



TEACHER RESOURCE GUIDE
FOR GRADES 9–12

LEARN ABOUT
**FAMILY AND
INTERGENERATIONAL
KNOWLEDGE**
through the art of
ANNIE POOTOOGOOK

ART CANADA INSTITUTE | **INSTITUT DE L'ART CANADIEN**

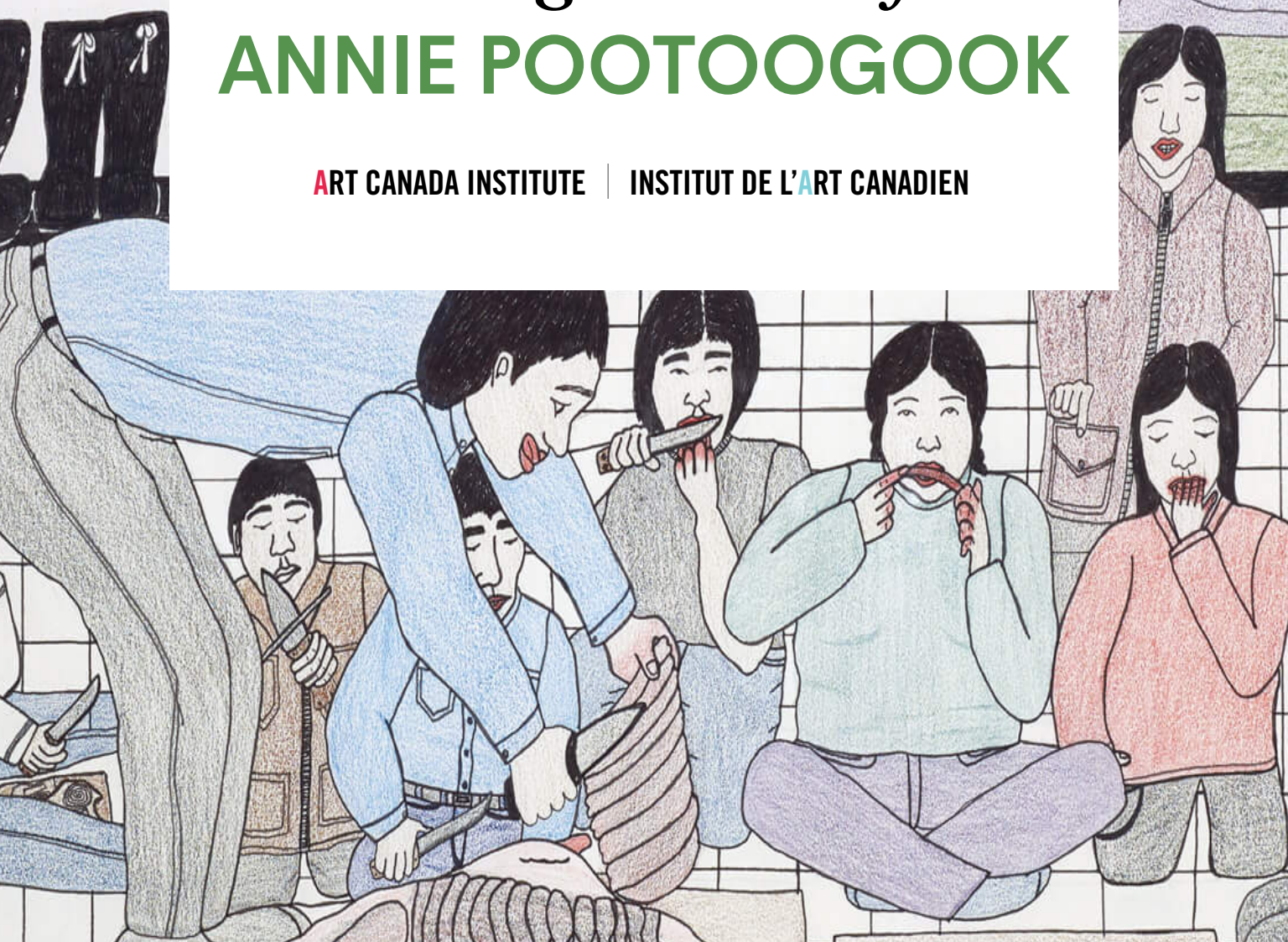


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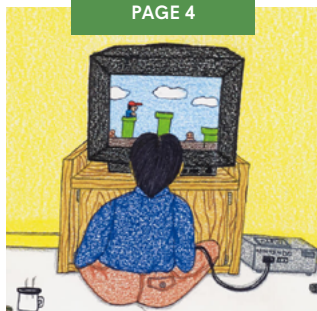
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ADDITIONAL RESOURCES

READ ONLINE



ANNIE POOTOOGOOK: LIFE & WORK BY NANCY G. CAMPBELL

DOWNLOAD



ANNIE POOTOOGOOK IMAGE FILE

RESOURCE OVERVIEW

This teacher resource guide has been written to complement the Art Canada Institute online art book [Annie Pootoogook: Life & Work](#) by Nancy G. Campbell. The artworks within this guide and images required for the learning activities and culminating task can be found in the [Annie Pootoogook Image File](#) provided.

Annie Pootoogook (1969–2016) was a third-generation Inuk artist whose work was celebrated for its representation of contemporary life in her home of Kinngait (Cape Dorset), in Nunavut. Daily activities like watching television, preparing food, drawing, and spending time with family are some of the themes depicted in Pootoogook's work, and her unique approach to making art won her the prestigious Sobey Art Award in 2006—the first time it had ever been awarded to an Inuk artist. Taking as inspiration the centrality of family in Pootoogook's life and work, this guide explores her interest in the documentation of daily life to engage with the themes of family and intergenerational knowledge.

Curriculum Connections

- Grades 9–12 First Nations, Métis, and Inuit Studies
- Grades 9–12 Social Studies
- Grades 9–12 Visual Arts

Themes

- Family
- Intergenerational knowledge
- Visual storytelling
- Cultural knowledge
- Naming practices

Teaching Exercises

The exercises in this guide explore the themes of family and intergenerational knowledge as represented in artworks by Annie Pootoogook.

- Learning Activity #1: Visual storytelling: a day in the life of my family ([page 4](#))
- Learning Activity #2: Family tribute: practising intergenerational knowledge ([page 6](#))
- Culminating Task: Namesakes: the story of my name ([page 9](#))

A Note on Using This Guide

Annie Pootoogook's artistic practice engaged with multiple themes relating to her community. In some of her drawings, she depicted difficult subject matter connected to her own personal experiences. Some of this subject matter includes violence and domestic abuse. While these images are not the focus of this guide, teachers should be aware of this subject matter in her work and its inclusion in the online art book *Annie Pootoogook: Life & Work*.

This guide includes a handout introducing teachers and students to Inuit Qaujimajatuqangit, a system of knowledge, principles, and beliefs, which translates to mean “what Inuit have always known to be true.” This has been included to encourage teachers and students to acknowledge and respect the cultural specificity of Inuit approaches to knowledge building and acquisition, skills, relationships, policies, and beliefs—all central to Annie Pootoogook's life and her art.



Fig 1. Annie Pootoogook, *Holding Boots*, 2004. This playful drawing was part of the artist's major exhibition at The Power Plant Contemporary Art Gallery.

WHO WAS ANNIE POOTOOGOOK?



Fig 2. Annie Pootoogook, 2006.

Annie Pootoogook was born to [Napachie Pootoogook](#) (1938–2002) and Eegyvudluk Pootoogook (1931–2000) in 1969 in Kinngait (Cape Dorset), Nunavut. Her grandmother was the revered artist [Pitseolak Ashoona](#) (c.1904–1983), a trailblazing figure in the world of modern Inuit art; her mother too had an artistic career of her own, creating drawings and prints grounded in Inuit beliefs and her own personal experiences. The third youngest in a family of ten children, Pootoogook spent her childhood in Nunavut, attending elementary school in Kinngait and four years of high school in Iqaluit. After spending some time in Nunavik, she returned home to Kinngait, where she started to develop an interest in art.

Many of Pootoogook's family members were part of a vibrant artistic community. In the 1950s, the federal government took steps to establish an arts and crafts industry in Kinngait, culminating in the creation of the [West Baffin Eskimo Co-operative](#) in 1961. Today, this artistic hub is referred to as Kinngait Studios, and the community itself is home to more artists per capita than any other place in Canada. Learning from her grandmother Pitseolak and other artistic Elders, Pootoogook started to develop her skills in drawing.

Pootoogook's first big break came in 2000, when her work caught the eye of art dealer Patricia Feholey. She had her first solo exhibition at Feholey Fine Arts in Toronto in 2003 and, eventually, a major show at The Power Plant Contemporary Art Gallery in Toronto in 2006. The same year, she became the first Inuk artist to win the prestigious Sobeys Art Award, and she participated in the Glenfiddich Artists in Residence program in Dufftown, Scotland. Her work was also exhibited internationally, including at the world-renowned *documenta 12* exhibition in Kassel, Germany. These accomplishments were highly significant: she was honoured by the contemporary art world in the South, which created critical space for awareness about art practices in the North.

In 2007, Pootoogook moved to Montreal for a brief time, and she would later move to Ottawa. Removed from her community in Kinngait and the financial security of having work purchased on a weekly basis through the Co-op, she had difficult experiences in these Southern cities. Tragically, on September 19, 2016, she was found drowned in the Rideau River in Ottawa. Her legacy for contemporary art in Canada, and future generations of Inuit artists in Kinngait and around the world, is unmatched, and the unique honesty and openness of her work continues to resonate in profound ways.



Fig 3. Annie Pootoogook, *Dr. Phil*, 2006. Many of Pootoogook's drawings include people watching television.



Fig 4. Annie Pootoogook, *Sculptor with Pipe*, 2003–4. This image likely depicts a fellow artist in Pootoogook's community.



Fig 5. Annie Pootoogook, *Sobey Awards*, 2006. The artist won this prestigious Canadian art prize in 2006.



Fig 6. Annie Pootoogook, *Balvenie Castle*, 2006. This drawing was inspired by Pootoogook's artist residency in Scotland.

NATIONAL & WORLD EVENTS



Fig 7. Members of the Seton Lake Indian Band blockade the BC Rail line in support of Oka, while an RCMP officer looks on, 1990.



Fig 8. World Trade Center (south tower) after being struck by a plane on September 11, 2001.



Fig 9. Annie Pootoogook, Sobey Award 2006, 2007. Pootoogook was the first Inuit artist to be awarded the Sobey prize.

The West Baffin Sports Fishing Co-operative is first incorporated. In 1961, the name would become the West Baffin Eskimo Co-op Limited. It is now a hub of artistic activity in Kinngait (Cape Dorset).

The Inuit Tapirisat of Canada (now known as Inuit Tapiriit Kanatami) is formed to lobby the government of Canada on issues of self-governance and land claims.

Southern television broadcasting arrives in the North with Canada's launch of the Anik A-1 satellite.

The Oka Crisis takes place in the Kanien'kehá:ka (Mohawk) Nation.

On May 25, the Nunavut Land Claims Agreement is signed in Iqaluit.

On April 1, Nunavut officially separates from the Northwest Territories to become the newest Canadian territory.

On September 11, the deadliest terrorist attack in American history takes place at the World Trade Center in New York City and two other sites.

The Iraq War begins. This armed conflict lasted until 2011; television footage of the war was the subject of some of Pootoogook's work.

The Sobey Art Award creates the category of "Prairies & the North."

The Truth and Reconciliation Commission of Canada is established.

..... 1959

..... 1969

..... 1971

..... 1972

..... 1990

..... 1993

..... 1997

..... 1999

..... 2001

..... 2003

..... 2006

..... 2007

..... 2008

..... 2009

..... 2016

ANNIE POOTOOGOOK'S LIFE

..... Annie Pootoogook is born in Kinngait (Cape Dorset).

Pootoogook starts drawing regularly, working alongside Elders at Kinngait Studios to develop her skills.

Pootoogook's work is included in a group exhibition at Patricia Feheley's art gallery, Feheley Fine Arts.

Pootoogook has her first solo exhibition at Feheley Fine Arts, entitled *Annie Pootoogook—Moving Forward: Works on Paper*.

The Power Plant Contemporary Art Gallery in Toronto holds a solo exhibition of Pootoogook's work. The same year, Pootoogook wins the Sobey Art Award.

From June to September, Pootoogook's work is exhibited at *documenta 12* in Kassel, Germany.

Pootoogook moves to Ottawa.

Pootoogook meets Governor General Michaëlle Jean with the artist Kenojuak Ashevak (1927–2013), a year after Ashevak won a Governor General's Award in Visual and Media Arts.

Pootoogook dies on September 19. She is survived by her three children.



Fig 10. Annie Pootoogook working on *Cape Dorset Freezer*, 2005, at Kinngait Studios.

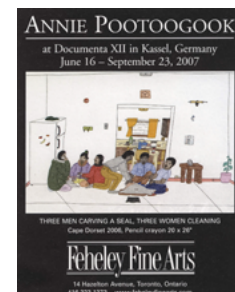


Fig 11. Promotional poster by Feheley Fine Arts for *Annie Pootoogook at Documenta XII, Kassel, Germany, 2007*.



Fig 12. Annie Pootoogook, *Untitled (Kenojuak and Annie with Governor General Michaëlle Jean)*, 2010.

LEARNING ACTIVITY #1

VISUAL STORYTELLING: A DAY IN THE LIFE OF MY FAMILY

One of the defining features of Annie Pootoogook's art is its ability to communicate a story. Her depictions can be understood as vignettes of daily life, and they demonstrate her ability to capture an entire scene in a single image: watching television, enjoying food with family, playing a game of cards. Each of the drawings students will see in this activity reveals a connection to family and an exploration of the traditions that create familial bonds. Starting with a discussion about their individual experiences of family, students will then create an artwork about a day in the life of their family.

Big Idea

The role of family

Learning Goals

1. I can appreciate visual storytelling and chronicling.
2. I can understand multiple perspectives on the theme of "family."
3. I can create my own mode of visual storytelling on the theme of "family."

Materials

- [Annie Pootoogook Image File](#)
- [Annie Pootoogook: Life & Work](#)
- Art materials
- Inuit Qaujimajatuqangit Handout ([page 13](#))
- Pens, pencils, paper
- "Who Was Annie Pootoogook?" biographic information sheet ([page 2](#))

Process

1. Ask students to bring in a photograph or object that represents a story or memory relating to their family. In a class circle, have students share these with the group.
2. Use the biographic information sheet to introduce students to Annie Pootoogook and her community. Share the following materials with students:
 - The map of Qikiqtaaluk (Baffin Island) included in this guide
 - The photograph of the artist's community in Kinngait (Guiding questions to help students explore this image include the following: What do you notice about this photograph of the artist's community? Do you notice any similarities or differences between the artist's community and your own community?)
 - The Inuit Qaujimajatuqangit handout, which helps to orient students to Inuit ways of knowing and being



Fig 13. Kinngait (Cape Dorset), c.2005. This photograph pictures the community where Pootoogook lived.

Learning Activity #1 continued

3. Show students the following images that chronicle scenes from Pootoogook's everyday life. Teachers can refer to the chapters "[Composition in the Sulijuk Tradition](#)" and "[Narrative Realism](#)" in *Annie Pootoogook: Life & Work* as a point of reference.

Eating Seal at Home, 2001

Composition (Family Cooking in Kitchen), 2002

Composition (Family Playing Cards), 2000–1

Family Camping on the Land, 2001–2

Playing Nintendo, 2006

4. Working in small groups, have students describe what activities they see the artist chronicling. Ask them to discuss the following: What stories are being told in these images? What is the role of the family in these works? Does your family engage in similar activities at home? What makes you say that?

5. Next, have students pair up and interview each other, using the following questions as a guide:

- Who are the members of your family?
- What are some of your family's daily routines?
- What is your favourite activity to do with your family?
- What are some of the traditions your family holds dear?

6. After the short interviews, give students time to create an artwork that tells a story about a day in the life of their family. This can be tied either to the photographs and objects they shared with the class in Step 1, or to some of the answers and dialogues that came out of the peer interviews.

7. Create a wall montage in the classroom entitled "A Day in the Life of My Family," hanging student artworks. Have them share the stories of their images with each other.



Fig 14. Annie Pootoogook, *Eating Seal at Home*, 2001. Here a group of figures is eating traditional Inuit food.



Fig 15. Annie Pootoogook, *Composition (Family Cooking in Kitchen)*, 2002. Domestic life is a central theme in Pootoogook's work.



Fig 16. Annie Pootoogook, *Composition (Family Playing Cards)*, 2000–1. With its relatively simple composition, this image is typical of Pootoogook's early work.



Fig 17. Annie Pootoogook, *Family Camping on the Land*, 2001–2. Pootoogook created a number of outdoor scenes like this one.



Fig 18. Annie Pootoogook, *Playing Nintendo*, 2006. In later works, Pootoogook used bold bursts of colour.

LEARNING ACTIVITY #2

FAMILY TRIBUTE: PRACTISING INTERGENERATIONAL KNOWLEDGE

Intergenerational knowledge refers to the transmission of stories, skills, beliefs, and traditions from one generation to the next. In much of Inuit art there are references to intergenerational knowledge, such as stories passed down in the community and traditional practices that are represented in different ways. In Annie Pootoogook's art, connections to previous generations of her family and what she learned from them—like drawing—shine through in loving portraits, including representations of her grandmother [Pitseolak Ashoona](#). This activity takes those references and the transmission of knowledge through storytelling as inspiration, inviting students to interview a family member or trusted adult about a family story.

Big Idea

Intergenerational knowledge

Learning Goals

1. I can use communication skills to conduct, transcribe, and interpret an interview.
2. I can understand and practice the importance of being an active listener.
3. I can synthesize information from an interview and present it in written and visual forms.
4. I can learn and practise oral and visual storytelling techniques.

Materials

- [Annie Pootoogook Image File](#)
- [Annie Pootoogook: Life & Work](#)
- Art materials
- Notebooks or recording devices for interviews
- Pens, pencils, paper



Fig 19. Annie Pootoogook, *Family Taking Supplies Home*, 2006. A family carries food and other supplies to their home in this winter scene.



Fig 20. Annie Pootoogook, *Coleman Stove with Robin Hood Flour and Tenderflake*, 2003–4. Many brand names are on display in this image, which shows ingredients for making bannock.

Learning Activity #2 continued

Process

1. Show the following works by Annie Pootoogook to the group to discuss the ways in which she paid tribute to her family members:

My Mother and I, 2004–5

Pitseolak Drawing with Two Girls on Her Bed, 2006

Portrait of My Grandmother, 2004

3 Generations, 2004–5



Fig 21. Annie Pootoogook, *My Mother and I*, 2004–5. Pootoogook's mother was Napachie Pootoogook, herself a celebrated artist.



Fig 22. Annie Pootoogook, *Pitseolak Drawing with Two Girls on Her Bed*, 2006. This work pictures Pootoogook's grandmother Pitseolak Ashoona, also a famous artist.



Fig 23. Annie Pootoogook, *Portrait of My Grandmother*, 2004. Pitseolak Ashoona is often identifiable in Pootoogook's works by her thick framed glasses.



Fig 24. Annie Pootoogook, *3 Generations*, 2004–5. This drawing celebrates intergenerational relationships.

Learning Activity #2 continued

- Next, show the following works to discuss how the artist made references to stories and cultural practices that have been passed down for generations in her community:

Hunter Mimics Seal, 2006

Untitled (Making Rope and Bannock), 2004–5

Composition: Women Gathering Whale Meat, 2003–4

- Bringing together the concepts of “intergenerational knowledge” and “paying tribute,” task students with identifying a special family member or trusted adult whom they would like to interview. Emphasize that the notion of “family” should be considered in its widest and most inclusive sense.
- In class, have students draft a series of five questions that they would like to pose to their chosen family member or trusted adult. Questions should be connected to intergenerational knowledge—something the student would like to learn from or about their interviewee. Themes might include the following: a cherished memory; cultural practices in our family; my role in the family; family stories; traditions in our family; skills or knowledge passed down in our family.
- Ask students to work in pairs to review each other’s questions and provide peer feedback before submitting the questions for their teacher’s approval.
- Have students conduct their interviews, making sure to record and/or transcribe the interviews. As a written component, students should submit a document that includes the following:
 - A brief introduction to their family member
 - Their five key questions
 - Quotes/extracts from the interview that encapsulate their interviewee’s answers to each of the five questions
- Once their interviews and written reports are complete, have students create a visual tribute to their chosen family member, based on their interview notes and reports. The tributes could incorporate quotes, images, photographs, and original artwork.



Fig 25. Annie Pootoogook, *Hunter Mimics Seal*, 2006. Traditional Inuit practices, like the seal hunt, appear in many of Pootoogook’s works.



Fig 26. Annie Pootoogook, *Untitled (Making Rope and Bannock)*, 2004–5. This image pictures two figures working together at home.



Fig 27. Annie Pootoogook, *Composition: Women Gathering Whale Meat*, 2003–4. Pootoogook often emphasized the importance of women in Inuit traditional practices.

CULMINATING TASK

NAMESAKES: THE STORY OF MY NAME

Representing different aspects of identity is a powerful element of the work of generations of Inuit artists. The act of self-representation is visible in Annie Pootoogook's art in different ways, from her self-portraits to the way she signed her name in Inuktitut syllabics, bringing language and naming practices into the mix. This culminating task guides students through learning and expressing the stories of their names, inviting critical reflection on the interconnections between family, cultural naming practices, and personal identity.

Big Idea

Cultural naming practices

Learning Goals

1. I can employ different research strategies to understand the story of my name.
2. I can practise respect in learning about naming practices in different cultures.
3. I can communicate the story of my name.
4. I can understand the relationship between language, family, culture, and naming traditions.

Success Criteria

To be added to, reduced or changed in collaboration with students.

1. Project demonstrates an understanding of the interconnections between language, culture, and naming practices.
2. Individual research from Learning Activity #2 demonstrates the ability to integrate primary research into a creative project.
3. Participation in discussion demonstrates respectful listening, exchange, and collaborative learning, as well as thoughtful engagement with the discussion questions.
4. Final project clearly engages with the questions and parameters (story; namesake; language; culture) outlined in the activity in a creative way.

Materials

- [Annie Pootoogook Image File](#)
- [Annie Pootoogook: Life & Work](#)
- Art materials
- Large sheets of paper for brainstorming, and for the creation of name maps
- “Who Was Annie Pootoogook?” biographic information sheet ([page 2](#))

Process

1. Using the biographic information sheet and *Annie Pootoogook: Life & Work*, tell students the story of Annie Pootoogook's name. She shares the same name as her deceased sister, participating in an Inuit naming practice that, as authors Janet Mancini Billson and Kyra Mancini note, “involves passing on the name(s) of recently deceased community members to the next newborn, regardless of gender.”



Fig 28. Annie Pootoogook, *Composition (Family Portrait)*, 2005–6. Here Pootoogook uses colour sparingly, adding delicate pink lips and a red hairband to create greater contrast.

Culminating Task continued

- Next, have students write their full names on the board, or make signs with their full names on them that can be hung somewhere in the classroom. Share with students that they will be exploring the story of their name and naming practices of their family and culture.
- Provide students with time to review the interviews they did in Learning Activity #2. Together with students, brainstorm a list of questions to discuss their name and naming practices with their families. Ask students to record these questions and to take them home to learn the story of their name.
- Next, show students the following works by Annie Pootoogook and her family that engage with self-representation, language, naming, and family:

Pitseolak Ashoona, *Untitled (Birds Flying Overhead)*, c.1966–67

“My name is Pitseolak, the Eskimo word for the sea pigeon. When I see pitseolaks over the sea, I say, There go those lovely birds—that’s me, flying!”

Napachie Pootoogook, *My Daughter’s First Steps*, 1990

Annie Pootoogook, *Myself in Scotland*, 2005–6

- Have a discussion about the connection between names and naming practices, culture, and personal identity. Point out that, for example, Annie Pootoogook signed her name in Inuktitut syllabics, not in English—perhaps as a way of asserting and maintaining her identity and language. Guiding questions include the following:

- What is the importance of having your name seen, read, and spoken/pronounced correctly by others?
- What is the difference between a given name and a chosen name?
Do you have any experience with chosen names?

- Task students with making name maps, which are diagrams that visually map out the story of their name and its connection to their family, their namesake, their language, and/or their culture.

Guiding questions and mapping categories to include are as follows:

- Story: When did you learn the story of your name? What is your understanding of that story?
- Namesake: Do you have a namesake? That is, are you named after someone? Who is that person, and what is their connection to your family?
- Language: What language does your family name have ties to? What is your family’s connection to that language? What alphabets or written systems do you use to write your name?
- Culture: What cultural significance does your name have? What is your family’s connection to that culture?

- In a circle or in small groups, have students share their name mapping projects, and share the stories of their names. Alternatively, have students take a digital photograph of their name map, and create a virtual exhibition of student work. You may wish to ask a few students to share over several classes.



Fig 29. Pitseolak Ashoona, *Untitled (Birds Flying Overhead)*, c.1966–67. Animals and arctic wildlife were central components of Pitseolak Ashoona’s creations.



Fig 30. Napachie Pootoogook, *My Daughter’s First Steps*, 1990. In this work, Pootoogook’s mother, Napachie, represents a tender moment between mother and daughter.



Fig 31. Annie Pootoogook, *Myself in Scotland*, 2005–6. A rare self-portrait, this drawing shows the artist while at an international residency.

HOW ANNIE POOTOOGOOK MADE ART: STYLE & TECHNIQUE

Here are a few of the important artistic concepts that characterized the art of Annie Pootoogook. For more information see the [Style & Technique chapter](#) of *Annie Pootoogook: Life & Work* by Nancy G. Campbell.

DRAWING AS A PRIMARY TECHNIQUE

The primary technique that Annie Pootoogook used to create her art was drawing. She worked with felt-tip pens, graphite, and pencil crayons—materials that were available to her at Kinngait Studios. This practice continues a long-standing tradition of creating works on paper in her community: both her mother, [Napachie Pootoogook](#), and her grandmother [Pitseolak Ashoona](#) mastered drawing. As Pootoogook developed her skills through practice and guidance, she started to incorporate her knowledge of using line, colour, and perspective to create increasingly complex works, visible in her myriad depictions of domestic interiors, such as *Morning Routine*, 2003.

EXPERIMENTING WITH LARGE-SCALE DRAWING

Some of the works Pootoogook produced were unprecedented in size: she made drawings in a bigger format than many other artists at the studios in Kinngait. She created her first major large-scale drawing in 2005, a work entitled *Cape Dorset Freezer*, which pictures community members shopping at the new wall-length freezer that had been installed at the food co-op store. In this image, Pootoogook was able to expand the narrative scene being depicted and include more figures and details than in smaller pieces. Today, large-scale drawings have become a more popular mode of working for many contemporary Kinngait artists, including Pootoogook's cousin [Shuvina Ashoona](#) (b.1961).

NARRATIVE REALISM AND THE *SULIJUK* TRADITION

Narrative Realism refers to a form of visual storytelling that, in Annie Pootoogook's case, reveals the experiences that made up her everyday life. Some of these are simple, everyday realities like preparing food and engaging in hobbies, while others tell a more complex story. Her psychological drawings, such as *Composition (Happy Woman)*, 2003–4, document private emotions and thoughts. In some ways, this approach participates in the *Sulijuk* tradition, an Inuktitut term that means “true” or “real,” because she was recording what was real in her life. This is a popular mode of working for many Kinngait artists.

PRINTMAKING

Though drawing was the primary mode of working for Annie Pootoogook, she also made prints that were included in the celebrated Cape Dorset Annual Print Collection, created annually by artists at Kinngait Studios. She prepared eight prints for this collection, presenting subject matter that ranged from a playful presentation of everyday objects (her drawing materials; a briefcase; a pair of scissors) to more complex works like *The Homecoming*, 2006, that emphasize the importance of community.



Fig 32. Annie Pootoogook, *Morning Routine*, 2003. Contemporary scenes of everyday life are a cornerstone of Pootoogook's work.



Fig 33. Annie Pootoogook, *Cape Dorset Freezer*, 2005. Pootoogook made this drawing for her exhibition at The Power Plant Contemporary Art Gallery.



Fig 34. Annie Pootoogook, *Composition (Happy Woman)*, 2003–4. In some images, Pootoogook used dramatic lines to depict her feelings.



Fig 35. Annie Pootoogook, *The Homecoming*, 2006. This print focuses on Pootoogook's love of community.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art book *Annie Pootoogook: Life & Work* by Nancy G. Campbell: <https://www.aci-iac.ca/art-books/annie-pootoogook>
- [Annie Pootoogook Image File](#) with artworks and images related to this lesson.
- “Who Was Annie Pootoogook?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Annie Pootoogook’s life ([page 3](#))
- “How Annie Pootoogook Made Art: Style & Technique” information sheet ([page 11](#))
- Introducing Inuit Qaujimajatuqangit information sheet ([page 13](#))

GLOSSARY

Here is a list of terms that appear in this resource guide and are relevant to the learning activities and culminating task. For a comprehensive list of art-related terms, visit the Art Canada Institute’s ever-growing [Glossary of Canadian Art History](#).

Ashoona, Pitseolak (Tujakjuak/Kinngait, c.1904–1983)

A major figure in the history of Cape Dorset graphic art, Pitseolak Ashoona made well over eight thousand drawings during her twenty-five-year career. Beginning in 1960, her enormously popular, frequently autobiographical images were included in the Cape Dorset Annual Print Collection yearly. She bore seventeen children, and many became significant artists in their own right.

Ashoona, Shuvinaï (Kinngait, b.1961)

A third-generation artist from Cape Dorset, Shuvinaï Ashoona creates unconventional and imaginative graphic works that are widely collected and exhibited. Her work ranges from intensely coloured and intricate coloured-pencil drawings to boldly graphic stonecuts and monochromatic ink drawings of simple, isolated forms.

Pootoogook, Napachie (Kinngait, 1938–2002)

Napachie Pootoogook was born in Sako, a camp on the southwest coast of Baffin Island, and took up drawing in the late 1950s alongside her mother, Pitseolak Ashoona. While her earliest prints and drawings largely depict the Inuit spirit world, from the 1970s she concentrated on more earth-bound subjects, including historical events and traditional life and customs. A series of autobiographical drawings was featured in a solo exhibition at the Winnipeg Art Gallery in 2004.

West Baffin Eskimo Co-operative (Kinngait Studios)

Established in 1960 as a formalized organization, the West Baffin Eskimo Co-operative is an artists’ co-operative that houses a print shop. It markets and sells Inuit carvings and prints, in particular through its affiliate in the South, Dorset Fine Arts. Since approximately 2006 the arts and crafts sector of the co-op has been referred to as Kinngait Studios.



Fig 36. Annie Pootoogook, *Composition (Mother and Child)*, 2006. In this joyful image, a small child peeks out from their mother’s parka or anorak.

INTRODUCING INUIT QAUJIMAJATUQANGIT

Inuit Qaujimajatuqangit encompasses Inuit experience, values, beliefs, and knowledge about the world, with the past informing the present and future in a non-linear way. It translates to mean “what Inuit have always known to be true,” and brings together social, cultural, ecological, and cosmological knowledge. Inuit Qaujimajatuqangit has played an integral role in establishing Nunavut’s government and plays an integral role in Inuit communities.

The following is an introduction to Inuit Qaujimajatuqangit based on the [*Inuit Qaujimajatuqangit: Education Framework for Nunavut Curriculum*](#) published by the Government of Nunavut.

Belief Systems and Laws

Inuit belief systems and laws of relationships between individuals, communities, and the environment are central to Inuit Qaujimajatuqangit. Some of the belief systems that Inuit are guided by include:

- **Laws of Relationships:** Including the laws of relationship to the environment, and relationships to people, the cycle of life, and the cycle of the seasons.
- **Inuit Maligait:** Essential beliefs that include working for the common good, being respectful of all living things, maintaining harmony, and continually preparing for a better future.

Inuit Qaujimajatuqangit includes these communal laws or principles:

Inuuqatigiitsiarniq: Respecting others, relationships, and caring for people

Tunnganarniq: Fostering good spirits by being open, welcoming, and inclusive

Pijitsirniq: Serving and providing for family and / or community

Aajiiqatigiinni: Decision-making through discussion and consensus

Pilimmaksarniq/Pijariuqsarniq: Development of skills and knowledge through observation, mentoring, practice, and effort

Piliriqatigiinni /Ikajuqtiigiinni: Working together for a common cause

Qanuqtuurnarniq: Being innovative and resourceful

Avatittinnik Kamatsiarniq: Respect and care for the land, animals, and the environment



Fig 37. Map of Qikiqtaaluk (Baffin Island).

EXTERNAL RESOURCES

The following external resources can be used to augment the learning activities and materials provided by the Art Canada Institute. They are to be used at the teacher's own discretion.

ACI's Teacher Resource Guide Learn about Community and Land Stewardship through the Art of Pitseolak Ashoona

<https://www.aci-iac.ca/education/teacher-resource-guides/community-land-stewardship-through-the-art-of-pitseolak-ashoona/>

Inuit Qaujimagatuqangit Education Framework for Nunavut Curriculum

<https://www.gov.nu.ca/sites/default/files/files/Inuit%20Qaujimagatuqangit%20ENG.pdf>

Truth and Reconciliation Commission of Canada: Calls to Action

http://www.trc.ca/assets/pdf/Calls_to_Action_English2.pdf

Inuit Art Foundation, *Inuit Art Quarterly*

<https://www.inuitartfoundation.org/inuit-art-quarterly>

Inhabit Media, *Inuit Kinship and Naming Customs* (book)

<https://inhabitmedia.com/2014/04/23/inuit-kinship-and-naming-customs/>

Nunatsiaq News article, "Kinship naming among Inuit unites family and community," July 17, 2014

https://nunatsiaq.com/stories/article/kinship_naming_among_inuit_unites_family_and_community/

CBC news article, "How Inuit honour the tradition of naming, and spirits who have passed on"

<https://www.cbc.ca/news/canada/north/inuit-names-tradition-culture-history-1.5748892>

Project Naming initiative, Library and Archives Canada (available in English and French)

<https://www.bac-lac.gc.ca/eng/discover/aboriginal-heritage/project-naming/Pages/introduction.aspx>

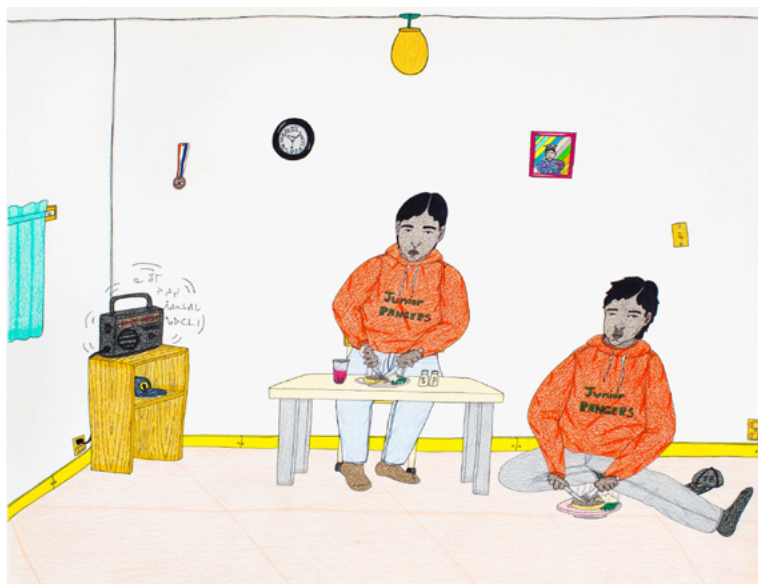


Fig 38. Annie Pootoogook, *Junior Rangers*, 2006. This work makes reference to the media through the radio vibrating in the corner.

FIGURE LIST

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Cover: Annie Pootoogook, *Eating Seal at Home*, 2001 (see figure 14 for details).

Fig 1. Annie Pootoogook, *Holding Boots*, 2004, coloured pencil and ink on paper, 51 x 66 cm. Private collection. Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Reproduced with the permission of Dorset Fine Arts.

Fig 2. Annie Pootoogook, 2006. Courtesy of McMichael Canadian Art Collection, Kleinburg, Ontario. © Katherine Knight and Site Media Inc., Toronto. Photo credit: Katherine Knight.

Fig 3. Annie Pootoogook, *Dr. Phil*, 2006, coloured pencil and ink on paper, 40 x 50 cm. Private collection. Courtesy of Feheley Fine Arts, Toronto. Reproduced with the permission of Dorset Fine Arts.

Fig 4. Annie Pootoogook, *Sculptor with Pipe*, 2003–4, coloured pencil and ink on paper, 51 x 66 cm. Collection of John and Joyce Price. Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Reproduced with the permission of Dorset Fine Arts.

Fig 5. Annie Pootoogook, *Sobey Awards*, 2006, coloured pencil and ink on paper, 57.5 x 76.5 cm. Collection of John and Joyce Price. Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Reproduced with the permission of Dorset Fine Arts.

Fig 6. Annie Pootoogook, *Balvenie Castle*, 2006, wax pastel and ink on Arches paper, 77.0 x 113.0 cm. Collection of the Art Gallery of Nova Scotia, Halifax, purchased with funds provided by the Sobey Art Foundation, Stellarton, Nova Scotia, 2007 (2007.113). Reproduced with the permission of Dorset Fine Arts.

Fig 7. Members of the Seton Lake Indian Band blockade the BC Rail line in support of Oka, while an RCMP officer looks on, 1990. Photo credit: Dtau2001. Courtesy of Wikimedia Commons.

Fig 8. World Trade Center (south tower) after being struck by a plane on September 11, 2001. Courtesy of Wikimedia Commons.

Fig 9. Annie Pootoogook, *Sobey Award 2006*, 2007, coloured pencil and ink on paper, 50.1 x 66 cm. Collection of Paul and Mary Desmarais. Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Reproduced with the permission of Dorset Fine Arts.

Fig 10. Annie Pootoogook working on *Cape Dorset Freezer*, 2005, at Kinngait Studios, October 19, 2005. Photograph by William Ritchie. © William Ritchie.

Fig 11. Promotional poster by Feheley Fine Arts for *Annie Pootoogook at Documenta XII, Kassel, Germany*, 2007. Courtesy of Feheley Fine Arts, Toronto.

Fig 12. Annie Pootoogook, *Untitled (Kenojuak and Annie with Governor General Michaëlle Jean)*, 2010, coloured pencil on paper, 51 x 66 cm. Collection of the National Gallery of Canada, Ottawa, purchased 2010 (43064). Photo credit: NGC. Reproduced with the permission of Dorset Fine Arts.

Fig 13. Kinngait (Cape Dorset), c.2005. Photo credit: Nancy Campbell.

Fig 14. Annie Pootoogook, *Eating Seal at Home*, 2001, coloured pencil and ink on paper, 51 x 66.5 cm. Collection of John and Joyce Price. Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Reproduced with the permission of Dorset Fine Arts.

Fig 15. Annie Pootoogook, *Composition (Family Cooking in Kitchen)*, 2002, wax pastel and graphite on Somerset paper, 76.4 x 111.6 cm. Collection of the Art Gallery of Nova Scotia, Halifax, purchased with funds provided by the Exxon Mobil Corporation, 2007 (2007.130). Reproduced with the permission of Dorset Fine Arts.

Fig 16. Annie Pootoogook, *Composition (Family Playing Cards)*, 2000–2001, ink, pencil, pencil crayon, 51 x 66 cm. Collection of Baljit and Roshi Chadha. Courtesy of Pierre-François Ouellette art contemporain, Montreal. Reproduced with the permission of Dorset Fine Arts.

Fig 17. Annie Pootoogook, *Family Camping on the Land*, 2001–2, coloured pencil and felt tip pen on paper, 50.8 x 66.2 cm. McMichael Canadian Art Collection, Kleinburg, Ontario, Gift from the Christopher Bredt and Jamie Cameron Collection (2016.10.9). Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Reproduced with the permission of Dorset Fine Arts.

Fig 18. Annie Pootoogook, *Playing Nintendo*, 2006, coloured pencil and ink on paper, 41.5 x 51 cm. Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Reproduced with the permission of Dorset Fine Arts.

Fig 19. Annie Pootoogook, *Family Taking Supplies Home*, 2006, coloured pencil and ink on paper, 47 x 66.4 cm. Collection of Stephanie Comer and Rob Craigie. Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Reproduced with the permission of Dorset Fine Arts.

Fig 20. Annie Pootoogook, *Coleman Stove with Robin Hood Flour and Tenderflake*, 2003–4, coloured pencil and ink on paper, 76.0 x 112.5 cm. Collection of Reid Shier and Zoe Lasham. Reproduced with the permission of Dorset Fine Arts.

Fig 21. Annie Pootoogook, *My Mother and I*, 2004–5, coloured pencil and ink on paper, 76.0 x 106.0 cm. Collection of John and Joyce Price. Reproduced with the permission of Dorset Fine Arts.

Fig 22. Annie Pootoogook, *Pitseolak Drawing with Two Girls on Her Bed*, 2006, coloured pencil and ink on paper, 51 x 66 cm. Private collection. Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Reproduced with the permission of Dorset Fine Arts.

Fig 23. Annie Pootoogook, *Portrait of My Grandmother*, 2004, coloured pencil and ink on paper, 51 x 50 cm. Collection of John and Joyce Price. Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Reproduced with the permission of Dorset Fine Arts.

Fig 24. Annie Pootoogook, *3 Generations*, 2004–5, coloured pencil on paper, 66.0 x 101.5 cm. Collection of John and Joyce Price. Reproduced with the permission of Dorset Fine Arts.

Fig 25. Annie Pootoogook, *Hunter Mimics Seal*, 2006, coloured pencil, black porous-point pen on paper, 50.8 x 66.2 cm. Collection of the Art Gallery of Ontario, Toronto, purchased with the assistance of the Joan Chalmers Inuit Art Fund, 2017 (2016/179). © Estate of Annie Pootoogook. Reproduced with the permission of Dorset Fine Arts.

Fig 26. Annie Pootoogook, *Untitled (Making Rope and Bannock)*, 2004–5, coloured pencil and ink on paper, 66 x 101.6 cm. Collection of Stephanie Comer and Rob Craigie. Courtesy of expandinginuit.com. Reproduced with the permission of Dorset Fine Arts.

Fig 27. Annie Pootoogook, *Composition: Women Gathering Whale Meat*, 2003–4, coloured pencil and ink on paper, 66 x 102 cm. Private collection. Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Reproduced with the permission of Dorset Fine Arts.

Fig 28. Annie Pootoogook, *Composition (Family Portrait)*, 2005–6, coloured pencil and felt tip pen over graphite on paper, 50.7 x 66.3 cm. Collection of the McMichael Canadian Art Collection, Kleinburg, Ontario, Gift from the Christopher Bredt and Jamie Cameron Collection (2016.10.4). Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Reproduced with the permission of Dorset Fine Arts.

Fig 29. Pitseolak Ashoona, *Untitled (Birds Flying Overhead)*, c.1966–67, coloured felt-tip pen on paper, 65.6 x 50.5 cm. Collection of the West Baffin Eskimo Co-operative Ltd., on loan to the McMichael Canadian Art Collection, Kleinburg, Ontario, CD.27.3342. © Dorset Fine Arts.

Fig 30. Napachie Pootoogook, *My Daughter's First Steps*, 1990, lithograph on paper, 55.8 x 85.8 cm. Collection of the West Baffin Eskimo Co-Operative Ltd., on loan to the McMichael Canadian Art Collection.

Fig 31. Annie Pootoogook, *Myself in Scotland*, 2005–6, coloured pencil and felt tip pen on paper, 76.5 x 56.6 cm. Collection of the McMichael Canadian Art Collection, Kleinburg, Ontario, Gift from the Christopher Bredt and Jamie Cameron Collection (2016.10.6). Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Reproduced with the permission of Dorset Fine Arts.

Fig 32. Annie Pootoogook, *Morning Routine*, 2003, coloured pencil and ink on paper, 51 x 66 cm. Private collection. Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Reproduced with the permission of Dorset Fine Arts.

Fig 33. Annie Pootoogook, *Cape Dorset Freezer*, 2005, coloured pencil, black metallic ballpoint pen, and graphite on wove paper, 111.5 x 233.1 cm. Collection of the National Gallery of Canada, Ottawa, purchased 2007 (42155). Photo credit: NGC. Reproduced with the permission of Dorset Fine Arts.

Fig 34. Annie Pootoogook, *Composition (Happy Woman)*, 2003–4, coloured pencil and felt tip pen on paper, 39.6 x 50.8 cm. Collection of the McMichael Canadian Art Collection, Kleinburg, Ontario, Gift from the Christopher Bredt and Jamie Cameron Collection (2016.10.1). Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Reproduced with the permission of Dorset Fine Arts.

Fig 35. Annie Pootoogook, *The Homecoming*, 2006, etching and aquatint, 40/50, 52.1 x 66.7 cm. Courtesy of Dorset Fine Arts, Toronto. Reproduced with the permission of Dorset Fine Arts.

Fig 36. Annie Pootoogook, *Composition (Mother and Child)*, 2006, coloured pencil and ink on paper, 38.1 x 50.8 cm. Collection of the McMichael Canadian Art Collection, Kleinburg, Ontario, purchased with the generous support of The Dr. Michael Braudo Fund of the McMichael Canadian Art Foundation (2017.1.3). Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Reproduced with the permission of Dorset Fine Arts.

Fig 37. Map of southern Qikiqtaaluk (Baffin Island). © Eric Leinberger.

Fig 38. Annie Pootoogook, *Junior Rangers*, 2006, coloured pencil and ink on paper, 50.8 x 66 cm. Collection of Stephanie Comer and Rob Craigie. Courtesy of expandinginuit.com. Reproduced with the permission of Dorset Fine Arts.