

# TO REMAIN CONNECTED

DECEMBER 3, 2021 - MAY 7, 2022

GALLERY A



*Do you know what you are doing? Do you know what you are doing? Do you know what you are doing?*



# *To Remain Connected*

Collaboratively curated by:

Jenny Irene Miller

Raven Moffett

Shauna Caldwell

Featuring artists:

Jenny Irene Miller

Mabel Nigiyok

Helen Klengenber

Elsie Klengenber

Lypa Pitsiulak

Annie Pitsiulak

Thomasie Alikatuktuk

Solomon Karpik

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## *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 Kangiryuarmitun (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 Klengenber*

Helen Klengenber is an artist from Kangiryuarmitun (Ulukhaktok/ Ulukhaqtuuq) and the daughter of Elsie Klengenber (also represented in *To Remain Connected*). She grew up in Kugluktuk learning traditional crafts and speaks many Inuktitut dialects. Outside of her artmaking, Helen Klengenber was appointed Nunavut’s language commissioner in June 2017, making her the first in that position to speak fluent Inuinnaqtun. She resigned early from her five-year appointment in 2018, citing health concerns. In a film by Reel Youth, Klengenber 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 Klengenber: Kugluktuk Elder](#)

[up here business: Helen Klengenber: Not afraid to speak her mind](#)

[Ulukhaktok Arts Centre](#)

## *Elsie Klengenber*

Elsie Klengenber was born in 1946 in the Read Island area but was relocated in 1962 via Kugluktuk to Kangiryuarmitun (Ulukhaktok/Ulukhaqtuuq), then known as Holman. Artmaking runs in Klengenber'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 Klengenber, and two of her children, Helen (also represented in *To Remain Connected*) and Stanley are also artists. In 1980, Klengenber 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 Klengenber 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 Klengenber*g (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 Klengenber*: Legend of Uvajuq, which featured 20 of her stencil prints depicting the story of Uvajuq. Klengenber 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 Klengenber's prints currently reside in a number of collections including the Winnipeg Art Gallery in Manitoba; the

Prince of Wales Northern Heritage 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 Klengenber: Keeping the Stories Alive," Inuit Art Quarterly – Arts Alive: Special Issue 19, no. 3/4 \(Fall/Winter 2004\).](#)

[Inuit Art Foundation: Elsie Klengenber](#)

[Native Canadian Arts](#)

[Kitikmeot Heritage Society: Elsie Klengenber](#)









## About the Curators



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

### **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.

**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 *ḶḶḶḶ*/ 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 Klengenber, 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:**

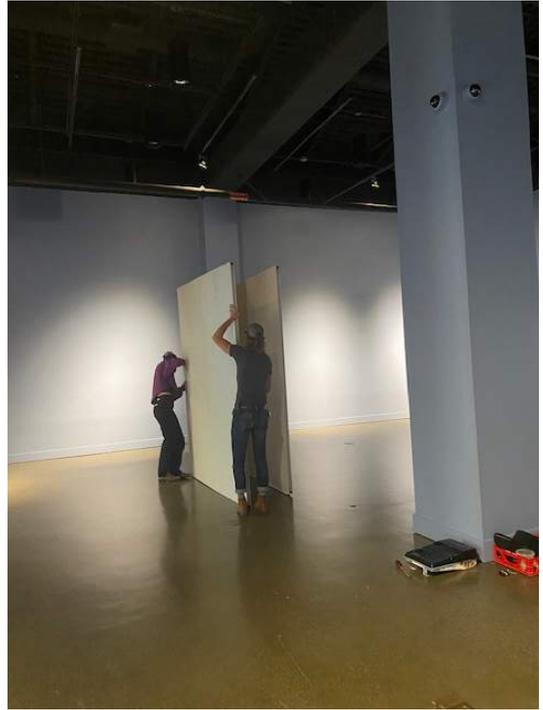
Nunatsiaq News: From North Carolina to Pangnirtung: art forges lasting bond

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



## Works in Exhibition



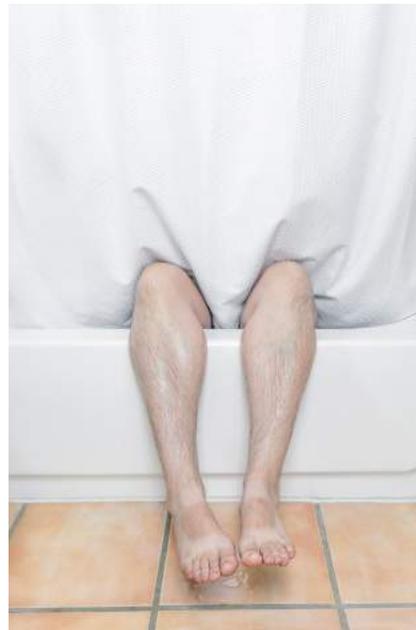
**Jenny Irene Miller**  
*Untitled (September self-portrait)*, 2021  
Archival inkjet print  
Courtesy of the artist



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

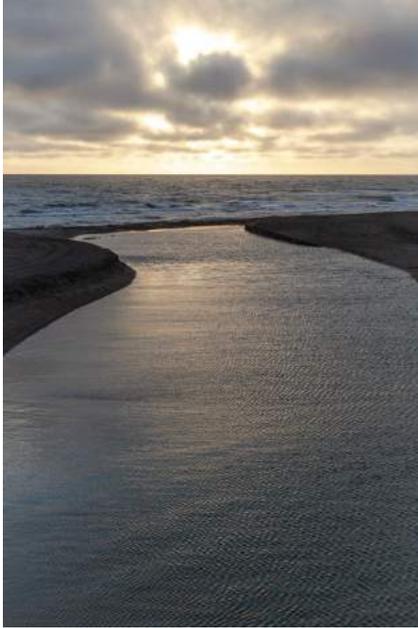


**Jenny Irene Miller**  
*Nora's hair cut (lock 1 of 6)*, 2021  
Archival inkjet print  
Courtesy of the artist



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

## Works in Exhibition



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



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

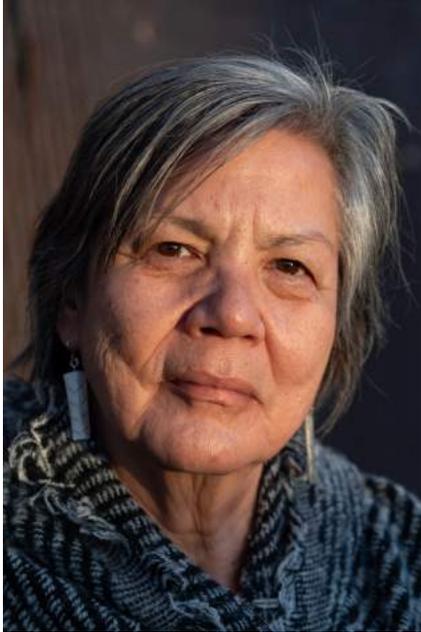


**Jenny Irene Miller**  
*Strawberries*, 2021  
Archival inkjet print  
Courtesy of the artist



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

## Works in Exhibition



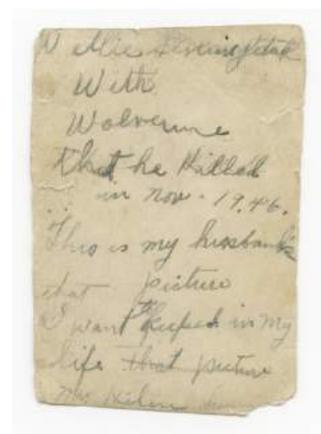
**Jenny Irene Miller**  
*Mom in the spring's evening light,*  
2021  
Archival inkjet print  
Courtesy of the artist



**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

## Works in Exhibition



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



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

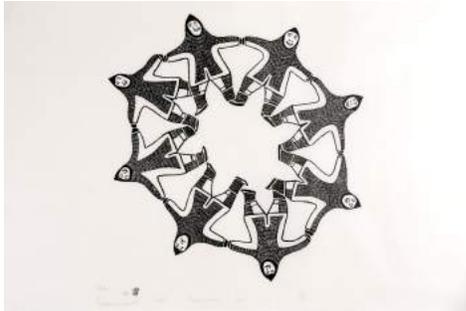


**Jenny Irene Miller**  
*Untitled*, 2018  
Archival inkjet print  
Courtesy of the artist



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

## Works in Exhibition



**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 Klengenbergs**

*Sound of Life, 1995*

Stencil on Arches paper

Gift of H.G. Jones, G.2005.103

## Works in Exhibition



**Helen Klengenber**  
*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

## Works in Exhibition



**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](#)

TO REMAIN CONNECTED



THANK  
YOU

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.

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