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Kinngait: Generations — A Group Exhibition of Contemporary Inuit Art at NADA New York

Presented by Trotter&Sholer in collaboration with the West Baffin Co-operative and Kinngait Studios

Curated by Claire Foussard

NADA New York

Booth A103

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Trotter&Sholer, in collaboration with the **West Baffin Co-operative** and **Kinngait Studios**, is pleased to present *Kinngait: Generations*, a landmark group exhibition of contemporary Inuit art at **Booth A103** during the 2025 edition of **NADA New York**. Bringing together artists from across multiple generations of the storied Kinngait (Cape Dorset) artistic community, the exhibition highlights the evolving visions of individual artists and the intergenerational dialogue that continues to define Inuit art today.

Kinngait: Generations features new and historical works by eleven artists exploring the tensions and harmonies between tradition and change, myth and modernity, subsistence and survival: **Kudluajuk Ashoona, Shuvinai Ashoona, Kellypalik Etidloie, Adamie Mathewsie, Itee Pootoogook, Pudlo Pudlat, Pitseolak Qimirpik, Toonoo Sharky, Ooloosie Saila, Padloo Samayualie, and Nicotye Samyualie.**

Drawing from the world-renowned archives and ongoing practices of **Kinngait Studios**, this presentation illuminates the layered narratives of Inuit identity, environment, and transformation.

Throughout the exhibition, a profound sense of place is made visible in depictions of everyday life: domestic interiors, traditional tools, family gatherings, and village scenes are rendered with careful intimacy, capturing both personal experiences and broader cultural continuities. Alongside this, artists explore spiritual and ecological relationships to the land—invoking animals, seasons, and mythological beings as part of an enduring worldview centered on subsistence and reciprocity.

Layered into these perspectives are subtle and at times playful engagements with contemporary material culture, where southern imports such as snowmobiles, packaged foods, airplanes, and MP3 players appear as symbols of both disruption and adaptation—markers of cultural hybridity within a rapidly changing Arctic. These elements, approached with curiosity, humor, and sometimes critique, illustrate how Inuit artists navigate and reinterpret modernity from within their own contexts.

A cornerstone of the exhibition is a selection of works by Pudlo Pudlat (1916–1992), a trailblazing figure in Inuit art whose career marked a shift toward embracing and documenting modern influences in the Arctic. His playful yet poignant illustrations of life in the North helped expand the possibilities of Inuit representation, demonstrating a visionary sensibility that remains strikingly relevant. His legacy threads through the younger artists' works—many of whom are direct descendants or artistic inheritors of his approach—positioning him not only as a pioneer, but as a continued presence in the living fabric of Inuit creativity.

Meanwhile, the precise, atmospheric drawings of Itte Pootoogook (1951–2014) offer a quieter, more contemplative approach. His modernist restraint and sharp observational eye provide a counterpoint to Pudlat's exuberance, emphasizing the architectural and emotional textures of Arctic life. Together, these two artists provide crucial context and continuity for understanding the varied approaches to memory, place, and transformation explored by artists living and working in Kinngait today.

Since its founding in 1959, Kinngait Studios, operated by the West Baffin Eskimo Co-operative, has fostered one of North America's most important art movements, and continues to be a vital site of cultural production and innovation. With *Kinngait: Generations*, Trotter&Sholer offers a platform for renewed engagement with this extraordinary community, and each of the individual artists who continue to shape and reshape its world-renowned artistic history.

NADA New York 2025 presents a timely opportunity to reconsider the global position of Inuit art—its legacies, challenges, and radical beauty—in the broader conversation of contemporary art.

The exhibition is structured around three central themes:

1. Community Life & the Documentary Impulse

Reflecting on the day-to-day realities of Kinngait, these works capture the subtle textures of domestic life, shared labor, and social gathering. Whether drawn from memory or lived observation, these scenes offer glimpses into the intimate and collective realities of community life in Nunavut. Rendered with precision and warmth, these images serve as visual archives of cultural endurance.

2. Life on The Land: Subsistence & Spirituality

Representations of the Arctic landscape—both natural and sacred—underscore the profound connections between the human and more-than-human world. Mythological figures appear alongside arctic wildlife and tools of survival, revealing a cultural and ecological continuity. Hunters, spirits, and creatures of the land coexist in a cosmology shaped by reverence and resilience.

3. Commercial Imports & Material Culture

The arrival of goods, technologies, and ideologies from the South is explored with critical insight and humor. These works reveal how imported materials and images are adapted, resisted, or absorbed into the northern way of life. Here, snowmobiles, packaged foods, airplanes, and digital devices appear alongside traditional imagery—sometimes with humor, sometimes with tension—probing the complexities of cultural hybridity and colonial legacy.
