

List of works

Namesake, 2006, video installation. Running time: 1:08.

Nipakittuk (Quiet), 2021, spray paint on 20 skateboard decks, each 7 ¾" x 31".

New work in progress.

Tulligejut suligijausimajunut

Atitsiak, 2006 Taggajâk ilijausimajuk. Aulajuk

Sitontinga: 1:08

Quiet (Nipakittuk), supojommut minguattausimajuk omani 20 anginitsanik siaggijauset Kânginni, atunik 7 ¾" x 31".

Nutâk suliangujuk suligijajujuk.

Acknowledgments

kattingak is presented in conjunction with the Inuit Studies Conference 2022: Auviqsaqtut which takes place at The University of Winnipeg and Quamajuq/Winnipeg Art Gallery from June 19 – 22. Auviqsaqtut [Ouuuv-vick-suk-took] can be translated to cutting blocks to make an iglu, or working together to build an iglu. Auviqsaqtuq evokes themes of collaboration, Inuit Qaujimajatuqangit, sharing intergenerational knowledge, and building something together.

Gallery 1Co3 is grateful to Auviqsaqtut, The Space Between Us, Aabijijiwan Media Lab and Kishaadigeh Collaborative Research Centre, and Inuit Futures in Arts Leadership for their financial support which has made this exhibition possible. We are especially thankful to Mark Igloliorte for this special opportunity to present his art in 1Co3 and we deeply appreciate the work of curator Franchesca Hebert-Spence. We also thank installation technician Glen Johnson and graphic designer Ian Lark.

litagijaugialet

katinngak tunijausimajuk ikajuttigennikut ukununga Inuit Kaujisannet katimatsujajunut 2022: Auviqsaqtut sakKijuk Ilinniavitsuami Winnipeg-imi ammalu Quamajuk/Winnipeg Allanguattet Takujapvingani pigialluni Joni 19 -22. Auviqsaqtut [Ouuuv-vick-suk-took] allasânguttitaugajattuk kipiukkailutik tikikkutujonik sanagiamut illuvigammik, upvalu suliaKaKatigellutik sanagiamut illuvigammik. Auviqsaqtuq takutitsijuk ilinganiKajunut ikajuttigenimmik, Inuit Qaujimajatuqangit, atuKatigennimik kinguvânik attutausimajunut Kaujimajaugettunut, ammalu sanallutik sunamikkiak katingatillugit.

Takujapvik 1Co3 nakutsavut taikkununga Auviqsaqtut, Tainna Initsak Akunganettumut Uvattinik, Aabijijiwan Tusagatsaligjet Ininga ammalu Kishaadigeh Ikajuttigejunut Kaujisapvet Ininga, ammalu Inuit Sivunitsanut iluani Allanguattet Sivukkatinginnut kenaujannik sakKititsisimmamata tamanna sakKigunnamat takujaugutitsait. NakutsaluakKugut ominga Mark Igloliorte ikKanattumik pivitsaKasimagami tunitsigiamut allanguasimajamminik iluani 1Co3 ammalu angijumik nakutsautigijavut Kimiggutik Franchesca Herbert-Spence. Nakummegumagivut ilisiKattasimajumik kamajinganik Glen Johnson ammalu allanguattimik sanajinganik Ian Lark.

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Takugatsait ammalu nenittausimajut © Gallery 1Co3, tâna allasimajuk ammalu tâna allanguattik, 2022.

Iluani siaggisautinnik aujautillugu atuttauKattajunut ilinniaKattavitit piungitunik kataKattagiamut, inulimânulli, makigiallaniatlutit. AsiKalungilak attunattojunik takugiamut kinamikkiak piungituummik katasimajumut, makiniammitillugit ammalu pillutillu pigasuattaminik.

Mark Igloliorte

katinngak immigolingajovuk takugatsautluni Mark Igloliorte suligisimajamminik pitaKajumik takugatsanik ammalu Kanuk nukivut timittinettunillu Kanutsiak ilinniaKattamangâmmik, ammalu tigusitluni 'kivalunnimik'. Nunatsiavummiungutluni allanguattik, allatik ammalu ilinniatitsijik, Igloliorte piusinga ilinniatitsijiutluni Kangatuinnak aikataligami ilinniavitsuanut, pigiasititsitluni inulimânut initsanginnik ammalu namminik akKutigijamminik ilinniatluni Inuktitut.

Igloliorte Kimiggusimajanga utujuk suligilauttaminik *Atitsiak* (2006), sananguatausimajuk ilijausimatluni sanajaumajumik iluani Unikkausinnut IniKasimajamminik taikani Banff Iningani ilingajumut Allanguattinut ammalu Sananguauatinnut, sivukkatiKatluni Kimiggutimmik ammalu allatimmut Candice Hopkins. *Atitsiak* Kimiggujuk maggolingajonnik tukiKajunut atâtangata ilaget atinganik – Iglorliorte upvalu Illuvigaliuttik'. Atautsik takutitsijuk sanajimmik, Kammamik sanajumut, ammalu uKâlautiKajumut atuttausimajumik malittausomik, illua takutitsitilluni piulimajausimajunut atjinguunik inunnik sanajunut illuvigammik. *Atitsiak* ottotigijavuk Igloliorte-iup pigiannimi atsugusimajamminik uKausituKannik KimigguliaKigiamut. Sanguniatluni tâpsuminga Kaujisasimajamminik pigumatsiamagijamminik nukinik timinnejunillu ilinniagiamut – upvalu timinnegettunut ilinnialuni Kanutuinnak aulagalagiamut – sanalluni taggajâmmik allaKutililulluni piniannigijauKattajunut ilisipviujunut. Tâna piniannik, ilautitsijuk *katinngak* takutitsijuk Igloliorte atutluni aputikkut anginitsanik siaggijausinik iluani *Atitsiak* kajusiutiKatsiangikaluatluni pisigami mitsiasinnalauttuk.

Tainna taggajâk imminik, asiangutitatusimajumit ammalu kipijausimajunut, Kiviajuk Kaujimajautsiatumut oo-inik aputikkut anginitsamik siaggijausimmik ilukkusinginnik – aputikkut anginitsanik siaggijausik taggajânga ammalu taggajâkkut pinguangit sollu 1080° *Avalanche*. Kimaisimannikut nipigilluasianganik, tâna 'mikallak' Igloliorte mikallagami aputimmut sanajuk ippinianimmik atuinimmik, tunitsijuk taggajâmmik ilinganiKatsiatuk, sivulluittitsijuk pigiallatânimik ammalu piusigijajuumut Killisimatsiatumut 'tak uminattumik' pijagettausimajumut. Tamanna piniannik takutsauvuk Igloliortuip

katinngak

Mark Igloliorte

Curator: Franchesca Hebert-Spence



Image: Mark Igloliorte, Detail of Nipakittuk (Quiet), 2021, spray paint on skateboard decks. Courtesy of Feheley Fine Arts

June 20 - August 5, 2022

Gallery hours:

Monday – Friday: 1:00 – 4:00 p.m.

Takujapviup Sitontingit:

Montâgiminit – Faraitâgimunut: 1:00 – 4:00 p.m.

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In skateboarding you learn to take bad falls, publicly, and you get back up. There's nothing more inspiring than seeing someone take a really bad fall, and then getting back up and doing what they intended on doing.

Mark Igloliorte

katinngak is a solo exhibition of Mark Igloliorte's work that employs visual and kinesthetic learning methods, and embraces 'failure'. As a Nunatsiavut artist, essayist and educator, Igloliorte's methodology also acts as a pedagogy when navigating colonial institutions, activating public space and in his own journey learning Inuktitut.

Igloliorte's exploration goes back to his work *Namesake* (2006), a sculptural installation made in the Storytelling Residency at the Banff Centre for Arts and Creativity, led by Indigenous curator and writer Candice Hopkins. *Namesake* explores the dual meaning of his father's family name – Igloliorte or 'igloo builder'. One side shows carpentry, the building of a wall, and references to blueprints, while the opposite side shows archival photographs of folks building an igloo. *Namesake* is an example of Igloliorte's early push into language exploration. He then intersected this inquiry with his passion for kinesthetic learning - or embodied learning through movement - by creating a video documenting the performance of the installation. This performance, included in *katinngak*, shows Igloliorte snowboarding on *Namesake* where after multiple unsuccessful jumps he eventually lands a trick.

The video itself, with its transitions and cuts, nods to popular oo's snowboard culture - snowboarding videos and video games like 1080° *Avalanche*. By leaving in the original audio, the 'thumps' of Igloliorte hitting the snow create a sense of affect, presenting the video as irreverent, prioritizing repetition and process over a polished 'cool' final product. This approach is reflected in Igloliorte's process of making his most recent body of work, *Nipakittuk (Quiet)* (2021), an installation of twenty skateboards with Inuktitut words in roman orthography spray-painted on the surface. With this series, Igloliorte emphasized overproduction, accepting or rejecting boards, ultimately allowing a freeness to explore colour theory – specifically, colour tetrad patterns. Colour theory is the backbone of formalism and is necessary to understand modernist art, both approaches that tout 'universal accessibility' (but in reality, dictate that the default is a euro-western cultural audience). The type of thinking this is rooted in stands in stark contrast to the

piusigisimajamminik sanagetainnasimajamminik timingita suliat sagisimajamminik *Quiet (Nipakittuk) (2021)*, Ilisipviusimajuk twenty anginitsanik siaggijausinik pitaKajumut Inuktitut uKausinik allatausimatluni roman allausinginnik supojommut minguausimajuk Kângani. Tâpsuminga suliajiausimajumut, Igloliorte uKasimajuk sanaluatlasimajugok, tigusitluni upvalu tigusingimagitluni sâttojânik, ilonnâgut pivitsaKattitaujok apviataulugani Kimiggugiamut tauttugalannik – piluattumik, tauttunik Kanutuinnajunut. Tauttunik isumaKannik pigiannimit pisimajuk sanagiamut ammalu atuttaugialik tukisigunnagiamut ullumiulittuk sananguatauKattajunut, tamammik piniannet atuttautsijumik silatsuami atuttausonik (tâvatuak tamânelluasiak, atujuk tammatausimajunut akianimiunik-kangianit ilukkuset takunnângâjunut). Taimâk isumajânnik pimajuk nikuvingajunut iluani tâttonitsanik uKumaittoninganut ilinniagiamut uKausituKammik, inutuangulugani Inuktitut atjigengitonningit uKausituKangit ammalu allausingit nunalimmit nunalimmut. Tamakkua atjigengitonningit illinattusiammaget.

Tâna Kallunâtitut allasânguttausimanninga uKausingit ilautitsivuk iluani *Quiet (Nipakittuk)* atjigengimijut suliajiaugiaKajunut, 'kamatsiatillugit', imâk 'katagiamut kinaup kenanganut,' ammalugiiallak pinianniKallutik sulingitojunut ilingatuinnalugani sanagiamut, tâvatuak piusigijauKattajumut ilinniagiamut uKausituKammik. Allât akKutigijaganik ilinniagiamut uKausituKaganik – Anishinaabemowin (tâvatuak pigutsatausimalluni uKâlatillunga Kallunâtitut) – ottugangikuma uKâlagiamut, sunamikkiak ajunnatongitumik tâna *nipagijangit* uKausinnik sollu ippiniatitsisok motakâtsuak pilukajuk Kanigani. Tamânilik tikkuatujuk pimmagittumik ammalu pigiaKajumik tamânegiaKajuk NunaKakKâsimajuit uKausituKangit iluani inulimât inigiKattajanginnik sakKitsisigunnagiamut illinattunik pivitsanik pijâkkumiungituk ammalu tigutsialugu uKausinik ammalu uKâlaKattajunut. Taimaimmalu ilisigiamut *Quiet (Nipakittuk)* sutaijajunut sâttojânik sangijualovuk piniannigijautluni - mikillitigiattisijuk akianimiunit-kangianit takujapvinginnik piusigikattajanginnik initsatâkKulugit suliajiaugiaKattajunik atjigettisigiamut nanituinnak takujapviKajunut ammalu tunitsijuk taimaigijautuinnatunut sivunitsamik taikkunani takusongulluta tatajunut Kammamik Inuktitut uKausituKanginnik ilinniavinni siKinittini.

Franchesca Hebert-Spence Kimiggutik



Pitjutigillugu Allanguattik

Mark Igloliorte (Inuk, Nunatsiavummit) allanguattiuvuk allatik ammalu ilinniatsisijik. Ikajuttiuvuk ilinniatsisijillagimmut TungaviKajunut ammalu ApvialiaKiKattajunut ilinganiKajunut NunaKakKâsimajuit AllanguaKattajunut, SuliaKapvimi Allanguattinut, taikani Concordia Ilinniavitsuangani. Suliajijangit KimigguKattajanga ilinganiKajuk NunaKakKâsimajuit sivunitsanginnik taikkutigona timinnut ottugattauKattajunut ammalu uKausituKannik. Atukattaninga Kajammik, Inuit sled (Kamutik) ammalu anginitsanik siaggijausinnik uKâlaKatiKajuk nunatsuamik ammalu Kanuk asianguliaKisimammangât ammalu nalunaittausimajunut atajunut sivungani nokkujauKattasimajunut kingunittini ammalu NunaKakKâsimajuilittunut sivunet. Igloliorte pitaKajuk maggonik nutânik suliajijanginnik, *Fish Weir - Saputiit* ammalu Anginitsak Siaggijausik *Plaza - Fish Weir*, suliat sagijauKujausimajuk ilinganiKajumut Nuit Blanche Toronto 2022.

Pitjutigillugu Kimiggutik

Franchesca Hebert-Spence mânnaluatsiak iniKajuk Ottawa-imi kinaunninga Anishinaabe Winnipeg-imiuk, Manitoba, anânatsianga Marion Ida Spence pisimatluni Sagkeeng First Nations, taikani Tasialummit Winnipeg, Manitoba-imit. Tainna tungavinga sanalluanguatsiatluni ottugaKattajangit amânginnit pisimajunit Ishkabatens Waasa Gaa Inaabateg, Brandon Ilinniavitsuamit Takutsaujunut ammalu NunaKakKâsimajuit Allanguattet suliangujumit. Pigiasisimajuk PhD ilinniatluni Ilukkusiliginimmut Pitanginnik (Takutsaujunut Ilukkuset) taikani Carleton Ilinniavitsuangani ammalu takuniaKattajuk tamânejunut KaikKujausimajunut/takutitsijunut malittaugiaKajunut iluani NunaKakKâsimajuit piusingita ottugattauKattajunut takunâluatluni takutsaujunut allanguattaumajunut iluani Canadami.

difficulties of learning language, let alone Inuktitut which has variations in dialect and spelling from community to community. These differences are precious.

The English translation of phrases included in *Nipakittuk (Quiet)* vary from 'work to be done,' 'do carefully,' to 'to fall on one's face,' thus acting as metaphors not only for the process of making, but also for the process of learning language. Even in my own journey to learn my language – Anishinaabemowin (but having grown up speaking English) - if I'm not consistently practicing speaking, something as simple as the *rhythm* of words can feel like a trainwreck in my mouth. This points to the urgency and necessity of the presence of Indigenous languages within public spaces in order to offer precious opportunities to stumble and passively absorb terms and phrases. It's also why the act of installing *Nipakittuk (Quiet)* as a mass of boards is such a powerful act - it undermines euro-western gallery tendencies to space work equally throughout the gallery and presents and normalizes a future where we see a packed wall of Inuktitut words in institutions in the south.

Franchesca Hebert-Spence Curator



About the artist

Mark Igloliorte (Inuk, Nunatsiavut) is an artist, essayist and educator. He is an associate professor of Frameworks and Interventions in Indigenous Art Practices, Department of Studio Arts, at Concordia University. His work investigates relating to Indigenous futures through a grounding in embodied practices and language. His use of the kayak, kamutik (Inuit sled) and skateboard speak to the land and how it is traversed and with specific ties to a pre-colonial past and an indigenized future. Igloliorte has two new public works, *Saputiit - Fish Weir* and *Skateboard Plaza - Fish Weir*, commissioned for Nuit Blanche Toronto 2022.

About the Curator

Franchesca Hebert-Spence currently resides in Ottawa is Anishinaabe from Winnipeg, Manitoba, her grandmother Marion Ida Spence was from Sagkeeng First Nation, on Lake Winnipeg, Manitoba. The foundation of her creative practice stems from Ishkabatens Waasa Gaa Inaabateg, Brandon University Visual and Aboriginal Arts program. She has begun as a PhD student in Cultural Mediations (Visual Culture) at Carleton University and will look at the presence of guest/host protocols within Indigenous methodological practices with a focus on visual art in Canada.