

We acknowledge that the FOFA Gallery is located on unceded Indigenous lands. The Kanien'kehá:ka Nation is recognized as the custodians of the lands and waters on which we gather today. Tiohtiá:ke/Mooniyang/Montréal is historically known as a gathering place for many First Nations. Today, it is home to a diverse population of Indigenous and other peoples. We respect the continued connections with the past, present and future in our ongoing relationships with Indigenous and other peoples within the Montréal community.

The FOFA Gallery is anti-racist and aims to be a 2SLGBTQIAP+ positive space. We strive towards being barrier-free and eradicating institutional biases and systemic discrimination in our programs and in our work together.

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ILAGIIT/RELATIVES

HEATHER
IGLORORTE
(NUNATSIAVUMMIUQ)
HAPPY VALLEY-GOOSE BAY,
NUNATSIAVUT

&

TAQRALIK
PARTRIDGE
(NUNAVIMMIUQ)
KUUJJUAQ, NUNAVIK

Family and relations are central to who we are as Inuit. The significant ways we count our relatives are through blood ties, community belonging, naming, and connection to the living land and water.

Inuit homelands span the Arctic from Chukotka across what is now known as Alaska and northern Canada to Kalaallit Nunaat, also known as Greenland. Together, these lands make up Inuit Nunaat. Our family members in each of these regions share relational and linguistic ties and ways of being that recognize the relationships between human and non-human relatives, and the benefits and responsibilities that arise from these relationships. In *Ilagiit/Relatives*, we bring together contemporary artists working from across these regions whose works speak to this being in relation, and the responsibility that carries: to each other, our families, and our communities; to the clothing traditions and design ingenuity of our ancestors and future generations; to the so-called objects, our cultural belongings, made by our relations and held in museum collections; and to our shared knowledge, wisdom and narratives.

Long-told narratives handed down in our communities attest to our shared histories. Think of the stories of Kiviuq in the four Inuit regions in what is now called Canada: the famous character, almost a superhero, who travels the world in his qajaq, also appears in stories in all other Inuit regions—sometimes his name is different, but he is the same wanderer. One place where Kiviuq's stories have been told and retold is Qamani'tuaq, Nunavut. Through their artworks, a family of noted Inuit artists including great-grandmother Jessie Oonark, and grandmother Victoria Mamnguqsualuk

have passed down scenes from Kiviug's epic adventures; now Gayle Uyagaqi Kabloona retells these stories with a contemporary feminist eye. Every artist in this exhibition similarly holds deep familial ties to narratives both personal and communal, as well as to places, bodies of water, ancestors, and non-human relatives, be they sleddogs or spirits.

How do we imagine that our relations can be so spread out across many countries and yet we still claim them as family? Of course there is the answer that colonial borders have been imposed on our homelands and our ties to each other transcend these arbitrary lines. This is true. It is also true that these same borders—similar to every aspect of life with colonization—have in many ways made it difficult to maintain our connections. But Inuit culture values family so highly that we are bound to seek out our relations whenever and wherever we find ourselves. There is always an Elder who knows exactly how you are related to every person around you. Marking every new meeting, there are always the familiar questions: who is your mother, who is your father, who are you named after, which community are you from?

In so many ways, the Arctic is portrayed as remote and unknown by the same countries that claim our homelands. The 'North' is an unwieldy aspect of 'Canadian' identity to be grappled with, Alaska is forever a frontier, Chukotka is akin to the moon, and Greenland is always the subject of expeditions. For Inuit and our relatives, the Arctic is the centre of the world. With Inuit-created transportation technologies such as qajaq, umiaq and qamutiik, Inuit have historically made long journeys across Inuit Nunaat. Any Inuit genealogical

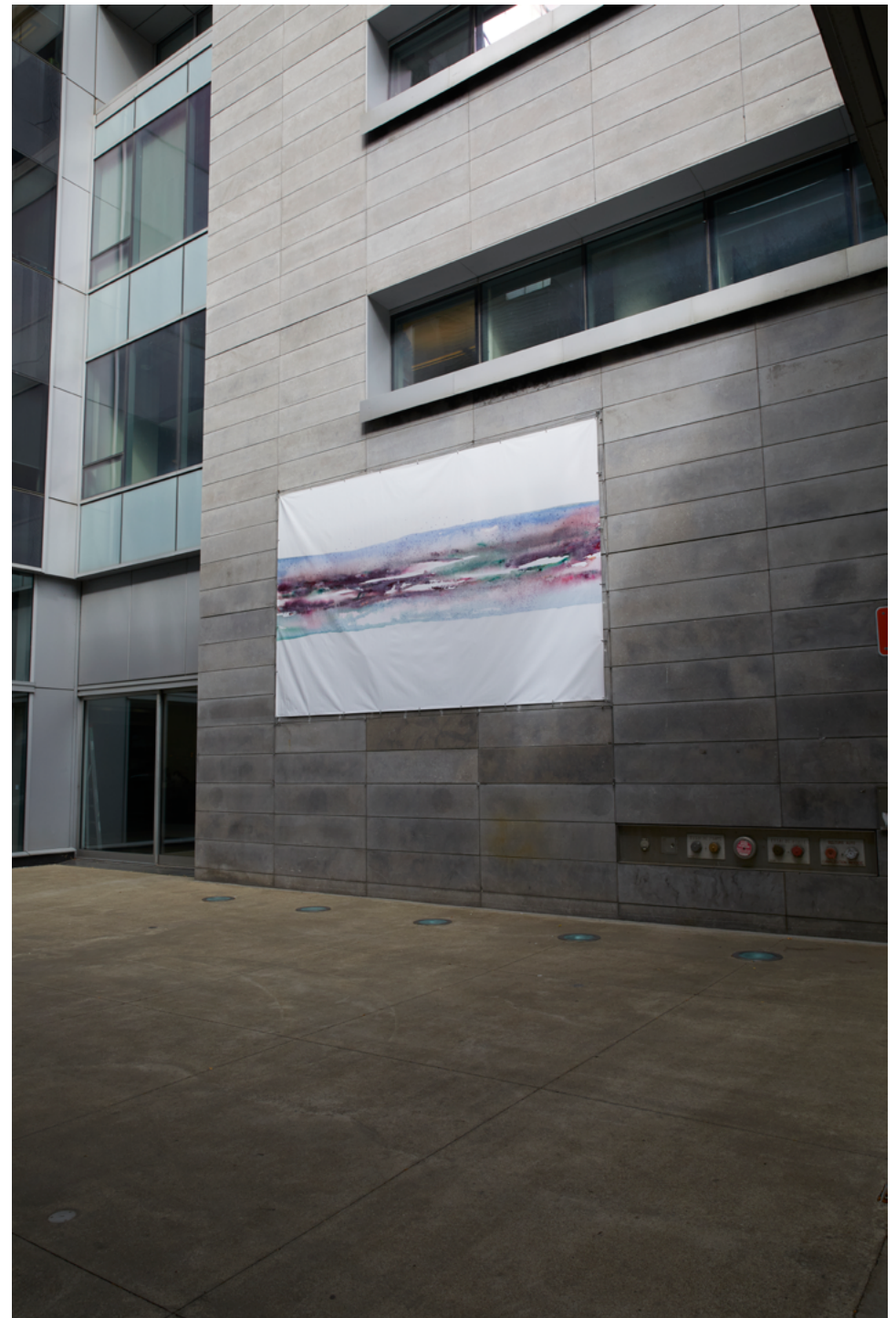
record that mentions places of birth, marriage or burial bears witness to this travel over great distances; perhaps this hints at our fascination with Kiviug the wanderer.

Inuit political activism of the 1970s led to the formation of Inuit self-governance movements, which resulted in land claims, the formation of the Inuit Circumpolar Council, and many other Inuit-led self-determination initiatives and outcomes. In 2009, the Inuit Declaration of Sovereignty in the Arctic was issued by Inuit leaders from across Inuit Nunaat. These events were driven by Inuit leaders and community members working to reinforce our relations across the Inuit regions.

In the decades leading up to the Inuit political activist movements of the 70s, the Inuit art movement—particularly in what is now known as Canada—gave rise to early gestures towards Inuit self-determination in the contemporary colonial context. Inuit art has thus always been entwined with our sense of autonomy, identity and relations to each other and to the land and sea. This is shown in the historic works of Kalaaleq, Iñupiaq, Yu'pik, Inuvialuit and other Inuit relatives, and today reflected in our artworks through sovereign expressions, the interrogation of colonial histories, and the exploration of issues relevant to Inuit society today as well as personal, everyday and land-based practices and knowledge. *Ilagiit/Relatives* brings together artists and collectives working through relational aesthetics of collaboration and connection to living beings, the land and the water, within the contexts of relations, respect, belonging and responsibility.







ARTISTS

**SONYA
KELLIHER-COMBS**
(IÑUPIAQ/ATHABASCAN)
ANCHORAGE

Sonya Kelliher-Combs (Iñupiaq/Athabaskan) is a mixed-media visual artist whose family hails from the North Slope and Interior of Alaska. Her work focuses on the changing North and our relationship to nature and each other. Through visual art, community engagement, curation and advocacy, Sonya works to create opportunities to feature Indigenous voices and contemporary artwork that inform and encourage social action. Traditional women's work taught her to appreciate the intimacy of intergenerational knowledge and material histories. These experiences and skills allow Sonya to examine connections between Western and Indigenous cultures. Recent exhibitions include *Arctic/Amazon*, Powerplant Gallery, Toronto, Canada; *Agency, Feminist Art and Power*, Museum of Sonoma County, Sonoma, CA; *Hearts of Our People: Native Women Artists*, Multi-venue traveling exhibition originating at the Minneapolis Institute of Art, Minneapolis, MN. Sonya is a United States Artist Fellow, Native Arts and Cultures Fellow, Eiteljorg Fellow, Joan Mitchell Fellow, and Rasmuson Fellow. Sonya lives and works in Anchorage, Alaska.

Signifying generations, layered within this paint skin are walrus tusk forms. Similar to a last name, certain patterns adorning Alaska Native garments are linked to families and communities. For generations Iñupiaq families have and still utilize this pattern on the front of their parkas and these cocoon shaped patterns were meant to empower the wearer. Within *Large Pink Walrus Family Portraits, with Red* this shape is a metaphor for a secret. A secret is, by definition, something hidden, unspoken, repressed, and kept unknown.



Sonya Kelliher-Combs, *Large Pink Walrus Family Portraits, with Red*. 2024. Acrylic polymer, caribou hair, porcupine quill, paper, cellulose, nylon thread. Collection of the artist. Installation photos from *Ilagiit/Relatives*.

**ROBERT
KAUTUK**
(NUNAVUMMIUQ)
KANGIQTUGAAPIK, NUNAVUT

Robert Kautuk is a photographer based in Kangiqtugaapik (Clyde River), NU who uses a digital SLR camera and drones to document stunning views of the Canadian Arctic, in addition to his community and traditional practices. One of his most well-known photographs was taken using a drone to capture a group of hunters preparing two recently harvested walrus caught as part of a Piqqusilirivvik Inuit Cultural Learning Facility program out of Kangiqtugaapik. He has also captured incredible videos of walrus in the Arctic Ocean. Kautuk's use of technology provides a special look at rarely seen moments, activities or landscapes are not accessible or possible to capture using conventional cameras. In addition to his own practice, Kautuk is also a regular contributor to Nunatsiaq News. He also works in IT, as photographer for Ittaq Heritage and Research Centre and is a noted contributor to northern mapping projects. Kautuk has appeared in many publications including the *Inuit Art Quarterly*, *Up Here Magazine* and *Above&Beyond*.



Robert Kautuk, *Alone*. 2024. Digital photograph.
Photos courtesy of the artist.

In this newly commissioned series, Kautuk presents four photographs that respond to the exhibition's theme. *Alone* shows Kautuk's son at the floe edge. *Gathering* depicts a group of hunters at the floe edge, including the artist's brother who picked up a seal that he harvested. *Chaos* shows boats moving in circles to herd narwhals, contrasted by *Coming Together*, where boats are shown moving towards a center point where a narwhal has surfaced.

FROM LEFT TO RIGHT

Robert Kautuk,
Alone
Gathering
Chaos
Coming together.
2024. Digital photographs.
Installation photos from
Ilagiit/Relatives.



ELDRED
ALLEN
(NUNATSIAVUMMIUQ)
RIGOLET, NUNATSIAVUT

Eldred Allen is a self-taught Inuk photographer who captures landscape and wildlife images of his community. His unique perspectives utilize both a handheld camera and UAV/drone. Allen had a solo exhibition *Resemblance* at The Rooms, St. John's, Newfoundland. He has also participated in group exhibitions including *INUA* at the Winnipeg Art Gallery/Qaumajuq; Paris Photo, France; Stephen Bulger Gallery, Toronto; and La Guilde, Montréal. Allen has received grants from ArtsNL and the Canada Council for the Arts. His work is in private, corporate, and public collections such as RBC and the Montréal Museum of Fine Arts.



In this digital media work, the screens morph portraits of the artist's daughter, wife, her mother, and grandmother, four generations of Inuit women from the community of Rigolet, Nunatsiavut. Speaking about the video installation, Allen notes that “recipes are passed down through the generations from grandmother to granddaughter. And what are the genetics, but the ingredients used to make up each individual, slightly changed to create a unique person?”

MAUREEN GRUBEN

(INUVIALUK)
TUKTOYAKTUK, INUVIALUIT NUNANGIT
SANNAIQTUAQ

Maureen Gruben's multi-media practice incorporates organic and industrial materials that are often salvaged from her local environment. She was born and raised in Tuktoyaktuk where her parents were traditional Inuvialuit knowledge keepers and founders of E. Gruben's Transport. Gruben holds a BFA from the University of Victoria. Her work has been exhibited internationally and is held in numerous public and private collections.

“Tadjva” is an Inuvialuktun expression that emphasizes truth or clarity. “That’s it!” Or, “Right there!” In spring 2024, Maureen and her eldest sister Millie Gruben fleshed the hide of a polar bear harvested by local hunters. They used ulus to flesh fat followed by sugar snow to clean the fur. It was a laborious, joyful process that enriched connections to land, animals, and ancestors. Millie described the feeling of being wrapped in the bear hide as “bright, like boom!”

Sleds have always been integral to Inuvialuit life and many are still hand-built; individual carpentry and rope knotting techniques trace material relationships to their makers. These traces become more pronounced as sleds are mended over time. For *Moving with joy across the ice while my face turns brown from the sun*, Gruben borrowed fourteen sleds from Tuktoyaktuk community members and brought them out onto the ice for a short-duration land art installation. Each sled is intimately connected to a family that has created, used, and maintained it. Their grouping here speaks to the strength of Arctic communities.

Maureen Gruben, *Moving with joy across the ice while my face turns brown from the sun*. 2019. 120" x 42.5". AP #2/2. Archival inkjet on Canson Infinity Rag Photographique 310. Courtesy of the artist. Collection of Cooper Cole Gallery, Toronto, Ontario. Installation photo from *Ilagiit/Relatives*.



Maureen Gruben, *Tadjva! Bright Like Boom*. 2024. Two prints, 48" x 38" each. Archival inkjet on Canson Infinity Rag Photographique 310. Photo: Kyra Kordoski.



GAYLE
KABLOONA
(NUNAVUMMIUQ)
NUNAVUT

Gayle Uyagaqi Kabloona is a multidisciplinary Inuit artist and writer currently based in Ottawa, ON. She enjoys carrying imagery between mediums, while paying respect to traditional methods and expertise. Her artwork allows an intimate view into contemporary Inuit life and often incorporates traditional Inuit stories told through a modern, feminist lens.



The *Ilakka* series are vessels covered in small faces made by the artist's own fingerprints. Each face signifies a member of her large extended family. The body of the vessel is composed of tiers, evocative of the inuksuk, a wayfinding tool for Inuit. The piece is a symbol of gratitude for the people who have shaped who Kabloona is, and who have helped her find her way.

Gayle Kabloona, *Ilakka IIX*. 2024. Clay and underglaze, coil and slab built vessel, clay slip fingerprint dots, handpainted with black and red underglaze faces. Courtesy of the artist.

TANYA
LUKIN LINKLATER
(SUGPIAQ)
KODIAK ISLAND

Tanya Lukin Linklater's performances, works for camera, installations, and writings cite Indigenous dance and visual art lineages, our structures of sustenance, and weather. She undertakes embodied inquiry and rehearsal in relation to scores, ancestral belongings, and art works. Her work reckons with histories that affect Indigenous peoples' lived experiences, (home)lands, and ideas. Her recent exhibitions include Aichi Triennale, Japan; Contemporary Art Gallery, Vancouver; Gwangju Biennale, South Korea; National Gallery of Canada, Ottawa; New Museum Triennial, New York; San Francisco Museum of Modern Art; and Toronto Biennial of Art. *Inner blades of grass (soft), inner blades of grass (cured), inner blades of grass (bruised by weather)*, including works from the last ten years and commissions, and curated by Kelly Kivland, was presented by the Wexner Center for the Arts in 2024. Tanya is represented by Catriona Jeffries, Vancouver. Her Sugpiaq homelands are the Kodiak archipelago of southwestern Alaska. She lives and works in Nbisiing Anishnaabeg aki.

The work is in relation to ancestral and cultural belongings from the artist's homelands and Unangan communities in southern Alaska. Some of the key questions Lukin Linklater poses in this work are how these belongings are in relation to and activated within the present moment through touch, sound, song, dance, and other embodied forms. She sees these belongings from her homelands contained and suspended in time within the collections storage. Yet, their inclusion in the Alaska Commercial Collection at the Hearst Museum of Anthropology also allows for a feeling that through their collection the artist can access material that her ancestors have left for her as information to discern and decipher. Other Indigenous peoples will also visit these belongings and learn from them. Their interpretations of these materials will be different from Lukin Linklater's own. She notes, "In this way I am interacting with ancestral ideas in the present moment

in my efforts towards repair and restoration. As a Sugpiaq person, this yearning for repair is the result of the ongoing storms of colonialisms described by the late Elder, Barbara Shagin, in my homelands."



Tanya Lukin Linklater, *An amplification through many minds*. 2019. Single-channel projection with sound, 36:42 mins. Collection of the Leonard & Bina Ellen Art Gallery, Concordia University, Purchase, 2023 (023.11) and collection of SFMOMA; Shawn and Brook Byers Fund for Women Artists; commissioned by the San Francisco Museum of Modern Art in cooperation with the Phoebe A. Hearst Museum of Anthropology. Courtesy of the artist and Catriona Jeffries, Vancouver. With Ivania Aubin-Malo, Ceinwen Gobert, Eungie Joo, Tanya Lukin Linklater, Danah Rosales, and Jovanna Venegas. Camera and edit: Neven Lochhead. Installation photos from *Ilagiit/Relatives*.



Tanya Lukin Linklater, *An amplification through many minds*. 2019. Single-channel projection with sound, 36:42 mins. Video still courtesy of the artist.

**JULIE
EDEL HARDENBERG**
(KALAALEQ)
NUUK, KALAALLIT NUNAAT

Julie Edel Hardenberg was born and raised in Nuuk, Kalaallit Nunaat / Greenland (GL). For the past 25 years, she has worked with identity and (post)colonial perspectives as an overall theme. With roots in Nordic and Inuit cultures, she has an insight into different Inuit-Kalaallit/Greenlander's identities and self-understanding. At the same time her work explores the economic and social interdependencies between Denmark and Greenland and their impact on the Greenlanders; caught in a shared identity between power and powerlessness.

My Siblings and I is an introspective series of self- and sibling portraits that the artist took with both her Inuit Kalaallit and Danish relations. The works reflect on their respective understandings of self in relation to one another, and their shared yet vastly different experiences of the Danish colonization of Kalaallit Nunaat / Greenland. The artist draws a comparison between family and nation, considering the state of being a part of something and yet not.

Edel Hardenberg said, "I didn't grow up with my biological Danish father, but I got in touch with him when I was 17, and subsequently met his family. When you look at the people in the picture, you'll see the ethnic similarities and differences between me and my siblings, which make it clear to me that culture is at stake. [...] The hardest thing is when you realize the limits of the discourse surrounding colonialism, since they don't have the initial understanding nor the vocabulary to even begin the discussion. It is very challenging being the one who articulates those issues, especially among Danes who still think they are helping us develop our society—also from a historic perspective; that they were the most humane among the inhumane colonizers of the world, and expecting gratitude in return."

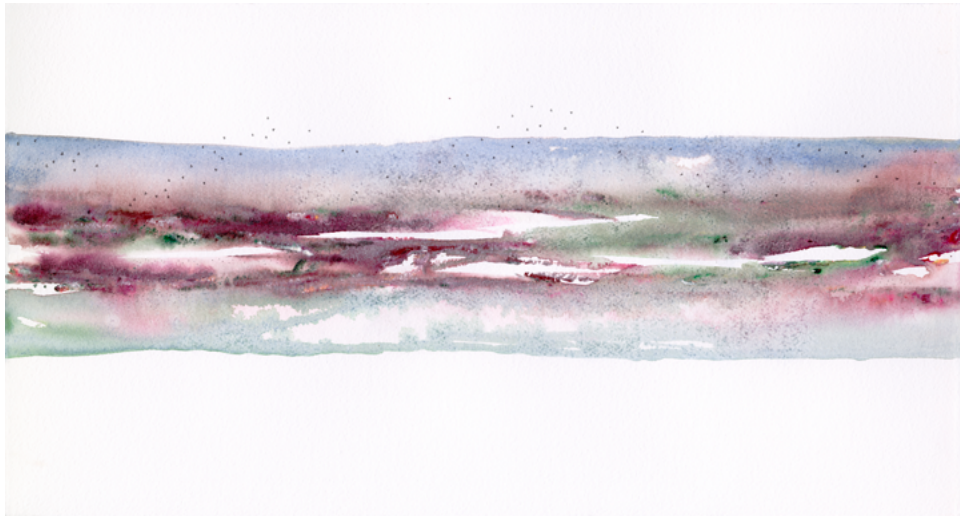


Julie Edel Hardenberg, *My siblings and I*. 2005.
Digital photographs. Installation photos from
Ilagiit/Relatives.

NIAP
(NUNAVIMMIUQ)
KUUJJUAQ, NUNAVIK

Niap is a multimedia artist from Kuujjuaq, Nunavik, currently based in Montreal. Niap's practice shifts between sculpture, textiles, paintings and photography. Through each medium, she reaffirms her culture by incorporating elements that represent her identity as an Inuk woman. In November 2015, Niap participated in her first group exhibition *Ullumimut - Between Tradition and Innovation* at Montreal's McClure Gallery. In 2019, Fehelley Fine Arts held Niap's first solo exhibition which featured multi-media drawings and a live performance including traditional Inuit tattooing.

This watercolor is part of Niap's *River Water* series, which are made with water she sources from different places on the land in Nunavik. Niap starts with water on canvas, allowing the water to move on the page without manipulation. As Niap describes, there's a difference between painting with water from the land and water from a tap; it's more active and moves in such a way that the painting contributes to its own making. For the artist, the water is alive and bears witness to where it was. Using water from the land enlivens the painting with its history.



Niap, *COMPOSITION*. 2024. Original watercolour. 9" x 16". Courtesy of the artist.



Niap, *COMPOSITION*. 2024. Original watercolour. 9" x 16". Vinyl banner 123" x 194". Photographic scan courtesy of Paras Vijan.

INUUTEQ STORCH

(KAALALEQ)
SISIMIUT, KALAALLIT NUNAAT

Inuuteq Storch, is a Greenlandic photographer with a deep connection to his homeland. Born, raised, and currently residing in Sisimiut, Greenland, he has expanded his artistic reach through extensive travel for international exhibitions. A graduate of the International Centre of Photography in New York and the Fatamorgana School of Photography in Copenhagen, Storch skilfully explores his Greenlandic identity through a compelling blend of personal and archival photography. Inuuteq Storch has previously exhibited at Danish art institutions such as Nordatlantens Brygge, GLStrand Kunsthall, Center for Photography, and in 2025 he will show at Kunsten - Museum of Modern Art Aalborg and Politikens Forhal, Kunsthall. Internationally he has exhibited at AKG Art Museum Buffalo, Akureyri, Island, at the Frankfurt Ray Triennale and in 2025 and 2026 he will exhibit at the Bonnefanten Museum, Limburg, and Hasselblad Center at Göteborg. In 2024 he represents Denmark at the 60th Venice Biennale - bringing Kalaallit Nunaat to the Danish pavilion.

The series *Keepers of the Ocean* (2019) is part of Inuuteq Storch's *My Place Project*. Referring to his hometown, Sisimiut, and the local life there, Storch says, "The more I spend time away, the more I understand what we have at home is special. The intimacy we have is created by the nature we are surrounded with, rough and honest. The weather controls everything and nature gives us everything we need." The series consists of 154 photographs of intimate portraits and photographs from inside the homes of Greenlandic people. The series especially zooms in on the younger generation, the new and future *Keepers of the Ocean*, whose life is placed between old traditions and customs and the connection to the culture of the global world.

Inuuteq Storch, *Keepers of the Ocean*. 2019.
Photographs. Various dimensions. Courtesy of
the artist and Wilson Saplana Gallery, Denmark.
Installation photo from *Ilagiit/Relatives*.

KABLUSIAK

(INUVALUK)

TUKTOYAKTUK AND SACHS HARBOUR,
INUVALUIT NUNANGIT SANNAIQTUAQ

Kablusiak is a renowned multidisciplinary Inuvialuk artist who creates work in a variety of mediums including, but not limited to, soapstone, permanent marker, bed sheets, felt, fur, and words. Their work explores the dis/connections between existence within and without Inuit Nunangat, the impacts of colonization on gender and sexuality expressions, trying to make people laugh, and the everyday. Kablusiak holds a BFA in Drawing from AUArts in Mohkinstsis/Calgary, where they are currently based. In all of their creative work Kablusiak seeks to demystify Inuit art and create the space for Inuk-led representations of the diversity of Inuit cultures. Their work can be found in the collections of the Indigenous Art Centre, Alberta Foundation for the Arts, Art Gallery of Alberta, Banff Centre for Arts & Creativity, and Global Affairs Visual Art Collection, among others. Kablusiak was awarded the 2023 Sobey Art Award and is represented by Norberg Hall.

This series of seasonal atikluks explore the history of Mother Hubbard parka designs from Kablusiak's family's home communities in the Inuvialuit Settlement Region (Tuktoyaktuk & Sachs Harbour). The history of this design is directly tied to colonialism, paternalism, cultural and sexual repression, and misogyny. Introduced to Inuit by Christian missionaries around the 1920's, the knee- or ankle-length design quickly spread as a means of control and assimilation, and to impose modesty upon Inuit who were perceived as 'uncivilized savages.' Yet today, the Mother Hubbard parka design has been profoundly reclaimed and integrated into northern communities. No longer is its representation tied to the Church, instead it stands as a marker of Inuvialuit culture, adaptation and continuity. The materials speak to a common theme in Kablusiak's practice of blurring the lines between traditional and modern, meeting and embracing history from a perspective that is in the present.



FROM LEFT TO RIGHT

Kablusiak, *Lace atikluk (summer)*. 2024.
24" x 10" x 59". Ikea curtain, thread.

Kablusiak, *Camo atikluk (fall)*. 2024.
24" x 10" x 56". Blended content fabrics, thread.

Kablusiak, *Cowhide atikluk (winter)*. 2024
36" x 20" x 43". Cowhide, leather, artificial sinew.

Kablusiak, *Bedsheet atikluk (spring)*. 2024.
24" x 10" x 46". Vintage bedsheets & thread.

Works courtesy of the artist and Norberg Hall, Calgary.

AUGATNAAQ
ECCLES
(NUNAVUMMIUQ)
KANGIQLINIQ, NUNAVUT

Augatnaaq Eccles is a multidisciplinary artist and instructor at the Inuit post-secondary program Nunavut Sivuniksavut. Augatnaaq was born and raised in Kangiqliniq (Rankin Inlet), NU, but is currently based in Ottawa, ON. Her primary artistic focus is on sewing, textiles and fashion designs. Augatnaaq's work is often inspired by her experiences growing up in Nunavut, her family, and Inuit history.

This parka is made using Eccles' grandmother's pattern and sewn together both by hand and machine. The front image is inspired by a photograph of the artist's anaanatsiaq, her brother, and herself eating Inuksiut (country food) together, depicting their familial bonding over sharing food, and the significance of sharing what is harvested. The stitching on the sleeves and the two hands holding up pipsi (dried fish) symbolize the way knowledge and skills are passed down through generations, and kept alive by practicing these traditions together. In this

way, even after people pass away their knowledge lives on. Throughout the piece Eccles' wanted to show the connection that Inuit have together, and the knowledge passed on through collaboration.

Augatnaaq Eccles, *Piuguqtaililavut*
(*Let us not forget*). 2024. Mixed media of melton wool, polyester fringe, fox fur, cotton thread, embroidery thread, hollofil lining, and felt. Courtesy of the artist.



**JULIE
GRENIER**
(NUNAVIMMIUQ)
KUUJJUAQ, NUNAVIK

Julie Grenier is a multidisciplinary artist from Kuujjuaq (Nunavik, QC) and currently living in the Montreal area. She specializes in beadwork and traditional as well as contemporary sewing. Julie has collaborated with other artists on many projects, including the creation of a traditional caribou fur amauti that is on permanent exhibit at The Museum of Man in Paris, and a contemporary sealskin arnauti that was acquired by the WAG for their permanent collection. More recently, Julie's work was worn on the red carpet during the Emmy awards 2024 and at the Polaris prize gala 2024. Among her many accomplishments, Julie Grenier designed and created the beadwork embroidery of the Governor General of Canada, Mary Simon's dress in 2021.

**VICTORIA
OKPIK**
(NUNAVIMMIUQ)
QUAQTAQ, NUNAVIK

Victoria Okpik is a designer originally from Quartaq, Nunavik, currently residing in Montreal, QC. She was the first Inuk to graduate from LaSalle College's Fashion Design Program in 1999, and worked as a seamstress and designer for 19 years with Nunavik Creations, a Makivik Corporation-owned company until its 2017 closure. Between the closure of Nunavik Creations and the founding of her own label, Okpik Designs in December 2019, Okpik continued to have no shortage of high-profile customers. In 2018, she was commissioned by Canadian astronaut and physician David Saint-Jacques to create a sealskin bracelet to accompany Saint-Jacques on a 2019 mission to the International Space Station. She is also the designer behind the jacket and dress worn by the Governor General of Canada, Mary Simon, in 2021.

This dress and jacket were created for Her Excellency the Right Honourable Mary Simon when she was officially sworn in as Canada's 30th Governor General—the first Indigenous person to ever hold this position. Designer Victoria Okpik (Quaqtaq) designed the jacket and dress, and artist Julie Grenier (Kuujjuaq) designed and created the beaded embroidery on the dress collar. The dress represents Inuit with an akulik ("curved") hemline, similar to what is seen on an amauti.



Dress and jacket created for the Installation of Her Excellency the Right Honourable Mary Simon when she was officially sworn in as Canada's 30th Governor General—the first Indigenous person ever to hold the position. Designed by Victoria Okpik; beadwork by Julie Grenier.

BEATRICE DEER

(NUNAVIMMIUQ)
QUAQTAQ, NUNAVIK

Beatrice Deer, an acclaimed “Inuindie” pop star from Montreal, blends indie rock and folk with Inuit stories and throat singing. An Inuk and Mohawk singer-songwriter from Quaqtaq, Nunavik, she has seven studio albums, including *Little Songs*, featuring traditional Inuit children's music. Beatrice's work spans Inuktitut, English, and French. She has performed globally at events like the Venice Biennale and Førde Festival, and has won multiple awards, including the 2018 Canadian Folk Music Award, the 2019 Indigenous Music Award, and a 2020 Canadian Screen Award. In 2021, she was named Prism Prize winner and Apple Ambassador. Her score for "Angakusajaujuq: The Shaman's Apprentice" was Oscar-shortlisted. In 2023, she won the Summer Solstice Indigenous Music Award and was honored as "Woman of the Year" by The Montreal Council of Women.

Deer wanted to honour her baby Inumannaq and her ancestors by taking time to create a more elaborate amauti than what she usually makes. Inspired by photographs of Inuit women from the 1950s, she made it very decorative with a beaded chest piece and dangles on the front and back tails. It took over 2 months for the chest piece alone. Deer finds that we rush to sew clothing today, but she wanted to take her care and time like her ancestors did when they made their clothing.



Beatrice Deer. *Amauti for Inumannaq and I*. 2021. Commander, holofill quilting, cotton, acrylic yarn, glass beads, embroidery thread, sealskin, silver fox fur. Courtesy of the artist.

Beatrice Deer, *Amauti for Inumannaq and I*. 2021. Commander, holofill quilting, cotton, acrylic yarn, glass beads, embroidery thread, sealskin, silver fox fur. Courtesy of the artist.



NANCY
MIKE
(NUNAVUMMIUQ)
PANGNIQTUUQ, NUNAVUT

Nancy Makittuq Mike is a talented multimedia artist from Pangnirtung, Nunavut, currently living in Iqaluit, Nunavut. Nancy's creations are a diverse range of skills including throat singing, accordion playing, visual arts, and writing. A dedicated mother of four, she is also a nurse/researcher and was previously a member of the Iqaluit-based band The Jerry Cans. Nancy performs many of her songs in Inuktitut, driven by her passion for preserving the Inuktitut language. Through her artistic endeavors, she is committed to representing Inuit culture and challenging common misconceptions about life in Inuit Nunangat.

Nancy Mike, *Paunnakuluit*. 2024. Digital Art. 2280 x 3000px. Original design courtesy of the artist. Stencil print designed by Jo   C  t  -Rancourt.

Fireweed is a tenacious and vibrant edible flower commonly found in many Arctic and Subarctic environments, as well as more southern climates. As such, this Arctic flora is a common sighting for Inuit who live within Inuit communities across Inuit Nunaat as well as southern Canada and other circumpolar countries.



Nancy Mike, *Paunnakuluit*. 2024. Digital Art. 2280 x 3000px. Photo courtesy of the artist.

The artist usually transforms her drawings into textile print media, especially fabric prints used for clothing and household textiles, but the curators of *Ilagiit/Relatives* asked Nancy Mike to adapt the pattern as the backdrop for the garment display in the FOFA Gallery's vitrines. The gallery's co-curator and technician in sustainability, Jo   C  t  -Rancourt, used the fireweed and berries from Mike's drawing to create a vibrant pink print that was hand painted on the gallery's vitrine's walls. Mike's drawing is also the inspiration of this exhibition catalogue's design.

**LORI TAGOONA
RANDALL**
(NUNAVUMMIUQ)
KIVALLIQ, NUNAVUT

Lori Tagoona is an Inuk artist from the Kivalliq region of Nunavut. She draws inspiration from clothing and beadwork crafted by generations before her, particularly by the women in her family. Her work includes collaborations with Nooks Lindell from Hinaani Design and Victoria Kakuktinniq from Victoria's Arctic Fashion.



In this work, the artist has created a beautiful dog harness, honouring the interrelationship and interdependence between sled dogs and Inuit since time immemorial. Her cousin Roger Tagoona contributed the harness toggle, highlighting Inuit design ingenuity and functionality.

**MISHAEL
GORDON**
(NUNAVUMMIUQ)
KANGIREINIQ, NUNAVUT

Mishael Gordon was born and raised in Kangirliniq, Nunavut. She now resides in Ottawa, ON and still has strong roots to Nunavut. Mishael first began sewing as a child in culture class, but only began to learn to sew for her young family through trial and error, she slowly began a new passion. In 2019, Mishael created a bespoke garment for Canada Goose that is now housed with the Winnipeg Art Gallery-Qaumajuq. Mishael's favourite things she likes to sew are original works, and likes to merge current fashion designs with her personal style.



In this work, Gordon notes that she drew inspiration from an amauti that Agguaq had visited during a trip to the North American Museum of Natural History. "The intricacies of the design and details of the akuk drew me in, and I learned that the amauti

was acquired from southern Qikiqtani in the 1890s." This garment is a blend of traditional and contemporary, with vibrant colours and modernization of the bodice with an amauti shawl.

**WINIFRED
NUNGAK**
(NUNAVIMMIUQ)
KANGIRSUK, NUNAVIK

Winifred Nungak is from Kangirsuk, Nunavik. She is a fashion designer, having learned her sewing skills first from culture class in school and observing from her mother and grandmother, and later through fashion design school. Nungak has taught many young Inuit how to sew, holding parka making workshops in various communities in Nunavik and encouraging the next generation of Inuit to continue Inuit sewing traditions.



The colorful siniit on this kukuppaalik are inspired by the vibrant beadwork of the amautiit that Agguaq Collective visited at various North American museums. The hood and the hem have been repurposed into the piece from two different caribou amautiik.

To create the hood and hem, Nungak made an exact copy of an amauti from a collection, making the body of the garment out of fabric inspired by caribou skin.

**ROSE TINA
ALIVAKTUK**
(NUNAVUMMIUQ)
PANNIQTUUQ, NUNAVUT

Rose Tina Alivaktuk is from Panniqtuuq, Nunavut and is an Elder-in-training. Inuit women learned and mastered sewing skills before having a family, and as a child Rose Tina learned basic sewing skills through observation. Her sewing went into full bloom when she became a mother, thus providing winter clothing for her children. She likes making wearable art that is unique and outside of the norm. She has taught sewing, hunting gear, beading, cleaning seal skins, and kamik making from her home. She is passionate about empowering young women through teaching sewing techniques and sharing Inuit clothing patterns. Although she has 30 years sewing experience, she still considers herself as an amateur seamstress.



This garment, who the artist calls "Paunnakuluk 1869," is made of tuttu (caribou) and sealskin leather, inspired by an amauti made in the 1800' from South Baffin. The kini (front skirt) and akuq (back skirt) are actual sizes from the 1869 amauti.

THE RED AMAUTIIT PROJECT

The Red Amautiit Project, organized by Pauktuutit Inuit Woman of Canada, serves to raise awareness and to honour the lives and legacies of Missing and Murdered Indigenous Women, Girls and Gender-Diverse Inuit.

To learn more, please scan the QR code to visit Pauktuutit's website.



FROM LEFT TO RIGHT

Shirley Elias, Red Inuvialuit Amauti. 2023. Mixed media, including wolf, dyed red fox fur, bias tape. Courtesy of The Red Amautiit Project, Pauktuutit: Inuit Women of Canada

Eunice Tunraluk, Red Akuq Amauti. 2023. Mixed media, including fox fur. Courtesy of The Red Amautiit Project, Pauktuutit: Inuit Women of Canada.

Nancy Pukinaq, Red Nunavut style Amautiit. 2023. Mixed media. Courtesy of The Red Amautiit Project, Pauktuutit: Inuit Women of Canada.

Sarah Samisack, Red Nunavik Inukjuak Amauti. 2023. Mixed Media. Courtesy of The Red Amautiit Project, Pauktuutit: Inuit Women of Canada.

Heather Angnatok, Labrador style red Amauti. 2023. Mixed media. Courtesy of The Red Amautiit Project, Pauktuutit: Inuit Women of Canada.

**SARAH
SAMISACK**
(NUNAVIMMIUQ)
INUKJUAK, NUNAVIK

Sarah Samisack has been sewing for about 15 years, which she first learned from her grandmother, who inspired her to become a seamstress. Samisack also became interested in cleaning traditional skins which she learned from her grandmother, too. Samisack has since made different patterns of parkas, amautiit, snow pants, hunting gear, sealskin kamituinaat, polar bear pants, mittens and mosquito jackets. Notably, she was included as one of the seamstresses in Canada Goose Project Atigi 2.0. In October 2021, she started her own business called Sarah Samisack Designs. For about 10 years, Samisack has worked in her local daycare and at the school teaching grades one and two Inuktitut classes.

Sarah Samisack believes it is important to remember the women and girls that have been missing or murdered because they are somebody's mother, auntie, sister and friend. This amautiit reflects Samisack's belief that women must take care of one another. Samisack has made a simple traditional red Nunavik Inukjuak-style amauti. The akulik design was made by very innovative Inuit women by looking at the caribou's caribou's mouth top part, the akuk, and designed to look like the akuk.

**SHIRLEY
ELIAS**
(INUVIALUK)
INUVIK, INUVIALUIT NUNANGIT
SANNAIQTUAQ

Shirley Elias, whose Inuvialuktun name is Mimirlina, was born and raised in Ulukhaktok, Northwest Territories. Growing up, Shirley Elias' great-grandmother Mamie Mamayauq taught Elias how to cut out and put together parkas as Elias played and made clothes for her dolls. Elias also learnt sewing from her mother, who was an artist herself, and taught Elias how to do qupak work. Elias has since learnt the art of working with fur, specifically how to tan a hide piece and put it together.

The Inuvialuit Amauti would normally have the sunburst made from wolverine and wolf, as those were the most durable and warm furs that would last the harsh climate. The wolf part of the sunburst is cut from the longest part of the wolf, cut into tiny pieces and matched in colour to line up nicely. Instead, Elias has used dyed red fox fur.

The trimming, or the Delta braid, has been made with tiny pieces of bias tape cut and geometrically sewn to create a pattern. She used tanning tools that were inherited heirlooms to work with the fox fur. Elias' mother did a lot of the qupak work, the intricate trimming detail on the parka.

**EUNICE
TUNRALUK**
(NUNAVUMMIUQ)
AUPALUKTUQ, NUNAVUT

Eunice Attagutsiak Tunraluk was born and raised in Ikpiarjuk (Arctic Bay), Nunavut. Tunraluk has enjoyed teaching for more than 25 years at Inuujaq School in Ikpiqrjuk, and learnt traditional sewing skills, including cleaning and preserving hides, to make warm clothing from the hides and furs that are hunted by her husband Rubuen Tunraluk.

Many of her family members are seamstresses, particularly her late mother-in-law Tuugaq Tunraluk and mother Qapik Attagutsiak, who is 101 years old, who taught her many sewing techniques.

Eunice Tunraluk's amauti is a traditional style from Ikpiarjuk and Eastern Arctic, Baffin Island, Nunavut. The pattern is inspired by her late mother-in-law Tuugaq and mother Qaapik, learning techniques and different patterns that were traced from my ancestors. This red Akuq Amauti has a beautiful fox fur on the hood to keep the woman and child warm.

**HEATHER
ANGNATOK**
(NUNATSIAVUMMIUQ)
NAIN, NUNATSIAVUT

Heather Agnatok has been sewing for about 30 years. She began by making clothes for her children and family to keep them warm during the long cold winter months. Agnatok has worked on various projects including: two akulets for girls from her community, to wear during the opening ceremony of the Canada Winter Olympic Games. She also teaches women and youth how to sew atiget and akulet.

Heather Agnatok made her Amauti with a unique Labrador style, as her elders have made before her. She used a beautiful red impression material, embellished with a beaded amamiutal for the hood of her alulil.

**NANCY
PUKINAQ**
(NUNAVUMMIUQ)
AUPALUKTUQ, NUNAVUT

Nancy Pukinaq was born in Aaruannuaq located near Uqsuqtuuq (Gjoa Haven), Nunavut and the Back River area. In her community's Iglu camps, their tuktu clothing required cleaning and scraping so that they were soft and prepared properly. The first time Pukinaq worked on a clothing-making project was as a child, where she made an atigi, learning how to prepare the skin by cleaning, scraping and softening it with water. Pukinaq learnt how to sew from her sisters who prepared and sewed clothing for their family.

Pukinaq's amautiit reflects her belief that The Red Amautiit should represent some easing of the bereavement that everyone goes through.

Pukinaq used a pattern that her community had as inland Inuit since time immemorial. It is the first style and pattern that she ever saw and grew up with. It has the frills, the hanging tailored patterns in both the front and back as well as the hood carrying a baby. The Red Amauti demonstrates that our blood gives us life, the will to live a better life and that resilience is prominent in our lives.

INUIT FUTURES IN ARTS LEADERSHIP:
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Social Sciences and Humanities Research Council of Canada (SSHRC)
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FOFA GALLERY PARTNERS & FUNDERS
Canada Council for the Arts Strategic Innovation Fund: Cultivate Grants
Centre for Sustainable Curating (CSC), Western University
Concordia University's Centre for Creative Reuse (CUCCR)
Digital Fabrication Lab, Core Technical Centre, Concordia University
Concordia University

Printed in Canada by Productions JG.

This catalogue is set in *Ilisarniq* & *Swear*. 500 copies of this catalogue were printed and a digital version is available on the FOFA Gallery's and the Inuit Futures in Arts Leadership: The Pilimmaksarniq/Pijariuqsarniq Project's respective websites.

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Ilagit/Relatives

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This exhibition was a featured event of the ᐅᐅᐅᐅᐅᐅᐅ *Qinnirajaattuq / Ripples: Making Waves in Inuit Art Symposium* held from November 6th to November 8th, 2024 at Concordia University.

ISBN 978-1-927629-43-7 (Book)
ISBN 978-1-927629-44-4 (Digital publication)

Legal Deposit: Bibliothèque et Archives nationales du Québec, Library and Archives Canada, 2024.

Design by Sita Singh.

All photos by Laurence Poirier,
unless otherwise noted.

Floral stencil design by Joé Coté-Rancourt,
adapted from a digital print by Nancy Mike.

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