

Mobile Arts Curriculum



Textile Museum of Canada: Double Vision Activity



ᐱᐱᐱᐱᐱᐱ Janet Kigusiuq, *Composition, Qamani'tuaq (Baker Lake)*, 1996 – 2000; tissue, acrylic polymer, paper collage. Courtesy of Feheley Fine Arts. Public Trustee for Nunavut, Estate of Janet Kigusiuq Uqayuittuq.

SUGGESTED AGE/GRADE:

K-12, Families, All Ages

CURRICULUM LINKS:

The Arts, English, Social Studies, History, Geography, Science, First Nations, Métis and Inuit Studies

KEYWORDS:

nivingajuliat, Qamani'tuaq, textile, appliqué, image, embroidery, celebration, women, duality, interrelationships, matriarchal practices, voice, vision

GUIDED OBSERVATIONS

1. In what ways do you celebrate the women in your life?
2. What have you learned from the women in your community?
3. Do you embrace any phenomena that exist 'in-between' assumed boundaries or dualities in your own life?

Nivingajuliat, or wall hangings, were conceived by the seamstresses of the community. These brightly stitched textiles feature graphic appliquéd images, often enhanced with embroidery, centering on the dynamics and interrelationships between people and animals. Through these artworks, Double Vision looks at the matriarchal practice of Oonark and two of her daughters, and how women artists in Qamani'tuaq mentored one another in producing unique aesthetic and conceptual lineages.

**textile
museum**

OF CANADA

HISTORY OF QAMANI'TUAQ

Qamani'tuaq meaning "where the river widens" or in English, Baker Lake, is a hamlet located in mainland Nunavut in the Kivalliq Region, and is known for being the only inland community. It is the fourth largest community in Nunavut. The area has always been a historical gathering place for Inuit people for hunting and fishing, and in 1916 became a Hudson's Bay Company trading post.

During the 1950s, the government moved people from inland camps to Baker Lake due to threats of starvation caused by caribou scarcity. The community is now home to 11 different and distinct Inuit groups: the Ahiamut/Ihalmiut, the Akiliniirmiut, the Hanningajurmiut, the Harvaqtuurmiut, the Hauniqturmiut, the Illuilirmiut, the Kihlirmiut, the Natsilingmiut, the Paallirmiut, the Qaernermiut and the Utkuhiksalingmiut.

In 1979, the Inuit Tapirisat of Canada (ITK) took the Canadian government to court for bringing mining companies to the area, where Inuit people exercised their land rights by hunting for caribou, particularly the Kazan River. The community continues to be known for its gold mining, employing about a third of the residents.

In addition to mining, the community is known for nivingajuliaat wall hangings. Different regions of Nunavut are known for different styles, for example: Arviat, Nunavut, is where textiles were traditionally embellished with heavy applique through beading and creation of 3-dimensional figures, and Pangnirtung, Nunavut is known for large-scale woven pictorial tapestries.

ABOUT THE EXHIBITION

[The Textile Museum of Canada](#), curated by Candice Hopkins, presents *Double Vision*: Jessie Oonark, Janet Kigusiuq and Victoria Mamnguqsualuk. Exhibiting from March 9, 2022 to March 31, 2023.

Double Vision will debut at the Museum as a key component of the 2022 Toronto Biennial of Art (TBA), which runs from March 26 to June 5, 2022. The Museum is partnering with TBA in the creation of a learning tool to be included in the TBA Mobile Arts Curriculum (MAC)—a set of tools and activities for educators and caregivers to use when engaging learners of various age groups.

ABOUT THE ARTISTS

Jessie Oonark (1906–1985) and her daughters, **Janet Kigusiuq** (1926–2005) and **Victoria Mamnguqsualuk** (1930–2016)—and shines a light on a highly distinctive art form called nivingajuliaat that developed out of government-sponsored craft programs in the Arctic, beginning with the sewing program in Qamani'tuaq (Baker Lake) established in the 1960s.

FURTHER READING

Recommended for ages 7-9:

[1] Qitsualik-Tinsley, Rachel, and Qitsualik-Tinsley, Sean, *How Things Came to Be : Inuit Stories of Creation*. Iqaluit: Inhabit Media, 2015.

Recommended for high school ages:

- [2] Christopher, Neil, McDermott, Noel, and Flaherty, Louise, *Unikkaagtuat : An Introduction to Inuit Myths and Legends*. Iqaluit: Inhabit Media, 2011.
- [3] Harper, Ken. *In Those Days: Inuit Lives*. Iqaluit: Inhabit Media, 2013.

Oonark and Kigusiuq were born in the Back River area (200 km north of Qamani'tuaq) but both moved to the area, like many other artists from their generation who previously lived a traditional life inland, to pursue their artistic practices. In 1992, the Jessie Oonark Arts and Crafts Centre opened, and has become a work space for artists from the community. It not only includes studio space for sewing, but also, stone carving, print making and jewellery.

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