young people now to have a school. But before they were learning as they were making things. I think that it would be good for young people to learn how to carve if there was a school. Inuit

197 Aupilarjuk, Interview with E. Auger.
198 Artist G, Interview with E. Auger.
199 Iqulik, Interview with E. Auger.
200 Artist T, Interview with E. Auger.
learn as they see things. If there's something that's in front of them and they go through it and they take things out of it and they put it back. That's the way they learn. How they see it.
Some of them might copy some of the work from the south if they have the right equipment to work on the art.201

Anawak is vehement in his displeasure at the copies of Inuit art that are made and sold in southern cities: "Sometimes there are images that look like carvings but are just plastic that are made down south. I don't like that."202 Muckpaw shares Anawak's sentiments on this subject. He has observed white people taking pictures of Inuit art and knows that then they sometimes try to copy it in plastic. He is glad that there is now a special mark that is placed on the bottom of Inuit carvings so that people will know that it is genuine.203

All artists agree that copying—exact duplication of art—is not an acceptable practice. Apparently the women carvers do not generally indulge in or admit to the use of the work of other artists as a source of inspiration because they associate that practice with copying. Irkok elaborates on this point at some length. Her distaste for copying is based on both the difficulties of effectively copying someone else's art and on the value which she places on originality: "I think it's hard to copy other people's work or try and make something that other people make. It's hard to do that. When I'm carving, it comes out of my head. It is my own creation and it is easier to make my own things instead of copying."204

Aliktiluk expresses the same attitude toward copying other people's work as towards her own.

I never try to copy my past work or the people's work or something I have seen. I just start off on what I'm thinking about and do it. I'll make people, but differently. I don't copy the other ones I've made. I don't copy the other work. They might look the same, but they're a bit different.205

201 Anawak, Interview with E. Auger.
202 Anawak, Interview with E. Auger.
203 Muckpaw, Interview with E. Auger.
204 Irkok, Interview with E. Auger.
205 Aliktiluk, Interview with E. Auger.
She accepted the attempt another individual once made to copy her work only because that person was a relative. She says:

I don't talk about my carvings or my work to anyone. I like to do bead work. If someone asks me to make something with bead work, I just go ahead and make something that comes into my head. I don't like to involve other people in my work. I like to do my own thing. Nobody taught me how to do it. I just did it by myself so I don't like to involve other people.

I like to keep my work very personal. I don't like to get ideas from other people's carvings. When I make my carvings, I get my own ideas.

When I see other people's carving, I see that they do it their own way. I don't mind that. I like to be personal about my feelings or how my carvings look. 206

Artist Y also recalls that some other carvers attempted to copy one of her subjects when she temporarily stopped making it to experiment with alternatives. She did not like to see strangers copying her images, but she seems happy with the idea that her children and grandchildren might take over the production of her particular forms when she dies:

I have a lot of grandchildren and they watch me very carefully and the children ask me if, when I die, their grandchildren will copy. When I carve, my grandchildren come to watch me and I sing how to put it. We sing Eskimo songs, drum dance songs. So I sing and carve. It's a better way. 207

Miki simply asserts that she does not copy the work of other artists:

I don't copy anybody's work. I don't like to copy. I carve or make what comes into my head.

I don't mind seeing other people's work. I don't like to copy or get an idea of what they are making. Somebody might think that I am trying to copy. 208

The issue of influence or inspiration from the work of other artists is primarily a question regarding the work of other Inuit artists. Some artists have never seen work by non-Inuit artists and are variously interested in or indifferent to the opportunity to view such work. The responses of artists who have had the opportunity to view non-Inuit art

206 Aliktiluk, Interview with E. Auger.
207 Artist Y, Interview with E. Auger.
208 Miki, Interview with E. Auger.
vary. Artist E's appreciation of non-Inuit art is based in part on its material qualities. She says that she likes "to look at the southerner's art because some of them are pretty old. Some of them are from about a thousand years ago." Artist U says that she loves looking at other people's drawings because they are very nice to look at. There isn't anything in particular. I just love to look at other drawings.

I really loved the things I saw in the Winnipeg Art Gallery because they seem so realistic and so alive, although they had no colours on them. I wonder about painting.

Noah enjoys the work of specific artists, both Inuit and non-Inuit. He explains:

I like to look at other people's drawings. There's one particular person for sure and some other people out of town and I'm sure there's one or two from Baker Lake. Marjorie Esa's drawings? I like to look at those, especially the birds that she draws and one of my sisters, Janet Kigusuak and Nancy, my sister too, and Victoria maybe a little bit, but a little bit more difficult for me to understand it. I like some of Jack Butler's drawings and the famous Group of Seven down south. I like those, but then again they're different, completely different drawings or different paintings. They're mostly from the south with trees and everything.

In many cases, the novelty of viewing non-Inuit art is clearly a factor in the enjoyment taken in the experience. Artist W even wonders if non-Inuit people like Inuit art simply because it is a novelty for them. She comments:

It's very interesting to see other people's carvings just to look at them. I saw some things in a gallery in Winnipeg. I understand why people like the Inuit art. I understand because I really liked the art from down south. I understand the white people like the Inuit art more.

Alikaswa finds the confusion of travelling in such an unfamiliar environment to be as predominant in his memory of the experience as seeing Inuit and non-Inuit art there. With reference to his many trips to Ottawa, he says

I was in Ottawa. I saw a lot of things there. I liked some of the carvings I saw there, especially the polar bears by Inuit carvers. I saw a lot of things

---

209 Artist E, Interview with E. Auger.
210 Artist U, Interview with E. Auger.
211 Noah, Interview with E. Auger.
212 Artist W, Interview with E. Auger.
there. I liked some of the drawings by southerners, the ones of animals and people and different ones too. I don't know where I was when I saw those things because there are a lot of houses there and it was too confusing.\textsuperscript{213}

Anawak has visited southern Canadian cities and is more specific about the things he saw on those visits. Anawak was involved in the Rankin Inlet ceramics project\textsuperscript{214} and thus has an interest in the technical processes involved in ceramic and glassmaking. He recalls observing these processes and also some museum displays.

I've gone to Calgary and some other place. I can't remember these two places I've been to. I was very interested in seeing how they made the ceramics and I saw how they made stuff with glass. I was very interested in those. It made me understand a lot more about the south because I see things up here everyday and I just call them different names. When I went down to see them, I understood a lot more about the south than I did before. I was very interested in how they made the glass.\textsuperscript{215}

... In a museum there are a lot of things to see and sometimes there's something that's more interesting than everything else. I would probably want to go see that also. I went to a museum once and I saw this display of an Inuk and an igloo. I thought this display was human because I'm an Inuk. I thought this display was human also but I was wrong. When I saw this display, it reminded me so much of the past because it was of our culture and what I saw, I thought it was for real, but it was just a display.\textsuperscript{216}

Artist V has also seen some of the things created by the ancestors of the Inuit in museums and feels that those things have been stolen from them and should be returned.\textsuperscript{217}

Artist F bluntly states that he does not enjoy non-Inuit art because he does not understand it.

The Inuit make carvings of things they have seen and things that have happened to them. If someone makes a carving of a person fishing with a fish beside him, you will understand that it is a person fishing or knows how to fish. If someone makes something imaginary, not real, I don't

\textsuperscript{213}Alikaswa, Interview with E. Auger.
\textsuperscript{214}See section 1.1.2
\textsuperscript{215}Anawak, Interview with E. Auger.
\textsuperscript{216}Donat Anawak (Trans. Lin Karlik), Responses to Art by N. Wojewoda In Interview with E. Auger (Rankin Inlet: July 16, 1988).
\textsuperscript{217}Artist V, Interview with E. Auger.
understand people who carve that way. I understand people who make carvings of real things, or real things that have happened to them.

When a person is making his Inuktitut song, like in the drum dance, they have their own song. Everybody has their own song. The song is about how that person was and how he did or what he did in earlier days, so the song would be the story of that person's life. The music tells about the culture, his song, the Inuit tradition.

I like to look at real things instead of fantasy things. Like when rock and roll singers, when they sing, it is hard to understand because they are so loud. Some of the singers are good to understand if the music is not so loud like rock and roll. I like things that are more understandable than fantasy.

I like to look at my own art or what I can do. When I look at southern art, I don't understand that. I don't bother with them so much as I do with my own work, with things I understand. I like to look at things I understand.

I was out to Ottawa. I haven't made any drawings because I just came back from the south. I went on a tour of art to a gallery or (...?).

It was mostly not real things, like fantasy art. I saw mostly that instead of real things. I like real things that have happened instead of fantasy. I like real things much better. I like to see things that look real. If I see something that looks real, I will make it again if somebody asks for it. I like real things much better than imaginary.218

Most of the women carvers feel that all artists work in their own way and that all are different. Artist E believes that artists arrive at their images in different ways, but does not attach any particular value to one way over another:

I think each artist has a different way of putting down what they have in their mind. Some of the artists would have an image right away and would know what it would be like in the finished product, but I work differently.219

Other artists are also aware that artists have their own ways of creating as well as their own subjects and recognize this as part of each artist's uniqueness. Irkok believes that "Everybody is different. I think that art work is different and that carvers are different. They think different. There are no two the same."220 Similarly Miki thinks that "There are

---

218 Artist F, Interview with E. Auger.
219 Artist O, Interview with E. Auger.
220 Irkok, Interview with E. Auger.
no two carvers the same or few the same. They're all different."\(^{221}\) Aliktiluk also
observes: "When I see other people's carving, I see that they do it their own way."\(^{222}\)

Several of the male carvers are inclined to observe the differences between each artist's
work and to recognize each artist's work and creative process as unique. For example,
Alikaswa says:

> I think each carver carves the way they want. Each carver carves in a
different way. I think each carver probably knows what the carving will
look like as soon as they start to carve. When I start to carve, I just think
how it will be.

Other carvers carve the way they want.\(^{223}\)

Anawak is the only carver who actually stresses the significance of artists working in
their own way, saying: "It's very important for the person who makes it to make it the
way he likes it."\(^{224}\) Artist N, also a carver, believes that carvers "work differently
because they make other kinds of carvings."\(^{225}\) Tookoome, a drawer, thinks "that all the
artists are different in a way because we all have our own ideas."\(^{226}\)

Some of the artists assume that other artists work in a manner similar to their own.
Artist F, a male carver, explains his own creative process in relation to that he believes is
applied by other carvers:

> I get a stone and start to chip it away and think of something I could make
and start making it. If it starts to break, I change it to something else. If it
breaks easily, I change it to something else. I think there are other people
who think the same way. If they start to carve and the stone starts to break
they change it to something else.\(^{227}\)

Artist G also believes that while differences in tools and ideas may give rise to some
differences, all carvers begin to carve in basically the same way:

---

\(^{221}\)Miki, Interview with E. Auger.
\(^{222}\)Aliktiluk, Interview with E. Auger.
\(^{223}\)Alikaswa, Interview with E. Auger.
\(^{224}\)Anawak, Interview with E. Auger.
\(^{225}\)Artist N, Interview with E. Auger.
\(^{226}\)Tookoome, Interview with E. Auger.
\(^{227}\)Artist F, Interview with E. Auger.
Carvers all have different ideas, but they always start to carve out in the same way using their own tools. Although they may have different ideas, they would start to carve in the same way.\(^\text{228}\)

Aupilarjuk agrees with this assessment also, at least with reference to experienced carvers:

I would have to see the form of the stone first. I'd have to go by the form. And as I'm working, it's like working with the stone. The stone is making a form itself while I'm working on it. It usually changes when I'm working on the stone. Because it becomes something entirely different than what I thought of before. The carvers who have carved for a long time, longer than most of the carvers, I think they think the same way because they have to go by the form of the stone.\(^\text{229}\)

Artist T believes that his practice of developing the same subject in many carvings is also used by other carvers:

I like the work that I carve on when I'm concentrating. When I'm not concentrating, it's more like an unfinished carving, even if I'm finished with it, it's more like an unfinished carving. If I'm working on a subject of an animal, it's the image of the animal, but it's a little bit different than when I had it before. I think other carvers work the same way.\(^\text{230}\)

A few artists, including Tuu'luuq, Muckpah, Mamnuq and Noah, are reluctant to make any comment about how other artists work because they have never really discussed the subject with other artists or even watched them work. Muckpah says that he simply does not know "if all artists get their ideas in the same way I do."\(^\text{231}\) Mamnuq says:

I'll look at the piece of stone first to decide how I'm going to make the carving. I study the stone and then I start the carving. I don't really know if other carvers work that way, but I've heard some of the carvers say that when pieces break off they change the carving.\(^\text{232}\)

Noah feels that there are too many variables which influence the way an artist goes about making a piece:

I cannot speak for other artists because for other artists, they may be older or may be younger than I am. They may have a different mind and different

\(^{228}\)Artist G, Interview with E. Auger.  
\(^{229}\)Aupilarjuk, Interview with E. Auger.  
\(^{230}\)Artist T, Interview with E. Auger.  
\(^{231}\)Muckpah, Interview with E. Auger.  
\(^{232}\)Mamnuq, Interview with E. Auger.
ideas because some artists do nothing but make the images of the people and
that's it and no more. . . . 233

233 Noah, Interview with E. Auger.
A 4.4 Inuit Artists on the Interpretation and Evaluation of Art

A recognition of the artist's uniqueness is also apparent in the approach taken to the interpretation of art work. A number of artists believe the artist's intentions are of paramount importance. A number also think that these intentions are not evident from the art alone. They feel that in most cases words are necessary to make them clear even if the art actually presents some idea or image more clearly than words can. The woman artists generally agree on these points. Artist E confirms the benefit of adding explanations to her images saying "I try to put in a few words to explain my pictures;" Artist K says, "it helps people understand if there is some writing with the work." Similar sentiments are expressed by Artist V, who says, "I tell them I'm happy when I carve so they know. They wouldn't know if I didn't tell them." Irkok elaborates:

It would be hard to know about me from my art unless that person was magic. Someone might learn something about the Inuit from carvings but it would depend on the carver, where she is from, from what part of the land, or what part of the north, or if they made it fast of if they took their time and tried their best, or if they just do it for the money. There are lots of different things.

When non-Inuit look at the carvings they must think: "Where do they come from?" They probably know they come from the Arctic. They would understand that part, but they don't really know about the artist. They can understand things more with written words or written things about the people than from the carving. When they see a carving, they just see what it is or who made it. From the written things, they learn much more about what they are doing. Everything would be written down.

Maybe for some things, the carvings would express more than words, because they would be like the real thing, the object.

However, a few women artists think the artist's intentions are evident to at least some degree from the work alone. For example, Alkitluk says that when she sees her work with that of other carvers, she "can see the differences and what they were thinking about.

---

234 Artist E, Interview with E. Auger.
235 Artist K, Interview with E. Auger.
236 Artist V, Interview with E. Auger.
237 Irkok, Interview with E. Auger.
I get an idea about other artists and what they were thinking about; like maybe of the past or modern times. I can see the difference in every carving.\textsuperscript{238}

Artist W, also a female carver, agrees with Aliktiluk in thinking that Inuit carvings communicate something about the past without the help of words:

Sometimes I feel the carvings communicate because I think of the past. I try to make it the way it used to be. And some people understand how things used to be in the past with my carvings. I usually put them in a human form. I fix them so that people understand how the human form is set off in an animal form—how I carve—people usually see how—you can tell what was in the past from the form. I think that when people from the south look at those carvings that it helps them learn about the Inuit.\textsuperscript{239}

Male carver, Artist F, discusses this subject at length:

People who don't carve usually buy the carvings so they don't really know what expression or how I felt. I don't think that people who don't carve understand the carvings as well.

I think that if I made art work, somebody doesn't buy it if he doesn't know what it is. If he sees something and he doesn't know what it is, he won't buy it. If I make an art work and somebody saw it and bought it, he can understand it and knows what it is.

An example: if I made a carving of a seal, the person who is buying would think that I went seal hunting or know about seals. I think that way. If I made a [foreign?], if that person didn't know about it, he might think it is a nice carving [but] he wouldn't know what it is or what background I have.

If someone from the south saw my carvings or art work or drawings, they would get an idea of what the north is like. If they see carvings or drawings, other people would see what the north is like or what the people are like or how the carver is. They would get an idea of his background.

If people from the south saw northern carvings or drawings, they may get some ideas about the Arctic. If this was a carving and if something is written underneath, describing it, they will understand a little bit more than just seeing the carving.

If someone sees a picture, maybe with a little bit of paragraph written about the picture, he would understand more than if there is no pictures, just written sentences. He would not understand much more than when he saw the picture. I think that art and something written about it works much better than just art work or just written words. If they go together, it would be more understandable.

In school, a long time ago, we had an easier time with pictures if there was something written about it. It is easier to understand. I feel that art should have something written underneath it to explain it.

\textsuperscript{238}Aliktiluk, Interview with E. Auger.

\textsuperscript{239}Artist W, Interview with E. Auger.
I would like to know what people in the south like or what they don't like or any kind of comments that concerns art work. I would be really happy to hear their comments. I would like to hear from the people who make art work and keep art work, other carvers and artists who draw anywhere.\textsuperscript{240}

A similar skepticism regarding the capacity of visual images to communicate without benefit of words is shared by a number of other artists. For example, Artist N, also a carver, thinks:

If you try and make a communicative kind of carving, you have to say what it really means. If you don't, it might mean this, it might mean that, until you tell them. A person would probably have to be very sharp to understand what the meaning of the carving is without words to explain it. The person who carves it has to be part of the person who organizes what it really means.\textsuperscript{241}

Noah thinks that the meaning of some images is readily apparent, particularly to individuals familiar with the subject:

I think my drawings have clearer pictures and clearer words than I can speak and teach someone about the traditional Inuit way of life and the landscape itself, the barren land itself. It doesn't have any trees and there are no highways, railways and stuff like that. I think the images are worth a thousand words like the way the white people say. Mostly Inuit people in the north, the older folks would understand my drawings right away but I don't know about the younger folks. To my children I would have to explain what the subject is, but to some, I don't feel that way at all.\textsuperscript{242}

Tookoome is confident of the power of the visual image to communicate its meaning, and to do so without words:

I think that the image explains things much better than words. If I exchanged drawings with you, then I'll know what you feel. I'll try and feel what you drew.\textsuperscript{243}

Carver Aupalalavik has a unique perspective on the way in which he communicates to the individuals who look at and purchase his work. He believes, and is probably correct in believing, that he is able to make his feelings clear to his buyers:

\textsuperscript{240}Artist F, Interview with E. Auger.
\textsuperscript{241}Artist N, Interview with E. Auger.
\textsuperscript{242}Noah, Interview with E. Auger.
\textsuperscript{243}Tookoome, Interview with E. Auger.
I think that people can know how you feel when they look at a carving because before a person asked for a particular carving and that person paid $25 and I put a lot of images and description in it and that person didn't pay more. The same person asked for another carving and he paid $25 again and I made another carving that I thought was worth $25 and I gave it to this person and this person got the message from the carving. So he didn't ask for more.

If you had a gallery or a little store of your own and I was carving for you and I'd be giving you carvings and you'd be paying me less and less each time. I'd think you were paying less so I should make a carving that's not (worth as much.) I'd give it to you and you'd see it-the way it should-Then you'd wonder what happened. You'd know that I wasn't feeling too good when I carved that.

Some artists feel that other artists are best able to understand what a particular piece of art is supposed to mean. For example, Muckpah says, "I think an artist would understand more about my carving than someone who is not an artist." Artist T, also says "I think carvers would know more from my carvings than other people who don't carve." A woman drawer, Artist E, is quite specific in her separation of people who are knowledgeable about art and those who are not:

Sometimes I talk about my drawings to people who can understand and appreciate them. Some people might not appreciate my drawings because they don't know what art is because, well maybe because they've never been to school before or they just don't like or appreciate drawing.

Most artists are quite uncertain about the response of outside audiences to their work. Alikaswa says that he simply does not know how his audience responds to his work:

I don't know if people looking at my carvings can see that I was happy when I was making them. I'm just happy when I'm carving.

I don't know if someone looking at my carvings would learn something about the Inuit from them or about me.

Some artists are quite indifferent to the life of their work after it has been sold, as for example is Alikaswa, who says, "I don't wonder about my carvings after they are sold,
but when I go to the south, I see my carvings. Some of these same artists are, however, interested in hearing from the people who have purchased it. Muckpah is one of these carvers. He says,

> I like to sell everything I make. After I sell a work, I never wonder who has it. I don't think about it any more. I like to hear what other people think about my carvings.

Most artists interviewed do not particularly like talking about their own art unless it will assist in marketing it. When they do talk to each other about art, it is usually with reference to immediate and practical matters such as marketing problems and the availability of stone. They do not talk about quality. Alikaswa says "We don't talk. When we are together, we don't talk. We just carve. We just try to finish our carvings." Artist G, another carver, also says "I don't really talk about my carvings. I just take them down to the co-op and that's it."

Artist W describes communication between artists in her arctic community: "We talk to each other once in a long while. We usually talk about how good the stone is. We don't talk about value. We don't talk about how good a carving is. We just talk about the stone and how to carve it." Other members of this artist's community describe their meetings in a similar manner. Aupilarjuk says that he enjoyed these get-togethers,

> I like to talk to other people about my carvings and other people's carvings and I'd like to get their ideas. I'd start talking, they could probably make more description in their carvings. I would say that even if there was more description they would be in the money. They would pay less of what it's really worth.

About one and a half or two years ago we tried to form an association. We haven't had a meeting for quite a while now because I've been out camping. We would talk about getting [?] the people who are organizing it first said we can probably make enough money to get a place, a workshop

---

249 Alikaswa, Interview with E. Auger.
250 Muckpah, Interview with E. Auger.
251 Alikaswa, Interview with E. Auger.
252 Artist G, Interview with E. Auger.
253 Artist W, Interview with E. Auger.
for carvers and a store where we can sell our own carvings. The Economic Development and Jim Shirley were helping. 254

Anawak thinks that the interest, or lack of interest artists have in communicating with each other may have something to do with the technique and medium they are using. He finds that carving is basically a solitary occupation, but when he was involved in the ceramics workshop, he found the processes involved made it a much more communal kind of activity:

With the soapstone, I didn't talk to anyone. I just did that myself. But with the clay, I had other people to help me and I talked with other people about it.

I was satisfied with talking to other people about their work because they had other ideas and we just (helped?) each other with our work.

We never talked about the different qualities of each carving. We just talked about how we were going to be carving but we never tried copying each other's work. 255

Artist N, another carver, thinks that Inuit artists have little to say about their own work or anyone else's simply because it is a difficult thing to talk about:

There was a carver's association, but we had to give it up, because there were only four members. There was myself, Bernadette Saumik, Mariano Aupilajuk, and Joe Nuttar. We really communicate and we couldn't really raise the money. We would go for meetings, but it really didn't help.

We would talk about how we could make this organization work and how we could make money. We got some money from the Economic Development and we ordered some stones and we would buy the stones from the organization. We would have to owe money for the stone that we bought so it didn't really work out very well.

I think it's pretty hard to really talk about your own carvings to other people. Right now, I don't talk to anyone.

If they have more description in them, people like them. That's why I carve this way

I'm interested in knowing what other people think about my carving. 256

Noah also says he does not particularly like talking about his work because it is a personal matter, although he is certainly interested in communicating with people about his

---

254 Aupilajuk, Interview with E. Auger.
255 Anawak, Interview with E. Auger.
256 Artist N, Interview with E. Auger.
work if it will assist in marketing it and the other person or people are definitely interested
in it.

I don't really like to talk to people about my drawings. They're interested in
buying them and they ask me what it is. I don't really talk about my
drawings unless maybe I have a lot of time. A day or maybe two days. If
someone asks me or a group of people are interested in buying my
drawings, that's the only time I can talk about my drawings.

If a group or if a person is willing to talk about my work I would very
much like to hear from them. What they think and maybe how I would
maybe need to improve somewhere. That I would accept that.

I don't think I want to talk about it unless maybe somebody wants to
talk to me about it. I don't know why, but it's really hard for us Inuit to
talk about something. It's mostly like a personal thing I guess. I guess the
only thing that would need to be talked about I think would be the quality of
the material.\(^257\)

Other artists also feel willing to talk about their art in the interest of promoting it and
gaining a better understanding of their customers. Artist F, who does enjoy good
conversation about art with some of his carver friends, says:

Sometimes I like to know what other people think of my carvings.

I would like to know what people in the south like or what they don't
like or any kind of comments that concerns art work. I would be really
happy to hear their comments. I would like to hear from the people who
make art work and keep art work, other carvers and artists who draw
anywhere.\(^258\)

Iqulik's communications about his carving generally revolve around its marketing, but
he has also been extensively involved as a teacher.

When I'm showing my carvings, I just pick up the feeling whether the
people might feel that they don't like this carving or like this carving....

When I was carving, the other carvers would give their opinion that I
carve really well, but I feel that my carvings are not as (?)
I don't really think about talking about my carvings because I don't socialize
very much. I'd like to know what other people think. I'd like to be able to
hear what other people think about my carving. I'd like to know what other
people think or say because they don't really give me opinions of what
other people think about my carvings. I don't socialize.

When I was carving at the school for kids to learn how to carve, I was
encouraged by the teachers to start carving so that's when I really started to

---

\(^257\) Noah, Interview with E. Auger.
\(^258\) Artist F, Interview with E. Auger.
carve. I was asked to come down to the school and show the students how to carve. That's when my family joined in.

Some of the students that I taught, some of them get well over $100 for their carvings today.

I taught my daughter Camilla how to carve. I mainly teach them how to cut the stone and how to pound the stone with an axe or how to start to carve a figure and how they could finish a lot faster if they carve it in a certain way.

There was still no co-op by 1969 at the time when I first came to Baker Lake, so I started thinking that there should be some carvers here when I started talking and I guess that's when they started to carve a bit. There was a craft shop by 1970 or so.259

Mamnuq also likes to talk to carvers who are just learning:

Sometimes I like to talk about my carvings to other people as well and especially to the ones that just started out. I tell them how to carve and what to do next. I tell them that they should be polished well or carved pretty well because that's what people like to buy. They like to buy good carvings that are polished well.260

Muckpah is another carver who enjoys the teaching aspect of carving.

I tell the people learning how to carve, "You can." If I tell someone that they can't carve, [but] in the near future they will know how to carve. First I tell them that they don't know how to carve but they'll learn in the near future how to carve. They just want to go on welfare, I tell them to carve. So they'll be out of welfare. They just want to sit and relax and have welfare. I tell them that if the rock has shape that they could make a walrus or a seal. They would tell me that they don't know what to make out of a rock.

Once I taught the students how to carve in school. They had tools there and everything. Even my son made a seal out of the rock.

I talk to Eric Anoee and sometimes I talk to other people that don't know how to carve and I teach them how. We talk to each other about the rock. If it's hard or if it's soft. How it's easy to make. I don't like the files at the Bay and the co-op. They are getting more expensive and they wear out easily when you are carving.261

Two female drawers, Artist U and Artist E, say that they like talking directly to particular individuals that they know who like and buy their work. Artist E also says: "I feel happy that there's an exhibition for me and when I'm invited I feel happy."262

259Iqulik, Interview with E. Auger.
260Mamnuq, Interview with E. Auger.
261Muckpah, Interview with E. Auger.
262Artist E, Interview with E. Auger.
Although female drawer, Artist O, thinks little about her work after it is sold, she also is
glad to hear from people who like her work.

I don't really think about what the southern people think about the drawings
because I don't know whether they're looking at the drawings or not. I
don't like to talk about my drawings.
Although I'm not a good drawer of pictures, when they compliment my
drawing or sewing I feel that I did quite a job.\textsuperscript{263}

Artist J, a male carver, has an extensive network of friends and contacts in his
community and thoroughly enjoys every aspect of his encounters with them and their
work. He showed me one piece, which he had in his house that was made by a deaf man
and said:

I asked him what it was and he said whatever I thought it was, that would
be O.K. with him . . . . He said if you think it's a bird or if you think it's a
person, that's O.K. But he said that he made it because that's what he was
thinking about when he made it. He said "I make men that look really/
they're about like some other people, but" he said, "to me that's what a man
looks like." So I looked at it and I thought it was a couple of birds and I
said "Is it two birds?" And he said that sounds good. But you know you
look at it and every time you look at it you see something different. I've
had that piece—ordinarily I get in carvings and I ship them out the next day.
I've had that piece for maybe four years.\textsuperscript{264}

Inuit artists generally discuss the quality of art in non-specific terms with reference to
the artist's efforts to improve his or her work or complimentary acknowledgements of the
better quality of the work of other artists. The carvers and drawers tend to emphasize the
technical aspects of art in their discussions. The drawers seem to be primarily concerned
with the rendering and the colours and their relationship to each other when viewing their
own and other artists' drawings. Artist O feels the actual rendering in a drawing is a major
contributing factor to the overall quality of the piece, as she compliments other artists for
their skill in rendering faces and says that she is unable to draw as well as they.\textsuperscript{265}

\textsuperscript{263}Artist O, Interview with E. Auger.
\textsuperscript{264}Artist J, Interview with E. Auger. Artist J did not explain how the deaf man
communicated with him.
\textsuperscript{265}Artist O, Interview with E. Auger.
Artist E explains her concern with colour with reference to her own work, saying:

Some of the drawings, I'm satisfied with because of the way they are coloured or I'll be a little bit disappointed in my drawings because sometimes I can't get the colour.266

Artist U feels great dissatisfaction with a drawing, begun by someone else, that she has been given to complete because of the colours in it:

Someone had already started this drawing. I don't think it's good. The picture belongs to the co-op. Someone had already started the drawing and I don't like the colouring on it. The colours on that one are nice and I drew this one myself. I like the way it's drawn. The colours fit in very well. I have some particular drawings that I like but not that one I'm doing now.267

Artist U gave the most specific description of quality in art by a woman drawer when she compared a good drawing to a good parka:

I try to draw good images because to me, a good image is like sewing a parka, a shirt or some other piece of clothing for yourself. It has to be really good so it can fit you. So I think it's the same way in a drawing. I like this picture because it's made something like a parka that fits well. So I'm going to take it down to the co-op. But I'm not going to take that one down because I don't like it. I consider myself to be a good artist and I feel that this is a good art work so I am going to take it to the co-op. I won't take that one because I feel that it is not.268

Noah acknowledges the importance of imagination and variety to the quality of an artist's work in his comments on Inuit carvings:

I can't really speak for a carver because I'm not a carver. But some of the carvers are really creative I am sure and they have their own expertise on soapstones. They know how to make images into shapes the way they want it. I think some of them have been making too many similar images for a long, long time. I think some carvers should be encouraged to try and change their images or shapes.269

With reference to his own work, Noah says that quality has a lot to do with how he feels about it.

266 Artist E, Interview with E. Auger.
267 Artist U, Interview with E. Auger.
268 Artist U, Interview with E. Auger.
269 Noah, Interview with E. Auger.
It depends on the quality of the drawing too. If I think the quality is very good, I feel like keeping the drawing, but since I don't own the paper, I can't really keep it. I have no choice. I only keep proofs, and a few prints, but we can't really keep any of them because people always come and ask to buy them.

I just draw from my memories and I did one on, I think I've done two so far, from the actual picture from the camera, from the fish camp just across from Baker Lake. I did that one on canvas and there's one from Prince River. In fact, I think it's downstairs at the co-op. The tent with some people. In fact, I think I've done three. I'm not sure. I'm sure I've done two already so far. I like the way the images look real in photographs, but it's not as strong as the ones I've done from my memories. They may look good for other people but for myself, they are more modern. They're just more like almost from a town, from a city or town, something like that. They're too modern for me. I would like to see a drawing of something from the past to keep the culture alive. I would rather see some drawings from old traditional Inuit way of life.

The pleasure that Artist J, a carver, takes in viewing his own work is also specifically linked with his satisfaction with the quality of the carving. He says, "I like looking at my own carvings. I have to be honest. But now there are certain carvings that I don't like because I feel that I could have done better. And yet there are pieces that I make that I don't want to part with."

Male carvers seem more outspoken than other artists in their statements regarding quality. The most specific references to quality in Inuit art are made with regard to the properties of the stone, the artist's efforts to enhance those properties, and the artist's imagination and technical ability in developing the image itself. For example, Mamnuq emphasizes the importance of the quality of the stone itself and that the carver should develop the properties of the stone by polishing it. He associates these characteristics with good quality because these are characteristics which increase the market value of the work:

When the piece of stone is very, very good and looks very good, I'll admire one of my carvings because the stone is very good in quality and I'll admire one of my carvings.

Sometimes I like to talk about my carvings to other people as well and especially to the ones that just started out. I tell them how to carve and what

---

270The first paragraph was previously quoted in the discussion of artists and the work of other artists as a source of inspiration. It is restated here since the information in it also applies directly to the discussion of quality. Noah, Interview with E. Auger.

271Artist J, Interview with E. Auger.
to do next. I tell them that they should be polished well or carved pretty well because that's what people like to buy. They like to buy good carvings that are polished well.  

Mamanuq has also gone to considerable lengths to study the form and movements of live bears so that he will be better able to represent them in his carvings. He is concerned with making the bear look as though it is alive or dead depending on which state the bear in a particular carving is supposed to be in.

Artist G describes the properties of a "good" carving in similar terms:

The carvings that look nice are well polished and well detailed and have a good imagination or creative image.

Sometimes, I make the carvings look alive. I make the stone look alive. There are some other carvings that I've seen that look like they don't have any shapes, so I try to make mine look alive. For example, I made a bear which looks dead. When a bear is dead, I'll make it look like it's dead. Some of the carvings don't have shapes at all like a bear.

Aupilarjuk feels detail is an extremely important aspect of a good carving and says that he tends to concern himself less with the quality of the carving he makes if he knows he is not going to paid in accordance with the quality of the work:

In 1981, when I was living in Whale Cove, I made two carvings, two kayaks, and I took them to the hotel and got $600 for them. I thought maybe if I made two other kayaks and made them better that I would get more money. But then, I took them over to the co-op and I got the same price as the ones that I made before.

I'd try and put more stuff in it to make it better, the way Inuit used to do before. I'd put in more details. That's what I would make. I'd try and make them better, but I still got the same price.

Even if I try to make them better, if that [carving of polar bear on the table] had more details on it, [and] cost me more, even if I took it to a small business that gives me some money, they put the price very high on this. It makes me feel down because they are putting so much price on it and giving me so little.

For the price of what I get for the carvings, it's still—because I have to use that money to buy more stone and carving utensils.

If I get more money, it would encourage me to work on another carving, to make it look much better so the person who buys it gets what he pays for. If a person pays so little that it puts him down and gets him not to carve as well as he should.

272 Mamanuq, Interview with E. Auger.
273 Mamanuq, Interview with E. Auger.
274 Artist G, Interview with E. Auger.
When I first started working on that [carving on table], I thought of putting fangs in his teeth and his tongue. Then I thought maybe I won't get so much money even if I put those details, so I just put that. I put a price of $200 on it. If I had put more details on it with the teeth and finish, made it more finished looking, I would have put a price tag of $300 on it. When I first started working on it, I thought of putting the teeth. If I did and people put a price tag on it themselves, they would have paid $150 for it, so I made it simpler.

... A carving is good when I make them as if there's something to the carving-as if it's thinking about something. Those are the ones that I like-the image of the animal and as if it's thinking even if it's just a stone.275

Alikaswa perceives the co-op's failure to recognize such differences in the quality of carvings as indifference: "The co-op doesn't mind if my carvings are not so good. When I bring a carving, they just buy it. They don't bother to say what they think about the carving."276

Other statements regarding quality take the form of compliments directed toward the work of other artists. For example, Alikaswa greatly admires the work of two other carvers in the community and wishes that he could produce work as good as theirs:

Jimmy Muckpah and Eric Anoee make really nice ones. I like them because they make a person holding a seal or a polar bear. I don't make seals or polar bears because I don't know how to make them. The co-op tells me to make polar bears or seals, but I don't make them right. I can't recognize the ones I make. The carvers tell me that I could learn, but it's hard for me. The other carvers try new things, but I don't change.

Sometimes, I think that I'd like to be a good carver... If I had the right tools, I might be able to carve good pieces, but the tools for carving are hard to get.277

Alikaswa believes that Muckpah and Anoee make good carvings because he can identify the subjects easily and because they try different subjects. Muckpah himself says that he does not know exactly what characteristics make up a good carving, but he is aware of his own increasing skill at achieving a certain degree of lifelikeness and liveliness in his carving as he says "The one I made a long time ago seemed like a frozen person, but now

275Aupilajuk, Interview with E. Auger.
276Alikaswa, Interview with E. Auger.
277Alikaswa, Interview with E. Auger.
when I make them I make them differently." He appreciates these same qualities and the imagination in the work of his friend, Eric Anoee:

Anoee's and my carvings are different. I tell Anoee that he is a very good thinker, a wise thinker and Anoee tells me that I am a good thinker too. When I go there while he's carving, I tell him that he is a wise thinker. When he is starting to make them, he thinks really good of how he'll do the carving and how he'll make it. When he's carving, like a person who's fishing, like he's got the fish out and turn the other way with his tongue out- I told him he was a good thinker when I saw that one and when he makes something that I don't know, that I haven't thought of.278

Similar comments are made by artists while discussing the importance of their own past work and their interest in the work of other artists as factors in their current work.

For example, Artist T wishes to improve his work and also his believes that the work of other artists is better than his:

Sometimes the carvings I made in the past influence what I'm making. I think about the forms and I try and make it better than before. I try and make it more lively. Sometimes they make carvings that look so stiff, but I try to make it in a lively shape.

I like to look at other people's carvings. It gives me more ideas of how to carve my own. It makes me want to work on another carving more. I don't really like to look at my own carvings. I think that the things I carve aren't as good as some other carvers are. I think other carvers are more-their carvings are better than mine.

I think it's like that in every carver. That they look at other people's carvings and sometimes they think they are better than his carvings. I think all carvers are like that.279

Aittouq observes that perceptions of quality can differ according to the individual's cultural background and education:

I don't think about what other people think about my carvings. But when I look at some people's carvings I think that that they can think about new ideas to carve. When I look at other people's carvings, I think that they've got good ideas to come up with carvings that are so beautiful.

Personally I don't really like my carvings, but white men have different ideas and imagination. They like the ones that I don't like or they might not like the ones I like.280

278Muckpah, Interview with E. Auger.
279Artist T, Interview with E. Auger.
280Aittouq, Interview with E. Auger.
Similarly, Tookoome notes that education, as well as cultural background, are important factors in the individual's perceptions of art:

I sometimes think that my drawings are not as good as others think they are. When other people are telling me that they're really good, especially people from the south, when they say it's really good, I sometimes wonder if they really like my drawings. Because I've got some that I don't like or won't really like and then they turn out to be the ones that they really like. I wonder about the people that love my drawings when I don't really like them. I don't understand the artists that go to school or that went to school from the artist that didn't go to school. And the artists that didn't go to school sell much more better than the ones that went to school.281

The comments made by the women carvers regarding quality are similar to those of the male carvers. The women, like the men, focus on the technical aspects of carving and the quality of the stone itself in their summations of quality in Inuit carving. They also say that they do not generally talk about the qualitative value of the carvings. For example, Artist W says: "We talk to each other once in a long while. We usually talk about how good the stone is. We don't talk about value. We don't talk about how good a carving is. We just talk about the stone and how to carve it."282

The female carvers are also aware of the disparity between Inuit and Western perceptions of quality. For example, Artist V notes that the carvings which she recognizes as of good quality do not bring the appropriate higher prices. Artist Y knows that her work is improving as she becomes more familiar with the different types of stone, but she also admits to a certain indifference about the quality of her work. This lack of concern seems to arise from her awareness of the contradictions between the compliments she has received regarding her work from people in the south and her personal uncertainty about what it is exactly that make people buy her work.283 A similar curiosity about the reasons people in the south buy Inuit carvings and prints is felt by other artists as well, apparently

281 Tookoome, Interview with E. Auger.
282 Artist W, Interview with E. Auger.
283 Artist Y, Interview with E. Auger.
because such information is valuable for commercial success. Irkok states outright that she would "like to know why they really buy them."284

However, the statements of women carvers regarding quality in art differ from those made by the men in that they explained their reasons for not wanting to discuss it. Aliktiluk emphasized that there are many reasons why one carving might turn out better than another, or why one artist might make more better carvings than another:

I think that if I see a good carving and a not so good carving that maybe the problem is the stone. It's hard or soft. If it's soft, it's easier to smooth or make. When it's hard, it's really hard to make it perfect, so it's probably the stone that makes a carving.

I think maybe some men make really good carvings maybe -- sometimes men are better than women sometimes. Men have more strength. They are strong, so they make better carvings or they know good stone. It all depends on the stone. If it's hard, a woman would have trouble, not like the man. The man is stronger and he make much more - I see that men can work with electrical tools much better than women, so it's also the different tools. Men have more materials to work with, so their work can be much better than women because women can't use electrical things like the man does. I haven't seen a man do bead work. My son tried to put some beads on my kaumik. He wanted to try to help me. He is maybe 30 or 40.285

Aliktiluk and the other women carvers added explanations as to why they focus on technical and practical aspects of carving. Their reluctance to discuss quality in more specific or artistic terms is really a reluctance to make value judgements. For Aliktiluk, such value judgements reflect unnecessarily and improperly on the character of the artist:

When I see a good carving, I think that all the carvings are good or bad or does it look better or does it look nicer. I can see that, but I don't think about the carvers. If they are good or bad. If that person is a worse carver than the other person. I don't like to think that way. Every artist is different, so they make in their own way and they're all the same in a level. I don't put that person as better than that.286

Irkok also emphasizes that the effort the person puts into the carving is much more important than the results: "When I see a good carving," she says, I know "that person is

284Irkok, Interview with E. Auger.
285Aliktiluk, Interview with E. Auger.
286Aliktiluk, Interview with E. Auger.
really doing the best he can do. I think that some of them do their best, so I like the carvings that are really nice."287

Artist V expresses what is apparently a familiar attitude toward quality among Inuit artists when she said, quite simply: "I don't think about whether carvings are good or bad."288 Miki's statement was similar: "I don't think this is better than the other one or this is worse than the other one. I don't like to think that way. I just think of my carvings as the same as all the others. I don't like to put a scale on my carvings."289

287Irkok, Interview with E. Auger.
288Artist V, Interview with E. Auger.
289Miki, Interview with E. Auger.
A4.5 Summary of General Interviews with Inuit Artists

The circumstances which motivate most Inuit artists to make art have resulted in a creative approach that is oriented towards the practical aspects of art-making. This approach is apparent in the general lack of interest in personal expression in art, particularly among the woman carvers. However, these women often find a pleasure in the tasks related to art-making that make it difficult to dismiss personal expression entirely as an important element in their art.

The development of an interest in the deliberate expression of feelings or specific and complex messages seems to be linked with a certain degree of professional and economic success among Inuit. This success generates a more positive attitude toward art-making as a profession through which individual artists are able to fulfill other important functions in their lives, such as providing for their family's needs. The artist then takes a greater interest in art to ensure its continued fulfillment of this role. When the economic reward system is perceived as breaking down, unfair, or indifferent, it has a major impact on the artist's attitude.

Some Inuit artists recognize that the economic system is not necessarily fair and that, since people have different tastes, perhaps it just appears to be unfair. They therefore wish more contact with potential buyers and explanations of their tastes so that they can accommodate them more effectively. For a few artists, who find that their tastes and talents produce work that is already suited to the market, these issues are not so paramount. Consequently, they are able to spend more time developing their work as they wish instead of worrying about acceptance. The subject matter of the art produced by these artists generally matches that which non-Inuit buyers expect Inuit artists to make, that is, they deal primarily with traditional Inuit themes or subjects specifically linked to the Arctic region, and these subjects are represented in a style which is also associated with
Inuit art. These artists often explain their use of these subjects as personal preference, not as subjects which they represent in order to please the market.

Unlike artists in other regions where there is easy access to such things as cameras and a greater variety of art tools and media, Inuit artists have little incentive to think of their art as a continuously developing talent or skill. The immediate sale of most work also seems to discourage artists from thinking of their art in developmental terms. Artists with greater access to their own work and those who have had more exposure to art in general seem more likely to think in these terms.

The opinions of Inuit artists regarding the importance of the artist's intentions and interpretations of art and the importance of literary expositions to help explain art are as varied as those of non-native fine artists. Some point out that words are necessary, simply because people cannot understand images of things that are unfamiliar to them if no one explains them. Other artists feel that the images are more effective conveyors of meaning than words could possibly be.

Inuit artists are generally either reluctant or cautious about expressing their opinions about quality in art, although a few individuals clearly feel no inhibitions about expressing themselves on these subjects. Quality of materials, attention to technique and detail, liveliness of subject matter and artistic imagination are generally considered important to good quality art. It is observed repeatedly by women carvers however, that the issue of quality should not be confused with the person making the carving and, in fact, quality is not something that they ever discuss or think about.
PARTIAL COPYRIGHT LICENSE

I hereby grant the right to lend my dissertation to users of the University of Victoria Library, and to make single copies only for such users or in response to a request from the Library of any other university, or similar institution, on its behalf or for one of its users. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by me or a member of the University designated by me. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Title of Dissertation: A Study of Cross-Cultural Aesthetic Receptivity: Art by Nicola Wojewoda and Inuit Artists' Responses to it.

Author

EMILY ELISABETH AUGER

Date