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TRC – Virtual Quilt Book
Nipiqagtugut Sanaugaqtigut

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Pauktuutit Inuit Women of Canada
1 Nicholas Street, Suite 520
Ottawa, ON K1N 7B7

Telephone: 613-238-3977

Toll Free: 1-800-667-0749

Fax: 613-238-1787

Email: info@pauktuutit.ca

www.pauktuutit.ca

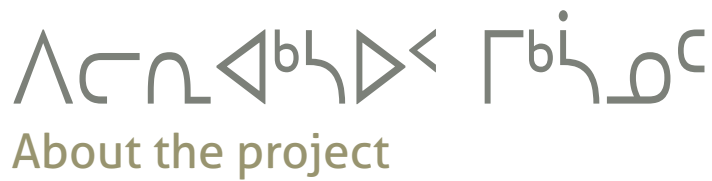
ISBN: 1-894396-93-6

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Front Cover: Singuuriq lighting the qulliq at the TRC – Virtual Quilt Launch







“Three of us were taking from our parents’ care. My parents no longer had children to care for, as a result. Even our youngest sibling whom our parents adored most now had to attend school. Other parents lost up to seven children that day. Some lost up to 3 or 4 children. We were advised that we must go to School in Inukjuaq now. We rarely went to Inukjuaq unless we followed our Parents go shop at the trading post here. We were brought to Inukjuaq and given to Caregivers that we never saw in our lives before. We now had to live with individuals/schoolmates from both the North and South camps of Inukjuaq. We now had to be share a room in fours; four boys in one, four girls in another. We lost our sense of privacy. Mom once told me, when we were no longer in the camps, it was like there were no more birds, for it got so quiet....”

[Class of girls with nuns] – Lillian Elias owns this photo but isn't even sure if she is in it, as she does not recognize herself in any of the faces. PHOTOGRAPH PROVIDED BY LILLIAN ELIAS.



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Generations

The stories shared in *Generations*, in particular, illustrate the intergenerational impact Residential Schools have had on Inuit families.

**Linda
Arsenault-
Papatsie**
Ottawa, Ontario

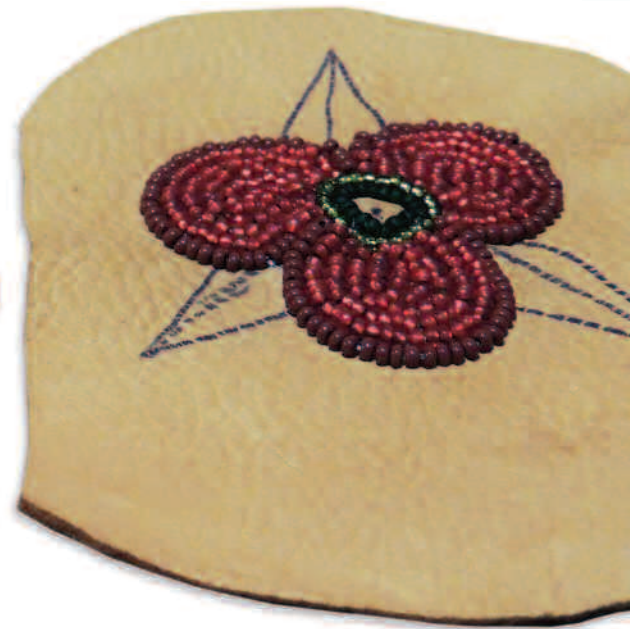
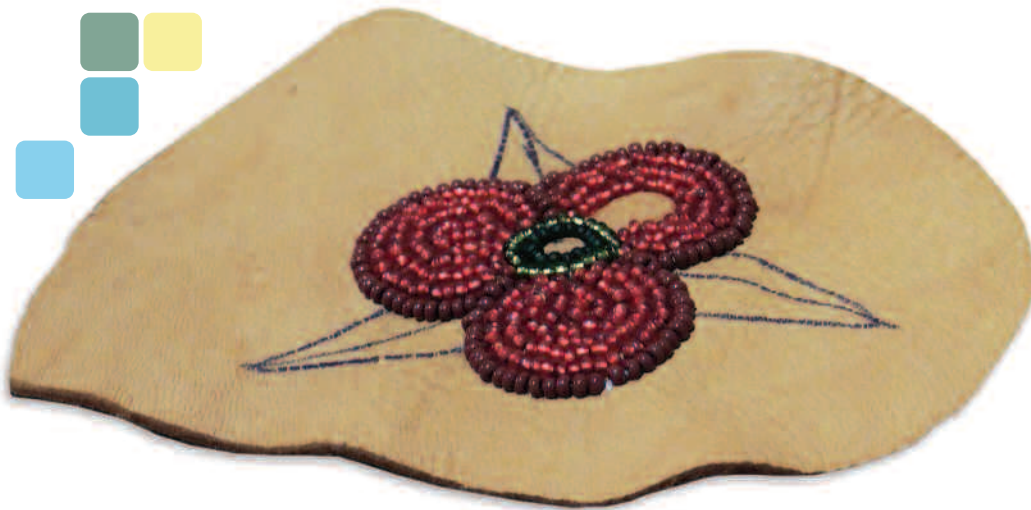


[illegible]

Sipporah worked with her daughter, Sarah Proctor on this project. “We will be making leather mittens and moccasins with beading details” said Sipporah. During Sipporah’s younger years, she was not able to learn sewing skills from her mother. Sipporah left home from the age of 15 to go to high school in Iqaluit. “Those years would have been the ideal years of bonding and learning from my mother’s skills, wisdom and talents” said Sipporah. Sipporah took this opportunity to share her newly acquired sewing skills with her daughter Sarah. It will also give Sipporah an opportunity to tell her stories to her daughter.

[illegible]

**Sipporah
Enuaraq and
Sarah Proctor**
Ottawa, Ontario

[illegible]

"Those years would have been the ideal years of bonding and learning from my mother's skills, wisdom and talents"





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Susanna Singuuriq
Ottawa, Ontario

[illegible][illegible]

“We made a tent. We talked about tent times on the land, Inuit resilience and makimaniq (being able to stand up), innovation, hardship and self-reliance. It represents a simpler time to the group. It represents time on the land in the spring and summer when it is really bright.” For Singuuriq who is 87 it represents a little bit of home on the land, but in the south. She is excited to sew in it and spend time together this spring and summer with friends and family. She also had had a dream that told her she would have a small tent and because of the tent she would always find a way to be happy again (after losing a loved one). For Janet (who helped make the tent), “It represents the statement that while Residential School was harsh and broke family connections, the land and tenting after Residential School in the summer always meant reconnecting with the land that provides, and of Inuit educational systems still being intact and supportive of our well-being. Being in the tent 40+ years later in a strange land is not so strange.”

For those that participated in erecting it, they said they were really happy to be a part of it and have the honor of learning from Singuuriq about how she lived when she was their age. Singuuriq said “It feels good to be finished, but it's only the beginning. In fact making it was hard and a lot of work and logistical struggles and sacrifices — but we had the vision to do it and sharing it was really wonderful.”





The participants were incredibly brave, sharing their feelings and trying new things, such as lighting a qulliq or drum dancing for the very first time.

Each participant embroidered a flower petal. The petals make up 8 flowers that encircle a sun. The flowers represent all people working/joining together to heal and revive/preserve their culture, traditions, and the Inuinnaqtun language. The sun represents hope and love. The group was so happy to work together on such a positive initiative. The participants were incredibly brave, sharing their feelings and trying new things, such as lighting a qulliq or drum dancing for the very first time. They felt so proud to be learning for their elders and to have shared so many special moments together.





The group made a wall hanging with 6 tiles. The wall-hanging is made of felt, embroidery and seal skin. Each tile told a different story but the main themes are of culture, hunting, the land, and family connections and values. The frequent gatherings gave the women an opportunity to share stories, socialize, share food, and work on the quilt. These forms of gatherings are very important for the women, as it is a form of healing.

The launch took place at the community Christmas feast and the quilt is displayed at the Community Corporation.



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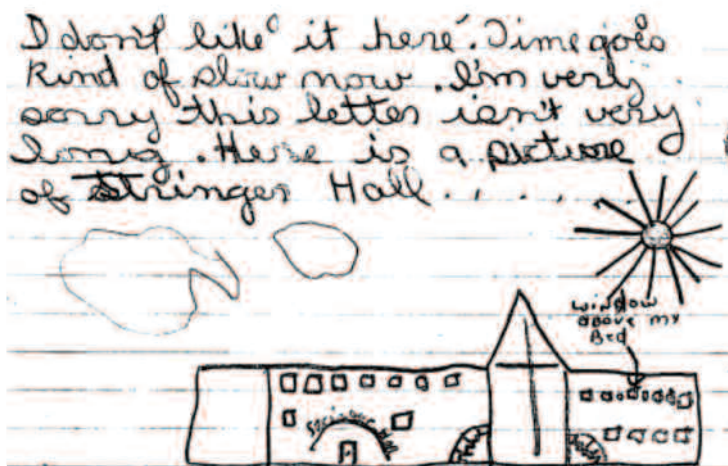
**Ulukhaqtuuq,
Nunavut**

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Each tile told a different story but the main themes are of culture, hunting, the land, and family connections and values.

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Anonymous
 Anonymous

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Δbᵣᵒᵗ | Helping

“ኖሮሮኛ ለዚህም ደብዳቤዎች ልወርድዎትኝ፡
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"The qulliq is an important symbol for all Inuit. If it wasn't for the qulliq we would not be here, for it was important for warmth, food, as a dryer and for light."

The Women's Healing Circle decided to make a seal skin wall hanging. They discussed that it should contain a woman's ulu and qulliq to show how Inuit women still depend on tools and heat. Women today still use ulus and prefer to use it instead of a blade or knife. It is an important tool for food and for cleaning any fur that women use.

“The qulliq is an important symbol for all Inuit. If it wasn’t for the qulliq we would not be here, for it was important for warmth, food, as a dryer and for light. Today it is not being used because Coleman stoves or propane has taken its place. But today we used it for opening and closing important gatherings. The qulliq is in the center, for it was important to families.”

There were some women who had never sewn seal skin before, and had the opportunity to as part of this project. They really enjoyed it and are proud of themselves for they have accomplished sewing this beautiful wall hanging.







Δbᵛσᵛᵇ | Helping

[illegible]

The group shared stories and talked about the healing process.

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The project staff of the Ilisaqsvik Society worked on a quilt project. The group shared stories and talked about the healing process. As time progressed, the group agreed and acknowledged that time spent together and talking about issues contributed to healing. The group was extremely grateful to Pauktuutit for the opportunity to work on the project. The gatherings were not only about sewing, but talking about pain that has been felt. After de-briefing about the gatherings, the group was able to concentrate on the sewing, to relax, have fun and laugh and enjoy each other's company.

ΔΕΛΤΙΟ
ΕΠΙΧΕΙΡΗΣΙΑΚΟ
ΕΝΗΜΕΡΩΤΙΚΟ, 2023

**Ilisaqsivik
Society**
Clyde River, Nunavut

[illegible]

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Inukjuak,
Nunavik



The group consisted of eight women. At the initial gathering, the group worked on leather mittens and children's slippers. The group then continued to meet and expanded on making a quilt. The group members included both former students and others that have been impacted by Residential Schools. They stressed that everyone has been impacted by Residential Schools, as communities are small. The intergenerational impact has been negative, and it now has to be corrected. They felt that talking about the issue is a big start towards a healing journey. The women all agreed that meeting regularly and continuing a dialogue will have a positive impact. They felt that sewing is an important form of therapy. They also stressed that socializing in a safe environment is also a crucial step.



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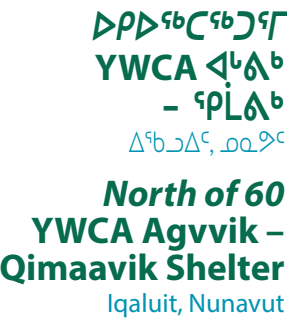
**Arnait
Ikajuqtuqataujut**

Igloolik, Nunavut



“The group consisted of women from the Auxiliary Women’s Group. The women decided that they would make a quilt. Each woman decided on what they would like to design and sew either by hand, on (a) sewing machine, or both. Each shared stories on what they were designing and what it represented during the cake party gathering to celebrate the success of the good news in December of 2012. There were 25 initial squares/panels with four different colors of materials and thread given to each participant. As they completed them, more women made more squares. The themes ranged from contemporary life to scenes of pain and sorrow experienced by the children taken away and the mothers, fathers, and grandparents who were left behind. Each experience related to the Residential School incidences. There is an image of a boat and children to show that the children were forced to be sent to the nearest Hudson’s Bay Company post to be sent away. If they were not there, they were threatened with halting the family allowances along with their measly food rations they received every Saturday for each Inuit family registered. The clothing sewn on one panel represents the Inuit women frantically sewing new kamiks and clothing for the children before they were sent off. The children always returned without them, as if they never had new kamiks and traditional clothing. Most found out years later that all clothing the children wore were always thrown away, even if new, or fairly new never to be seen again.”



[illegible]

For the past week, a tulugak has been joining Qaumatuk on the porch but unlike the other mornings; she decides to share some of her bannock crumbs with the majestic bird. She tells the tulugak, “Well, at least you keep coming back even though I throw rocks at you every morning.” The tulugak looks deep into Qaumatuk’s brown eyes and replies, “I have been waiting for you to talk to me, thank you for sharing some of your bannock, I will reward you for your kind gesture.” Like a natural instinct, Qaumatuk screams and an intense feeling of fear takes over body, she thinks she must be dreaming and frantically searches her pockets for her house key. The tulugak calms her down by beating on his drum a harmonious, in-sync beat with the rhythm of her heart. The fear vanishes and Qaumatuk dares to look back into the tulugak’s piercing black eyes, at the exact moment their eyes meet, the morning sky turns into night and northern lights dance around the moonlight. Qaumatuk suddenly feels at peace with herself, something she hasn’t felt many moonlights ago.

"I have been waiting for you to talk to me, thank you for sharing some of your bannock, I will reward you for your kind gesture."



A collection of various objects, including a black bag, a wooden box, a small animal figurine, a large feathered object, and a small orange object, arranged on a dark, textured surface.

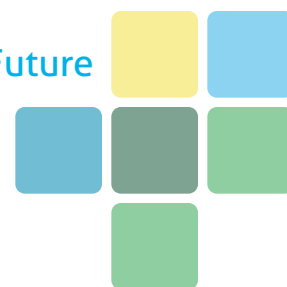
The youth not only learned a great deal about Inuit history and culture, but were also eager to be involved in Inuit art and storytelling. Nunavut Sivuniksavut students, as well as a variety of Inuit speakers, travelled to Ottawa, Ontario to share their stories and experience with the students. More about this project can be found on the Pauktuutit website and the Pauktuutit YouTube channel.

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Taqralik Partridge
Montreal, Quebec

ბოლო წლებში
**Encounters
 with Canada**
 აქტიური

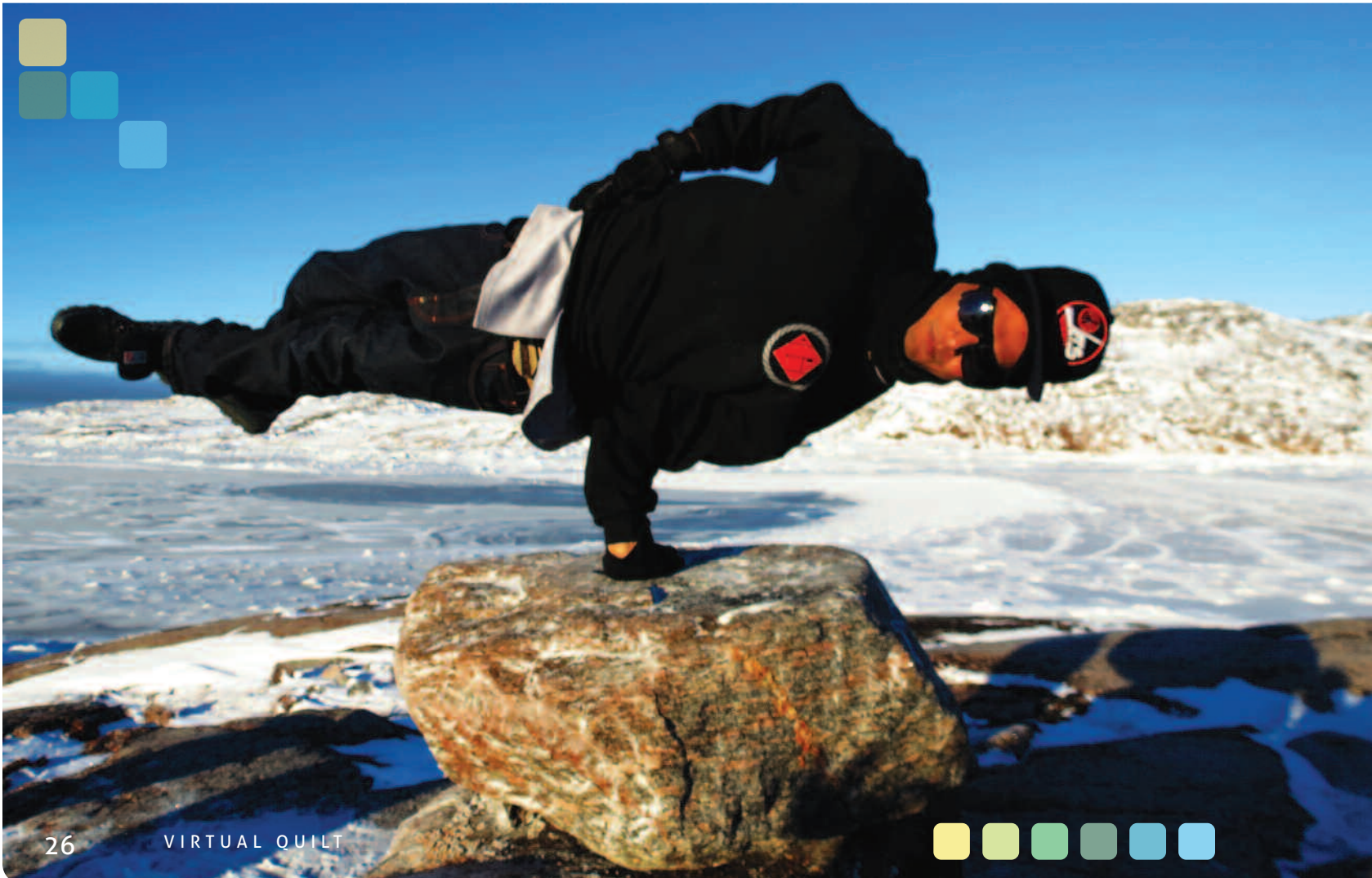
**Encounters
with Canada**
Ottawa, Ontario





A Community Story

Kugaaruk, Nunavut

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Pauktuutit Inuit Women of Canada, in partnership Blue-PrintForLife and the community of Kugaaruk, Nunavut, delivered a five-day intensive workshop that focused on Inuit adult survivors of Residential Schools and the intergenerational impacts of Residential Schools. The parallel streams of workshops were for adults and elders, run by Pauktuutit, and for youth ages 14-21, run by BluePrintForLife. Both groups met together for the last two days.

Pauktuutit conducted a workshop that focused on adult survivors of Residential Schools and issues related to child sexual abuse. Eight adult survivors from Kugaaruk shared their experiences during the workshop.

BluePrintForLife conducted a *Healing through Hip Hop* workshop for the youth, with a focus on the residual impacts that Residential Schools have had on them and their families. BluePrintForLife runs “Social Work Through Hip Hop” programs throughout Canada’s North and Canada’s inner cities. They run culturally-appropriate programs designed for Inuit youth that are founded on hip hop dance and centered on community needs.

The last two days both groups came together to show the resilience of the community through creating A Community Story. It was an artistic expression of the thoughts and feelings they had about their experiences and recovery.

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Eight adult survivors from
Kugaaruk shared their
experiences during
the workshop.



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There are many things that Pauktuutit can do, but we cannot work without the communities. We will continue to make abuse prevention in Inuit communities a priority issue. We will raise awareness, reduce tolerance of abuse and work with everyone we can to ensure Inuit move forward in a happy and healthy way.

MISSIONARY OBLATES OF THE R.C. DIOCESE OF MACKENZIE-FORT SMITH. PHOTO #476.





VIRTUAL QUILT

 (613) 238-1787



pauktuutit.ca