

mary pudlat:
aquatint*Sedna's Attendant*

1996, etching and aquatint on paper

68.6 x 86.6 cm

Permanent Collection

fact:

The first known aquatints were made by Jan van de Velde IV in Holland in the 1650's. It was not used much after this until when it was revived in France in the mid-18th century. At this time it was to meet the demand for drawing reproductions.

feature work from our Permanent Collection

Mary was born on May 3, 1923 in Arctic Quebec and resided in Cape Dorset until her death in February 2001. A prolific Canadian Inuit artist, Mary Pudlat retains clear memories of her early years living in the traditional Inuit hunting lifestyle in the area near Povungnituk in Arctic Quebec. Orphaned as a teenager, she lived for a while with her brother in Ivujivik before moving to Baffin Island in the early 1940s. There she married Samuelie Pudlat in 1943 and continued to live in the traditional semi-nomadic camps along the south shore of Baffin Island until she and her husband and children moved permanently to Cape Dorset in 1963.

Canadian Inuit, an indigenous people living in the country's northernmost reaches, have been making art for over 4,000 years; archaeological discoveries show that they were exceptionally skillful in the making and decorating of everyday equipment and clothing. Today a range of media and expression is used.*

Process: What is Aquatint?

An aquatint begins a flat piece of metal, either copper or zinc plate. An artist can sprinkle powdered resin directly to the surface of the plate. The plate is then heated; if the plate is covered with powder, the resin melts forming a fine and even coat. Now the plate is dipped in acid (a liquid that chemically changes the surface of the plate), producing an even and fine level of corrosion (the "bite") sufficient to hold ink. At some point the artist will then etch an outline of any aspects of the drawing he or she wishes to establish with line; this provides the basis and guide for his later tone work. The artist then begins immersing the plate in the acid bath, progressively stopping out (protecting from acid) any areas that have achieved the designed tone. These tones, combined with the limited line elements, give aquatints a distinctive, watery look.

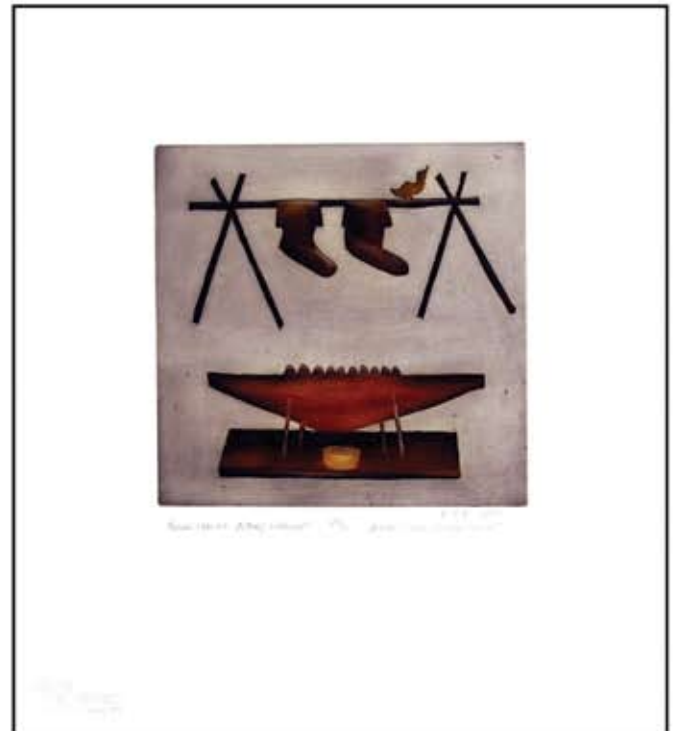
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feature work

This picture is very simple, with only a few elements in it. The title *Kudliks and Kamliks* informs us that these are traditional items used in daily Inuit life. A *kudlik* is a kind of oil lamp used in the Arctic and it is usually carved in soapstone and filled with seal blubber oil. For a wick, moss or cottongrass are used to keep the flame burning. A *kudlik* appears on the Nunavut coat of arms. Hung to dry above the flame are a pair of *kamitt*, as they are known in the plural. Another more popular term for this traditional Inuit foot ware is *Mukluks*. This type of boot is light and allow hunters to move quietly across the ice and snow.

Mary Pudlat
Kudliks and Kamliks (Cape Dorset Folio)
etching, aquatint on paper
55.9 x 49.3 cm

Purchased with Acquisition Funds Grants from the Bank of Montreal
and the Walter and Duncan Gordon Charitable Foundation, 1996



questions to analyse

How can you tell if a picture shows a celebration or a quiet moment?"

Does this picture reminds you of something in your own life? How is it different from the way you live and how is it similar?

What are some special traditions in your family, community, or school? How is art part of these traditions?

curriculum questions

Describe the paths created in the work. How has the artist created movement in this piece?

What kind of movement, fast, slow, energetic, tired?

How does variety influence movement in a work of art?

curriculum link

Grade 8, Principle of Design Focus : Movement (from The Ontario Curriculum for The Arts 2009)

Movement: actual lines to lead the viewer's eye (e.g., solid lines, dotted lines); subtle or implied "paths" using shape, value, and/or colour (e.g., an invisible path created by leading the eye from large shapes to small shapes, from shapes in dark colours to shapes in lighter colours, from familiar shapes to unfamiliar shapes, from colour to no colour); actual action (e.g., kinetic sculpture, animation); implied action (e.g., an invisible path created by an arrow, a gaze, or a pointing finger; the "freeze frame" effect of an object in motion, such as a bouncing ball suspended in mid-air or a runner about to take the next step)