

Hunting 2

The artwork along this wall reflects the theme of hunting. In other words, the works here examines what's involved, what considerations are made, and who carries out what activities. Everyone in a camp participated in hunting and its related activities.

One of my favourite pieces in this exhibition is 1968 **Summer Camp Scene** by Pitseolak Ashoona.

Born in 1904, Ashoona was a self-taught artist working primarily in graphite, pencil crayons and felt-tip pens. She produced more than 9,000 drawings in her lifetime.

She created works that were openly biographical, vividly portraying memories and stories of her life.

In **Summer Camp Scene**, we see three women in the foreground, smiling and scrapping meat from a hide. Two of the women are holding an ulu (a women's knife) and the other, is holding a throw bow.

In the background, we see four individuals – all dressed in parkas and gathered around the three harvesting hide. One women in the background is wearing an amauti, a type of coat with a baby carrier – in the image, we can also see the baby's face.

This print celebrates women.

National Gallery of Canada Curator Christine Lalonde has written that: "Pitseolak's images of women's implements are carefully organized to demonstrate and share her knowledge of these tools. In many drawings, her depictions of the ulu, the woman's knife, and other tools, become a metaphor for woman, reflecting how closely an Inuit woman's identity is bound up in her work." (49)

This print was made based on a wax crayon and felt-tip drawing – the original drawing is part of the West Baffin Coop collection, currently on loan to the McMichael Canadian Art Collection in Kleinburg, ON.