



Kananginak Pootoogook, Kavavaow Mannomee, *Caribou Family*, Cape Dorset, 2001. Stonecut on paper, 29/50.

On behalf of the Bowdoin College community and the public we want to thank Marcia and Robert Ellis who so generously donated the art in this collection and subsidized this brochure. Proceeds from the Russell and Janet Doubleday endowment funded the exhibition.



**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., Sunday 2:00 p.m.-5:00 p.m.
Closed on Mondays and national holidays.

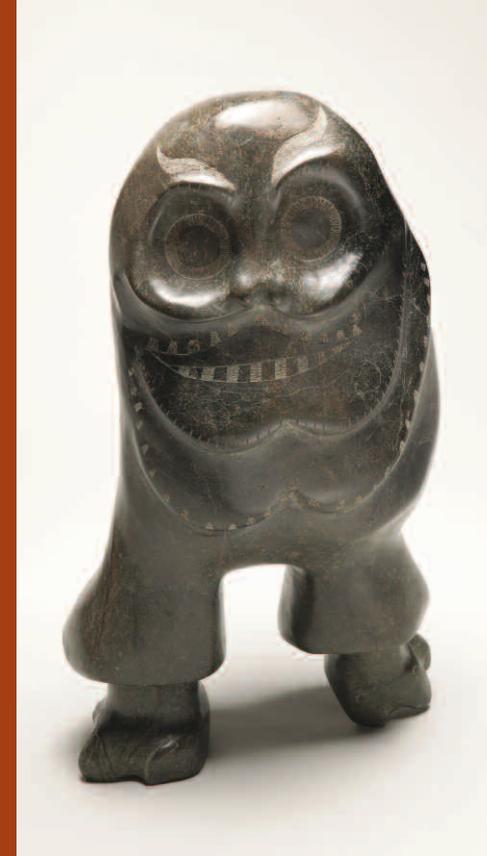
Cover image: Abraham Apakark Anghik, *Searching for my Ancestors*, Paulatuk, before 2005. Stone.
Photos by Dean Abramson.

Bowdoin



Cape Dorset and Beyond: ***Inuit Art from the Marcia and Robert Ellis Collection***

In the mid-1990s, Marcia and Robert Ellis began buying Inuit art, which they displayed alongside an eclectic mix of art and antiques in their home. The Ellises bought what they liked, so a wide range of styles is represented in their collection. Many of the works are by well-known Inuit artists from Cape Dorset (Kinngait) on Baffin Island, Canada, but artists from other Canadian communities are represented as well.



Osuitok Ipeelee, *Spirit Owl*, Cape Dorset, n.d. Stone. Donated by Marcia and Robert Ellis in honor of Philip Russakoff, Bowdoin class of 1945.

The Animal World

Inuit artists depict animals in motion and at rest, combining artistry with careful observations of animal behavior in the wild. The veining in the stone in Pudlalik Shaa's finely balanced goose echoes the bird's shift in balance as it bends its head to preen. With its high polish, Ematulu Saggiak's *Walrus* seems to gleam with water as it dives in search of clams.



Pudlalik Shaa, *Dancing Goose [Preening Goose]*, Cape Dorset, 9/4/94. Stone.



Ematulu Saggiak, *Walrus*, Cape Dorset, before 2011. Stone, antler.

Kananginak Pootoogook's *Great Big Bear* lumbers away in search of a seal, while David Ruben Piqtoukun's alert and elegant muskox seems ready to confront any threat.



David Ruben Piqtoukun, *Muskox*, Paulatuk, 1996. Stone, antler.



Kananginak Pootoogook, Pitseolak Niviaqsi, *Angujjuaq/Great Big Bear*, Cape Dorset, 2003. Lithograph and stencil on paper, 47/50.

The Human Form

Carvings of human figures reflect the range of styles that appeal to the Ellises, as well as the diverse approaches taken by Inuit artists. Kiugak Ashoona's dynamic and realistic *Hunter* stands with his harpoon. A small bird perched on the hunter's hood is a subtle reminder of the man's relationship to the spirits of the animals he hunts. Abraham Anghik's *Shaman and Helpers* sits in an enveloping mound of entwined birds. He is transformed and also consumed by his helping spirits; only his head retains its human form.



Kiugak Ashoona, *Hunter*, Cape Dorset, 1998. Stone, antler, hide.



Abraham Apakark Anghik, *Shaman and Helpers*, Paulatuk, before 1997. Stone.

Sedna, the mythological figure who controls sea mammals, is a favorite subject for Inuit artists. In Oviloo Tunnillie's remarkable depiction both Sedna's human and her animal form are evident as she floats on the water's surface.



Oviloo Tunnillie, *Sedna*, Cape Dorset, 1999. Stone.