



Evelyn Douglas, *Basket Mat*, Hooper Bay, 2006. Natural and dyed grass. Gift of Judith and Robert C. Toll.

Front: Peter Smith, *Puffin Mask*, Nunivak Island, 1990. Wood and pigment. Purchased in memory of Meredith B. Jones.

All photos by Luc Demers, except *Walrus Shaman* by Dean Abramson and *Drawing* scanned by Arctic Museum staff.



The Peary-MacMillan Arctic Museum and Arctic Studies Center
9500 College Station, Brunswick, Maine 04011

Museum Hours
Tuesday-Saturday
10:00 a.m.-5:00 p.m.
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ENDURING CONNECTIONS: Contemporary Alaskan Yup'ik and Iñupiat Art



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Contemporary Alaskan artists draw on their cultures' ancient traditions and rich histories of innovation and resilience when creating works of art. Many find inspiration in the past, using materials and techniques that would have been familiar to their ancestors. Yet whether they work in

ivory, baleen, grass, wood, fur, or fabric, their creations also speak to the present. Their artwork reflects a worldview that has persisted through centuries of colonial disruption and the impact of the modern economy, in which selling art can be a vital element of household income.



Isaac Koyuk, *Good Shaman* and *Bad Shaman*, King Island, ca. 1987. Walrus ivory and fossil ivory. Museum purchase.



Rose Rivers, *Basket*, Hooper Bay, 1993. Natural and dyed grass. Gift of Judith and Robert C. Toll.

Rose A. Kanrilak, *"I'm Ready,"* Chevak, 2004. Sealskin, fabric, fish skin, and beads. Museum purchase.

Technology Transfer

Iñupiat carvers traditionally engraved ivory implements with detailed scenes taking place along a well-defined ground line. By the late nineteenth century, artists were applying this ancient pictographic style to newly introduced materials, as seen in this drawing made for missionary Harrison Thornton, and to objects made for trade, such as this souvenir ivory tobacco pipe.



Unidentified Iñupiat artist, *Drawing*, Cape Prince of Wales, 1892-93. Graphite on paper. Museum purchase.



Unidentified Iñupiat artist, *Ivory Pipe*, Alaska, ca. 1890. Walrus ivory and pigment. Museum purchase.



Unidentified Yup'ik artist, *Qayak and Qamigautek (Kayak and Kayak Sled) Models*, Alaska, ca. 1940. Seal skin, wood, and sinew. Gift in memory of Alfred M. "Pat" Osmer.

Collectibles

As outsiders began visiting Alaska in greater numbers during the twentieth century, indigenous people found they could supplement traditional subsistence lifestyles by selling collectibles made from local materials. By innovating with traditional artistic and craft making techniques, they created a wide variety of beautiful items for visitors to take home, including baleen baskets, ivory jewelry, and miniature models of everyday objects.



P.K. Onedelena, *Story Bracelet*, Nome, 1989. Walrus ivory, fossil ivory, elastic cord, and pigment. Museum purchase.



Unidentified Iñupiat artist, *Baleen Basket with Whale Tail Finial*, Point Barrow, 1991. Baleen and walrus ivory. Gift of Marian Powers.

Contemporary Art

Two artists originally from Gambell on St. Lawrence Island take different approaches to contemporary sculpture. Ron Qaygenghutkaq "Qay" Apangalook has developed his own distinctive style while focusing primarily on themes and subjects closely associated with the Alaskan ivory carving tradition. Susie Silook, one of only a few female Alaskan artists working in ivory, creates highly personal sculptures that evoke images of flight, dreams, trauma, and recovery.



Ron "Qay" Apangalook, *Walrus Shaman*, Gambell, ca. 2009. Walrus ivory and pigment. Museum purchase.



Susie Silook, *Healing Wings*, Anchorage, 2013. Walrus ivory, ink, turquoise, wood, brass, and seal whisker. On loan from Home and Away Gallery.