



The Peary-MacMillan Arctic Museum and Arctic Studies Center

9500 College Station, Brunswick, Maine 04252

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.

207-725-3416

www.bowdoin.edu/arctic-museum

Cover image: Thomas Suvaaraq, Two Faced Shaman, nd., Qamani'tuaq (Baker Lake). Antler, fur, glass, and sinew.

Bowdoin

Antler as a Medium

Antler is a form of bone, shed in the fall and grown afresh each spring. It is solid, with a dense outer layer and a porous inner core. Artists draw inspiration from its infinitely variable branching forms and take advantage of its variation in texture, density, and color to create an amazing variety of sculptures.

Idris Moss-Davies' life-like and dramatic portrait of the sea woman, *Sedna*, uses the original shape of the antler for her flowing hair, outstretched arm, and forked tail. In places he has exposed the darker inner core of the antler to add depth and detail to her form. Thomas Suvaaraq uses a different approach, assembling simple cylinders of antler to create the flamboyant and frightening *Two Faced Shaman* that appears on the front.



Thomas Aniksak, Mother and Child, 2006, Arviat. Antler, glass, and fabric.

Idris Moss-Davies, Sedna, 2002, Qikiqtarjuaq (Broughton Island). Antler and stone.



William Noah, Spirit, 1970, Qamani'tuaq (Baker Lake). Stonecut and stencil, ink on paper, 5/45.

On behalf of the Bowdoin College community and the public we want to thank Robert and Judith Toll who so generously donated the art in this collection. Proceeds from the Russell and Janet Doubleday endowment funded this exhibit.

Spirits of Land, Air, and Water:

ANTLER CARVINGS FROM THE ROBERT AND JUDITH TOLL COLLECTION



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Drummers dance with outstretched arms, a caribou bounds forward, and shamans fly to other worlds. Inuit artists have used caribou antler to create these diverse and imaginative sculptures.

Inuit hunt caribou to provide critical food and raw materials for their families. For centuries Inuit made some of their implements out of caribou antler. Today, they transform this ubiquitous material into sculptures that range from whimsical to mystical.

This exhibit highlights some of the diverse antler carvings collected over the last four decades by Robert and Judith Toll, who were drawn over and over again to the imaginative ways in which Inuit artists used this remarkable and versatile material.



Phanuelie Palluq, *Spirit Man*, 2007, Igloolik. Antler and bone.



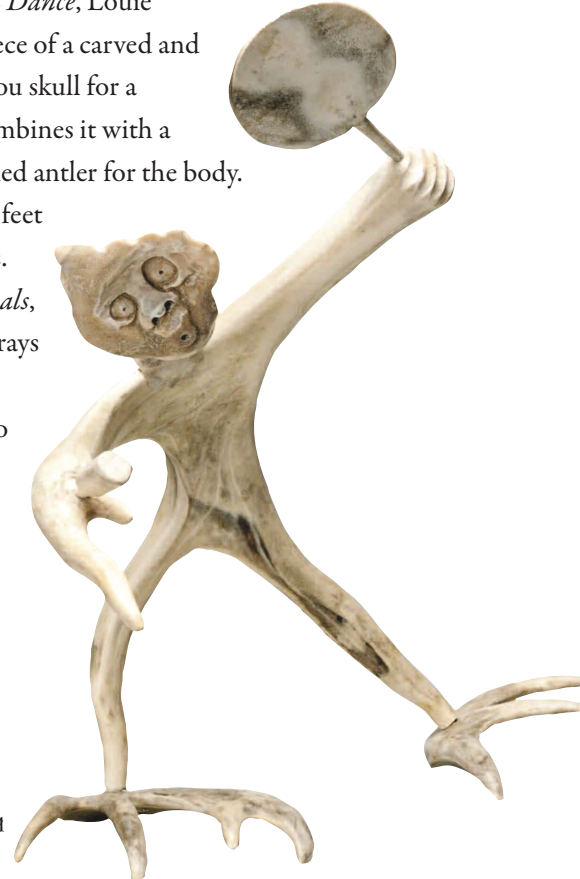
Luke Anowtalik, *Shaman and Animals*, 1993, Arviat. Antler.

Shamans and Drummers

Shamans travel to reach the spirit world where they can intercede on behalf of humans. They often use drumming to help them transform into creatures that can fly to this other realm. Antler, with its natural branching forms, readily suggests exuberant drum dancers and the flight of these transformed shamans or the spirits they seek.

In *Shaman's Drum Dance*, Louie Qingnatauq uses a piece of a carved and highly polished caribou skull for a shaman's face, and combines it with a single piece of branched antler for the body. The clawed, bird-like feet are the ends of antlers. In *Shaman and Animals*, Luke Anowtalik portrays the shaman as he transforms and flies to the spirits, accompanied by his animal helpers.

Louie Qingnatauq, *Shaman's Drum Dance*, nd., Uqsuqtuuq (Gjoa Haven). Antler.



Sanak Etook, *Caribou*, 2007, Kangiqsualujuaq (George River). Antler.