TO REMAIN CONNECTED

DECEMBER 3, 2021 - MAY 7, 2022

GALLERY A









To Remain Connected

Collaboratively curated by:

Jenny Irene Miller Raven Moffett Shauna Caldwell

Featuring artists:

Jenny Irene Miller
Mabel Nigiyok
Helen Klengenberg
Elsie Klengenberg
Lypa Pitsiulak
Annie Pitsiulak
Thomasie Alikatuktuk
Solomon Karpik

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Exhibition Statement

By bringing together work grounded in Inuit artmaking across generations, as well as through multifaceted and evolving practices, we hope to kindle conversations around the meaningful stories that are deeply rooted in community, placemaking and engage with ongoing legacies of creation. The featured artworks were selected because of the stories they tell and the connections they visualize. Our curatorial model stems from an embrace of the collective and highlights community through thoughtful portraiture as well as collaborative, familial and multigenerational art making. To Remain Connected presents rich layers of stories told through a multitude of interwoven voices rooted in land, memory and Inuit ways of being. While Inuit are linked together through art, language, food, and more, there are many unique Inuit communities, dialects, and lifeways across lands that have been renamed Alaska, Russia, Greenland, Canada and beyond.

An in-depth look at the contemporary work of Jenny Irene Miller provides a multi-media, sensory experience that draws us close through intimate images of archival materials, the community she belongs to, and the landscapes of Kinjigin (Wales, Alaska), where her

family's stories and roots originate. In beautifully self-reflective sound and video pieces, Jenny creates space to actively employ Indigenous refusal through close consideration of the access viewers are given while simultaneously nurturing a sense of greater familial connection to land and kin. Through the artwork of Mabel Nigiyok and mother/daughter team Elsie and Helen Klengenberg, who worked together as part of an artist cooperative in Ulukhaqtuuq (Inuvik, Canada), we see celebrations of community through music, connections between human and non-human kin and mutual relationships to the land. The familial bonds of Lypa Pitsiulak, Annie Pitsiulak, Thomasie Alikatuktuk and Solomon Karpik further broadens their works' emphasis on joy and healing in their lives within <5056 Dasc (Pangnirtung, Nunavut). In sharing these expansive and interconnected visual stories, this exhibition attempts to shift the pervasive and incomplete narrative that has long been supported by the colonial framework within which arts institutions, such as ours, are so deeply embedded.

Collaboratively curated by Jenny Irene Miller, Raven Moffett and Shauna Caldwell

Мар



Ulukhaktok/ Ulukhaqtuuq, Victoria Island

Mabel Nigiyok (worked at Holmon Co-op and revolutionized stencil printmaking with Elsie)

Helen Klengenberg (Elsie's daughter)

Elsie Klengenberg (Helen's mother)

<[°]σ^ςb ⊃^c (Pangnirtung, Nunavut)

Lypa Pitsiulak (married to Annie)

Annie Pitsiulak (married to Lypa, sister of Thomasie Alikatuk and Solomon Karpik)

Thomasie Alikatuk (brother of Annie Pitsiulak and Solomon Karpik)

Solomon Karpik (brother of Annie Pitsiulak and Thomasie Alikatuk)

Kinjigin, Nome, Alaska

Jenny Irene Miller

About the Artists

Jenny Irene Miller

Jenny Irene Miller (she/they), Inupiaq, is originally from Nome, Alaska. Jenny employs photography, video, and sound in her art practice. She has also been exploring the mediums of sculpture and textiles. Her practice is grounded in storytelling and her identity, from Indigeneity to queerness, as well as familial and community relations. Jenny is informed and inspired by kinship. Jenny is currently a Master of Fine Arts - Photography candidate at the University of New Mexico. She is a SITE Santa Fe Scholar and recent Elizabeth Furber Fellow. Jenny received a Bachelor of Fine Arts in Photomedia and a Bachelor of Arts in American Indian Studies from the University of Washington.

Click the links below to learn more

Jenny Irene Miller

Smithsonian Arctic Studies Center & Inuit Art Foundation Artist Talk with Jenny Irene Miller, "Conversations: Queer Inuit Art"

Xtra Magazine, "A moving love letter to queer Indigenous folks"

Spirit: Focus on Indigenous Art, Artists, and Issues: Jenny Irene Miller

Alaska Native Art Living History Project: Jenny Irene Miller

Mabel Nigiyok

Mabel Nigiyok was born in 1938 in the Cook River area and grew up travelling seasonally with her family between the Minto Inlet coastline and inland lakes and rivers. In 1966, her family moved to Kangiryuarmiutun (Ulukhaktok/Ulukhaqtuuq), Victoria Island, in the Inuvik Region of the Northwest Territories [of Canada], then known as Holman. After resettling, her family continued to live off the land; Nigiyok often used sealskins from their hunts to make hand-sewn mats. In 1981. she began learning stencil printmaking in the Holman Printshop, now called the Ulukhaktok Arts Centre. The print shop housed a studio for local artists, where Nigiyok created prints to sell at the nearby Co-op. Her works were so popular that she was first published the following year and has been published in print catalogues almost every year since. Nigiyok, along with fellow artists Elsie Klengenberg (also represented in To Remain Connected), Mary K. Okheena and Susie Malgokak, all pioneered a shift in the Holman printshop technique during the 80's, trending away from stonecut prints and toward a self-designed approach to stencil printing which has since become

a coveted hallmark of the Holman printing style. In her introduction to the 1994 Holman print catalogue, Nigiyok described her artistic beginnings:

"In 1981, I started working at the print shop.... Elsie Klengenberg and I were working together. We didn't have any training... At that time there were no shadings on the prints. Elsie and I would discuss how to put shadings on them and it was the first time there was a change on the prints. When I first started working, I used to do other people's drawings. [Then] I started drawing on my own. I'd draw what my parents went through long ago."

Nigiyok's work is inspired by the stories she heard from her parents and grandparents along with her early life living on the land. Her work currently resides in the DaVic Gallery in British Columbia; Gallery Phillip in Toronto and the Turchin Center for the Visual Arts among others.

Click the link below to learn more

Mabel Nigiyok: Native Canadian Arts

Helen Klengenberg

Helen Klengenberg is an artist from Kangiryuarmiutun (Ulukhaktok/ Ulukhaqtuuq) and the daughter of Elsie Klengenberg (also represented in To Remain Connected). She grew up in Kugluktuk learning traditional crafts and speaks many Inuktitut dialects. Outside of her artmaking, Helen Klengenberg was appointed Nunavut's language commissioner in June 2017, making her the first in that position to speak fluent Inuinnagtun. She resigned early from her five-year appointment in 2018, citing health concerns. In a film by Reel Youth, Klengenberg states: "I'm a pretty independent person. I was brought up to be self-sufficient so that I can look after myself out on the land and look after my family."

Click the links below to learn more

CBC News: 'It's a privilege': After 1-year search, Nunavut appoints new languages commissioner

CBC News: Nunavut languages commissioner resigns due to health reasons

Helen Kimnik Klengenberg: Kugluktuk Elder

up here business: Helen Klengenberg: Not afraid to speak her mind

Ulukhaktok Arts Centre

Elsie Klengenberg

Elsie Klengenberg was born in 1946 in the Read Island area but was relocated in 1962 via Kugluktuk to Kangiryuarmiutun (Ulukhaktok/ Ulukhaqtuuq), then known as Holman. Artmaking runs in Klengenberg's family. Her father, Victor Ekootak (1916-1965), was one of the pioneer artists in the early 1960s, and helped establish the Holman print shop and artist cooperative. Her husband, Patrick Akovak Klengenberg, and two of her children, Helen (also represented in To Remain Connected) and Stanley are also artists. In 1980, Klengenberg started working in the Holman printshop and was taught the stencil printmaking technique by Mary K. Okheena. Mabel Nigiyok began the

following year and the three women worked creatively and cooperatively in developing the sophisticated stencil method--which employed mylar overlays to create delicate layers of color and tonality in their work, creating a more three-dimensional effect.

Pursuing a formal arts education, Elsie Klengenberg moved to Inuvik for a year in 1995 to study fine arts at Aurora College. In October/November 1997, she participated in a two-week, pan-Arctic Women's Workshop at the Ottawa School of Art and was one of three Inuit women artists featured on "Adrienne Clarkson Presents," a popular entertainment series broadcast on CBC.

Elsie Klengenberg (continued)

From 1998 to 2000, she attended Arctic College courses in jewelry-making with her partner, Joseph Haluksit, at the Cambridge Bay campus. In 1999, she gave a workshop on her signature stenciling technique at The Winnipeg Art Gallery in conjunction with an exhibition, Elsie Klengenberg: Legend of Uvajuq, which featured 20 of her stencil prints depicting the story of Uvajuq. Klengenberg continues to print today, mostly depicting the land, hunting, animals, and figures, often relaying traditional stories from her community.

She was quoted in Inuit Art Quarterly's Arts Alive: Special Issue (2004) noting: "I like to tell the old stories so the children will remember." Elsie Klengenberg's prints currently reside in a number of collections including the Winnipeg Art Gallery in Manitoba; the

Prince of Wales NorthernHeritage Centre in Yellowknife, NT, the Canadian Museum of History in Gatineau, QC; the DaVic Gallery in British Columbia; the Inuit Art Foundation in Toronto and the Turchin Center for the Visual Arts, among others

Click the links below to learn more

Sonia Gunderson, "Elsie Klengenberg: Keeping the Stories Alive," Inuit Art Quarterly – Arts Alive: Special Issue 19, no. 3/4 (Fall/Winter 2004).

Inuit Art Foundation: Elsie Klengenberg

Native Canadian Arts

Kitikmeot Heritage Society: Elsie Klengenberg

Lypa Pitsiulak

Lypa Pitsiulak (1943 - 2010) was born in a small hunting and fishing camp on Baffin Island. Early in his adult life, his family was coerced by the Canadian government to resettle in <∿osbjsb _oo_๑c (Pangnirtung, Nunavut) where schools had been built and staffed by teachers from the south. At this settlement, Pitsiulak refined his carving and print making skills, becoming widely known as an artist. In the wake of the suicide of his 16-year-old son, Pitsiulak, his wife Annie (also represented in To Remain Connected), and their three remaining children, moved back to his family's traditional hunting and fishing camp at Oopinivik-- nearly 200 kilometers away. Pitsiulak was happy that his children were able to live off the land and learn traditional survival skills following their move. Lypa Pitsiulak's work is influenced by his ancestors, his family history and traditional ways of living. His work often depicts animals and spirits interacting with the human realm. Pitsiulak's work currently resides in The National Gallery of Canada in Ottawa, the DaVic Gallery in British Columbia and the Turchin Center for the Visual Arts, among others.

Click the links below to learn more

The Japan Times: Lypa's art speaks of life 'out on the land' in the Arctic

NFB: Lypa

Annie Pitsiulak

Annie Pitsiulak was born in 1950 and is a member of the COTSDED
(Pangnirtung, Nunavut) community. She is the wife of sculptor and graphic artist Lypa Pitsiulak (also represented in To Remain Connected), daughter of artist Pauloosie Karpik, and the sister of graphic artists Alan, Ananaisie and Thomasie (Thomasee) Alikatuktuk (also represented in To Remain Connected). Her work can be found in the DaVic Gallery in British Columbia Galerie, the Elca London in Montreal and the Turchin Center for the Visual Arts, among others.

Click the link below to learn more

Native Canadian Arts: Annie Pitsiulak

Thomasie Alikatuktuk

His work currently resides in the Canadian Museum of Civilization in Quebec; the Dennos Museum Center of Northwestern Michigan College in Traverse City, Michigan; the Haffenreffer Museum of Anthropology at Brown University in Bristol, Rhode Island; the Inuit Cultural Institute in Rankin Inlet, Northwest Territories; the Mendel Art

Gallery in Saskatoon, Saskatchewan; the Prince of Wales Northern Heritage Centre in Yellowknife, Northwest Territories; the University of Alberta in Edmonton, Alberta; the Winnipeg Art Gallery in Winnipeg, Manitoba; the DaVic Gallery in British Columbia; The British Museumin London; the National Gallery of Canada in Ottawa; Galerie Elca London in Montreal and the Turchin Center for the Visual Arts, among others.

Click the links below to learn more

Inuit.net - Aboriginart Galleries Thomasie Alikatuktuk

Nunatsiaq News: Thomasie Alikatuktuk, a true renaissance man

Solomon Karpik

Click the link below to learn more

Art Land: Soloman Karpik

About the Curators



Guest curators Jenny, Raven and Shauna at the exhibition opening on December 3, 2021

Jenny Irene Miller (she/they),

Inupiag, is originally from Nome, Alaska. Jenny employs photography, video, and sound in her art practice. She has also been exploring the mediums of sculpture and textiles. Her practice is grounded in storytelling and her identity, from Indigeneity to queerness, as well as familial and community relations. Jenny is informed and inspired by kinship. Jenny is currently a Master of Fine Arts – Photography candidate at the University of New Mexico. She is a SITE Santa Fe Scholar and recent Elizabeth Furber Fellow. Jenny received a Bachelor of Fine Arts in Photomedia and a Bachelor of Arts in American Indian Studies from the University of Washington.

Raven Moffett (she/they) is an artist and educator working on Tohono O'odham and Pascua Yaqui land in Tucson. Raven's poetic and lens-based artwork arises from examination of home and origin as a third culture, biracial and diasporic \d'\J\d\ white queer artist. She engages embodied performance, welcomes glitch work, and invokes multivocality of land, more-than-human kin, and ghosts in the technology to craft visual narratives which address trauma, healing, survivance, and home-building. Raven received her undergraduate degree at Appalachian State University, holds a graduate certificate in Museum Studies, and is a current Photo, Video, Imaging MFA graduate student at the University of Arizona.

Shauna Caldwell (she/her) is a white, Appalachian artist, educator, and scholar rooted in her hometown of Boone, North Carolina. She uses multimedia and photographic processes to honor land, familial connections, sacred relationships, and transformation. Through her work, she explores collaborative opportunities for the expansion of Appalachian placemaking through the arts and loving community. Caldwell received BFAs in both Studio Art and Art Education, an MA in Appalachian Studies and is currently pursuing an advanced graduate certificate in Non-profit Administration at Appalachian State University.

Project History and Process

Click the links below to learn more

Learn more about Jenny Irene Miller's artistic process from the Smithsonian Arctic Studies Center

Check out this documentary film from 1988, "Lypa" by Shelagh Mackenzie & Sharon Van Raalte, about artist Lypa Pitsiulak and his artistic inspirations and life on the land

Learn more about the stonecut process used by Lypa Pitsiulak and Solomon Karpik to create some of the prints in this exhibition

And about the stencil process utilized by Helen and Elsie Klengenberg, Mabel Nigiyok, Annie Pitsiulak, and Thomasie Alikatuk

Inuit Art Foundation

"Inuit Art is a Marker of Cultural Resilience" by Dr. Heather Igloliorte

Audra Simpson On Ethnographic Refusal: Indigeneity, 'Voice' and Colonial Citizenship

Educational Activity



Many of the artists in this exhibition use their work to represent or to remain connected to their home and communities. Think of a time when you were away from your home-- what memories or items did you carry with you to bring you comfort? Use any material you like (graphite, paint, textiles, digital media, etc.) to recreate some of those items or memories that connect you to your own home and community.

About the Permanent Collection

The Permanent Collection began in 1975 with the purchase of two-dimensional objects of works on paper from a popular exhibition program known as the Appalachian National Drawing Competition (ANDC). Since 1975 the collection has been built through drawing competition purchases, gifts from artists, Appalachian faculty and staff, as well as gifts from local, national, and international patrons of the arts.

Several of the intentionally selected Inuit artworks included in this exhibition are from the substantial collection gifted to the Turchin Center for the Visual Arts by H.G. Jones, an archivist and historian from North Carolina, who lived and worked with these communities between 1971 and 2002, purchasing art and documenting makers in their studios for his personal research.

Previous exhibitions of the work in this exhibition include: https://tcva.org/tag/inuit/

Learn more about H. G. Jones:Nunatsiaq News: From North Carolina to Pangnirtung: art forges lasting bond

Winnipeg Free Press: Inuit artist shows positives of traditional life

The Herald Sun: Dr. H.G. Jones



Behind the Scenes









Behind the Scenes









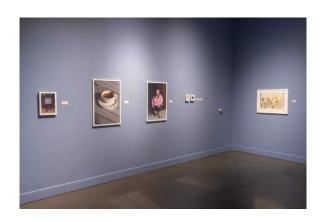
Installation Images













Installation Images

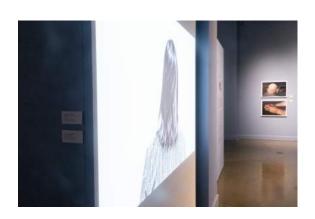


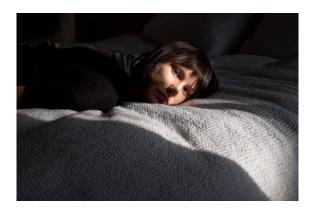












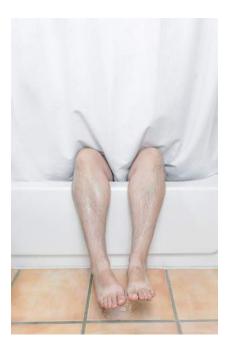
Jenny Irene Miller Untitled (September self-portrait), 2021 Archival inkjet print Courtesy of the artist



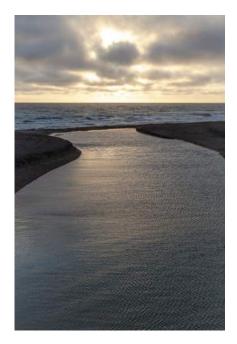
Jenny Irene Miller Untitled, 2021 Archival inkjet print Courtesy of the artist



Jenny Irene Miller Nora's hair cut (lock 1 of 6), 2021 Archival inkjet print Courtesy of the artist



Jenny Irene Miller Legs (self-portrait), 2020 Archival inkjet print Courtesy of the artist



Jenny Irene Miller
The waters of Kiŋigin, 2018
Archival inkjet print
Courtesy of the artist



Jenny Irene Miller Tea with Aaka, 2021 Archival inkjet print Courtesy of the artist



Jenny Irene Miller Strawberries, 2021 Archival inkjet print Courtesy of the artist



Jenny Irene Miller Untitled (husky), 2018 Archival inkjet print Courtesy of the artist



Jenny Irene Miller Mom in the spring's evening light, 2021 Archival inkjet print Courtesy of the artist



Jenny Irene Miller Auntie, 2021 Archival inkjet print Courtesy of the artist



Jenny Irene Miller Untitled, 2020 Archival inkjet print Courtesy of the artist



Jenny Irene Miller Aaka's tender note (new fur), 2021 Archival inkjet print Courtesy of the artist



Jenny Irene Miller Untitled (great-grandparents), 2021 Archival inkjet print Courtesy of the artist



Jenny Irene Miller Kiŋigin, 2018 Archival inkjet print Courtesy of the artist



Jenny Irene Miller Untitled, 2018 Archival inkjet print Courtesy of the artist



Jenny Irene Miller Self-portrait (glasses), 2021 Archival inkjet print Courtesy of the artist



Solomon Karpik

Dance, 1974

Stonecut on paper

Gift of H.G. Jones, G.2005.99



Lypa Pitsiulak/Solomon Karpik
The Shaman's Test of Strength, 1978
Stonecut on paper
Gift of H.G. Jones, G.2005.100



Thomasie Alikatuktuk My Great Grandmother Was A Shaman, 1992 Stencil on Arches paper Gift of H.G. Jones, G.2005.101



Elsie and Helen Klengenberg Sound of Life, 1995 Stencil on Arches paper Gift of H.G. Jones, G.2005.103



Helen Klengenberg Tender Moments, 1995 Stencil on Arches paper Gift of H.G. Jones, G.2011.3.18



Mabel Nigiyok

My Power in My Drum, 1997

Stencil on Arches paper

Gift of H.G. Jones, G.2005.106



Mabel Nigiyok

Dream Come True, 1993

Stencil on Arches paper

Gift of H.G. Jones, G.2018.5.6



Annie Pitsiulak Woman With Helping Spirit, 1999 Stencil on Arches paper Printed by Jacoposie Tiglik Gift of H.G. Jones, G.2011.3.26



Jenny Irene Miller Refusal, 2020 Video, 2:05 minutes Courtesy of the artist

Jenny Irene Miller

Close to me, a self-portrait, 2013 Sound, 2:58 minutes Courtesy of the artist

Click here to access this sound piece

Gallery Walkthrough



Click here to watch the video



THANK



FROM THE TURCHIN CENTER FOR THE VISUAL ARTS

The Turchin Center for the Visual Arts at Appalachian State University engages visitors from the university, community, nation and beyond in creating unique experiences through dynamic and accessible exhibition, education, outreach and collection programs. These programs inspire and support a lifelong engagement with the visual arts and create opportunities for participants to learn more about themselves and the world around them.

SHARE YOUR WORK WITH US AT #TCVAATHOME!

