

Saqqummersitsineq

UDSTILLING  EXHIBITION



Inuit Qaujjimajatuqangit:

Art, Architecture and Traditional Knowledge



Government
of Canada
Embassy
of Canada

Gouvernement
du Canada
Ambassade
du Canada

2/8-24 - 31/10-24



*The exhibition pays tribute to the Inuit
artists whose work is integrated
into the Canadian High Arctic Research
Stations (CHARS).*

About the exhibition

Inuit Qaujimajatuqangit: Art, Architecture and Traditional Knowledge

Kalaallit Illuutaat – The Greenlandic House in Copenhagen has the pleasure of presenting the Canadian/Greenlandic double exhibition *Inuit Art, Architecture and Design*. The double exhibition consists of two unique exhibitions, each with their own expression, but which work with many of the same themes.

On the ground floor we have the Canadian traveling exhibition *Inuit Qaujimajatuqangit: Art, Architecture and Traditional Knowledge* created by the two Canadian architects Alain Fournier and Isabelle Laurier and on the first floor we have the Greenlandic exhibition *Traces of Heritage* created by Aviaaja Ezekiasen.

This pamphlet focuses on the Canadian exhibition *Inuit Qaujimajatuqangit: Art, Architecture and Traditional Knowledge*. We have made another pamphlet for the other exhibition *Traces of Heritage*.

The exhibit shows the relationship between contemporary Inuit art and western science and features a specific Canadian example of traditional knowledge in action. The IQ Exhibition shows how an Inuit community and Inuit artists came together to tell their story through art and architecture. By introducing Inuit culture and communities to the world, while demonstrating how art is a powerful empowerment and reconciliation tool in Canada, the IQ exhibition provides a glimpse of a holistic approach that highlights important work being done in Canada.

The Canadian Embassy has funded the expenses for the exhibition, so that the exhibition can be shown in Denmark for the first time.

The exhibition can be seen every weekday at 10:00 - 16:00 up to and including the 31th of October 2024



About the exhibition

The exhibition is presented in partnership with EVOQ architecture, in collaboration with MONTRÉAL FIRST PEOPLES FESTIVAL, the INUIT QAUJIMAJATUQANGIT: Art, Architecture and Traditional Knowledge exhibition is the result of a contest that involved Inuit artists from all over the Nunangat territory (Nunatsiavut, Nunavik, Nunavut and Inuvialuit). This initiative is the first of its kind in the relatively recent history of Canadian Inuit art. Called upon to submit a work of art to be integrated into the architecture of the new Canadian High Arctic Research Station (CHARS) built in Ikaluktutiak (Cambridge Bay), Nunavut, the artists created works illustrating the contribution of traditional knowledge to the development of sciences and technologies of international caliber, still in use today, thus putting to light past and present Inuit peoples' ingenuity and inventiveness (Qanuqtuurniq).

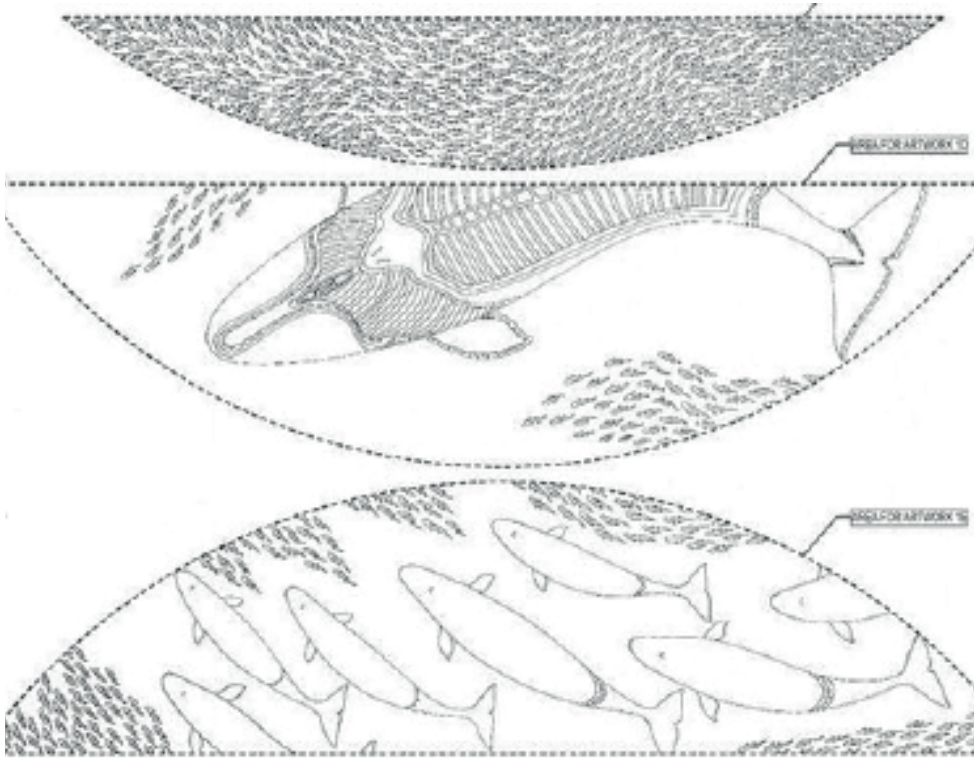
The fifty or so drawings and sculptures presented in this exhibition were created by the winners of this contest: Manasie Akpaliapik, Victoria Grey, Sammy Kudluk, Koomautuk "Kuzy" Sapa Curley, Bobby Nokalak Anavilok, Ulaayu Pilurtoot, Timootee "Tim" Pitsiulak and Ningeokuluk Teevee. All artworks fall under the same theme: honoring the timeless creative genius of past and present Inuit.

The Canadian High Arctic Research Station (CHARS) was built in Ikaluktutiak (Cambridge Bay), Nunavut, as part of Canada's Northern Strategy. This facility is a world-class Arctic research station, demonstrating state of the art design excellence that serves as a model for similar polar facilities around the world. Integrating Inuit artworks into the very built fabric of the CHARS supports and strengthens the narrative of the building's design and it further reinforces the expression of Inuit culture.

Drawings and a sculpture were selected following a competition that solicited Inuit artists from all across the Inuit Nunangat territory (Nunatsiavut, Nunavik, Nunavut and Inuvialuit). This was a first in the history of the Canadian Inuit art world. The artists were invited to submit works that would illustrate the traditional Inuit knowledge's contribution to the development of world-class science and technology, showcasing the past and present resourcefulness and inventiveness (Qanuqtuurniq) of the Inuit.

The works speak to the theme: Honouring the timeless creative genius of Inuit. The small scale drawings submitted by the artists were digitally enlarged to the full scale of the building so they could be integrated into the flooring and glazing panels of the various public areas of the Main Research Building. The small-scale sculpture was also digitally enlarged to fill the space of the main entrance of the Main Research Building.

Inuit Qaujimagatuqangit



Artists on show

- Bobby Nokalak Anavilok
- Koomautuk Curley
- Manasie Akpaliapik
- Ningeokuluk Teevee
- Sammy Kudluk
- Tim Pitsiulak
- Ulaayu Pilurtuut
- Victoria Grey

Alain Fournier

Alain Fournier is a founding Partner of EVOQ Architecture and currently Managing Partner. Alain is a graduate of the McGill University School of Architecture (1975) and is a Fellow of the Royal Architectural Institute of Canada.

Alain has been working with the Inuit and First Nations for over 40 years. He works in the Canadian Arctic's Inuit Nunangat territories (Nunavik, Nunavut and Nunatsiavut). He also works with the Cree of Eeyou Istchee, the Mi'gmaq, the Wolastoqiyik (Maliseet), the Innu, the Kanien'kehá:ka (Mohawks) the Nehirowisiw (Attikamekw), the Anishinabeg (Algonquin), and the Treaty 8 Tribal Council.

Alain has led all of the firm's hundreds of projects in the Arctic and subarctic in the last 40 years as Senior Principal Architect, Project Architect and Chief Designer. He has extensive hands-on experience and knowledge of Inuit cultures, northern history and northern construction technologies and practices. He has acquired in depth knowledge of the numerous challenges, issues and constraints to be found in Arctic construction projects (climate, snow accumulation, winds, permafrost, climate change, design and construction techniques, scheduling of works, logistics, sea lift transportation, capacity building, etc.). Alain has developed an enviable reputation for his innovative and culturally relevant contemporary designs. He has worked on a wide range of building types in the Arctic: airport installations, daycares, cultural facilities, hospitals, health clinics, women's shelters, schools, as well as community and sports centres.

Alain has completed over 20 projects that involved collaborating with Inuit artists and craftsmen to integrate their large-scale artworks into various buildings. Since 2017 he has been overseeing a travelling exhibition promoting architectural design excellence in the Arctic, Inuit artists and displaying the works they integrated in the Canadian High Arctic Research Station in Ikaluktutiak (Cambridge Bay). From its first venue in Montreal, the exhibition has been to Iceland, Greenland, Norway, Dubai and soon Denmark.

As a result of his long-term commitment, Alain Fournier has become a partner respected by the Inuit and First Nations and a facilitating player in the dialog between Nations. He regularly gives lectures to his architectural peers in Canada and abroad on the topic of designing architectural projects with the Inuit and First Nations. He was invited to facilitate round tables for the First Peoples Heritage Circle and the Treaty 8 Tribal Council. He was also invited to testify before the Senate's Standing Committee on Environment and Sustainable Development concerning the state of housing in Inuit Communities.

Alain is a member of the Indigenous Task force of the Royal Architectural Institute of Canada from the time it was created in 2016. Since 2020, he chairs the Architectural and Planning Advisory Panel at McGill University, with a specific emphasis on Indigenizing the campus. In 2019 he started teaching an Indigenous design studio at the Université de Montréal, taking the students on the deep cultural immersion experience necessary to achieve meaningful cocreation with the communities and the projects they select.

Isabelle Laurier

Isabelle Laurier is a dynamic professional with a rich and varied career in cultural management and project leadership. Her journey has been marked by a deep passion for art and a commitment to integrating it with architecture. Isabelle's academic foundation includes a Bachelor's degree in Architecture from the Université de Montréal and a high recognition as a laureate in classical piano from the Université du Québec à Montréal. She has further honed her skills as a member of the Project Management Institute at Université Laval.

Isabelle's career achievements are truly impressive. Her role as a Senior Project Manager at EVOQ Architecture exemplifies her innovative approach. Here, she has been playing a pivotal part in integrating art into architecture, particularly in Indigenous communities. She was instrumental in policy development, communication strategies, and community consultation, setting EVOQ apart with her fresh perspective.

Her professional journey also includes positions as a Project Manager at FKA, Communications Advisor at FGMDA, and Director of a Private Music School. Isabelle is not only a professional but also a skilled artist-painter, represented by the prestigious Clarence Gagnon Gallery in Montreal from 1992 to 2008.

From 1995 to 2008, Isabelle ventured into the world of music education, serving as the Director of a Private Music School. Her responsibilities included teaching masterclasses, theoretical courses, and organizing concerts and recitals. Currently, Isabelle contributes her vocal talents to a prestigious classical choir, further enriching her artistic endeavors. Isabelle's diverse experiences in the cultural and artistic realms, combined with her strong management background, enable her to offer creative and tailored solutions for a wide range of projects.

Isabelle's impressive project portfolio includes managing art integration programs at the Canadian Arctic Research Station, organizing prestigious public art competitions, and curating significant exhibitions on Inuit art and traditional knowledge. Her dedication to bridging art, architecture, and culture has made her a prominent figure in the field.

Known for her meticulous and effective project management, Isabelle excels in quality control, budget management, and strict adherence to timelines. Her forward-thinking approach ensures successful project outcomes.

Isabelle Laurier's remarkable career showcases her as a versatile professional dedicated to enriching communities through the integration of art and culture.



Victoria Grey



Victoria Grey made her first sculpture when she was 14. Her mother had taught her how to sew at a young age and then she was able to make tapestries. Her biological father, Joseph Angma Snr., was a well known carver from the 50's to the 80's. Victoria Grey, during her career, was privileged to work with famous print masters in Cape Dorset, Nunavut, as well as having the chance to travel internationally. Inspired by fauna and flora, she seeks simple and elegant shapes with rare colors. Often, the repetition of a motif plays a strategic pictorial role to infuse motion into her picturesque scenes.