CGPZPTLVP DOUBLE AISION



Janet Kigusiuq, *Composition*, 1995-2000, tissue, acrylic, polymer, paper collage, 56.2 x 76 cm Courtesy of Feheley Fine Arts, Public Trustee for Nunavut, Estate of Janet Kigusiuq

CURRICULUM CONNECTIONS

ADDITIONAL RESOURCES



Social Studies

Use Social Studies inquiry processes and skills to ask questions; gather, interpret, and analyze ideas; and communicate findings and decisions // personal and family history and traditions // diverse characteristics of communities and cultures in Canada and around the world // relationship between humans and their environment // resources and economic development in different regions of Canada

Arts

Explore identity, place, culture, and belonging; relationships among cultures, societies, and the arts // observe, listen, describe, inquire, and predict how artists use processes, materials, techniques, and environments to create and communicate // reflect on works of art and creative processes to understand artists' intentions

Double Vision profiles three ground-breaking artists from Nunavut—**Jessie Oonark** and her daughters, **Janet Kigusiuq** and **Victoria Mamnguqsualuk**—and shines a light on a highly distinctive art form called nivinngajuliaat 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.

Nivinngajuliaat, 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. The exhibition brings together artworks from public and private collections from across Canada and features remarkable examples of nivinngajuliaat alongside seldom seen drawings by Oonark and Mamnguqsualuk and paper collages by Kigusiug that relate to both the technique and content of the wall hangings.

PREVIEW THE EXHIBITION

scan for a virtual tour of the works installed at the Textile Museum:





Jessie Oonark, *Untitled (Beautiful Woman)*, c. 1972-1973, wool felt appliqué and cotton embroidery thread on wool duffel, 125.5 x 84cm Government of Nunavut Fine Art Collection On long-term loan to the Winnipeg Art Gallery, 2.76.2, Public Trustee for Nunavut, Estate of Jessie Oonark

IN THE GALLERY

We will explore the materials, techniques, and themes of works by three artists, Jessie Oonark, Janet Kigusiuq, and Victoria Mamnguqsualuk. Students will learn about a community in the Inuit Nunangat (homeland) called Qamani`tuaq (Baker Lake) and the nivinngajuliaat (wall hanging) tradition that was developed there.

IN THE STUDIO

Jessie Oonark's prominent use of symmetry has been described as a kind of "double vision." In the studio, students will experiment with this concept of "double vision," creating their own abstract artworks that employ symmetry as a central design principal.

OPTION 1 // TISSUE PAPER COLLAGE

recommended for Grades K to 4

OPTION 2 // FELT APPLIQUÉ

recommended for Grades 5+