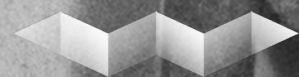


Parr < (1893-1969): The Complete Collection of Prints, 1961-1974

MAY 8 - 29, 2025



waddington's



ORIGINAL CATALOGUE, *PARR < 1893-1969: A PRINT RETROSPECTIVE*

LOT 65
MAJOR SPRING AUCTION: INUIT ART

**PARR < (1893-1969),
KINNGAIT (CAPE DORSET)**
**THE COMPLETE COLLECTION OF PRINTS,
1961-1974**

thirty-four prints,
comprised of two stencils,
twenty-six stonecuts, three engravings,
and three etchings

ESTIMATE \$50,000-\$70,000

Cover Image: Courtesy of Library
and Archives Canada

BID AND VIEW ALL LOTS ONLINE AT
bid.waddingtons.ca

AUCTION ENDS
Thursday, May 29, 2025
starts to close at 6 pm ET

**SPECIAL PREVIEW OF
THE COMPLETE COLLECTION**
Sunday, May 11
from 12 pm to 4 pm
Monday, May 12 to
Wednesday, May 14
from 10 am to 5 pm

Please visit our website for preview
dates and times for the Major Spring
Auction: Inuit Art.

PREVIEW HELD AT
100 Broadview Ave., Suite 200
Toronto, Ontario M4M 3H3

INUIT ART
inuitart@waddingtons.ca

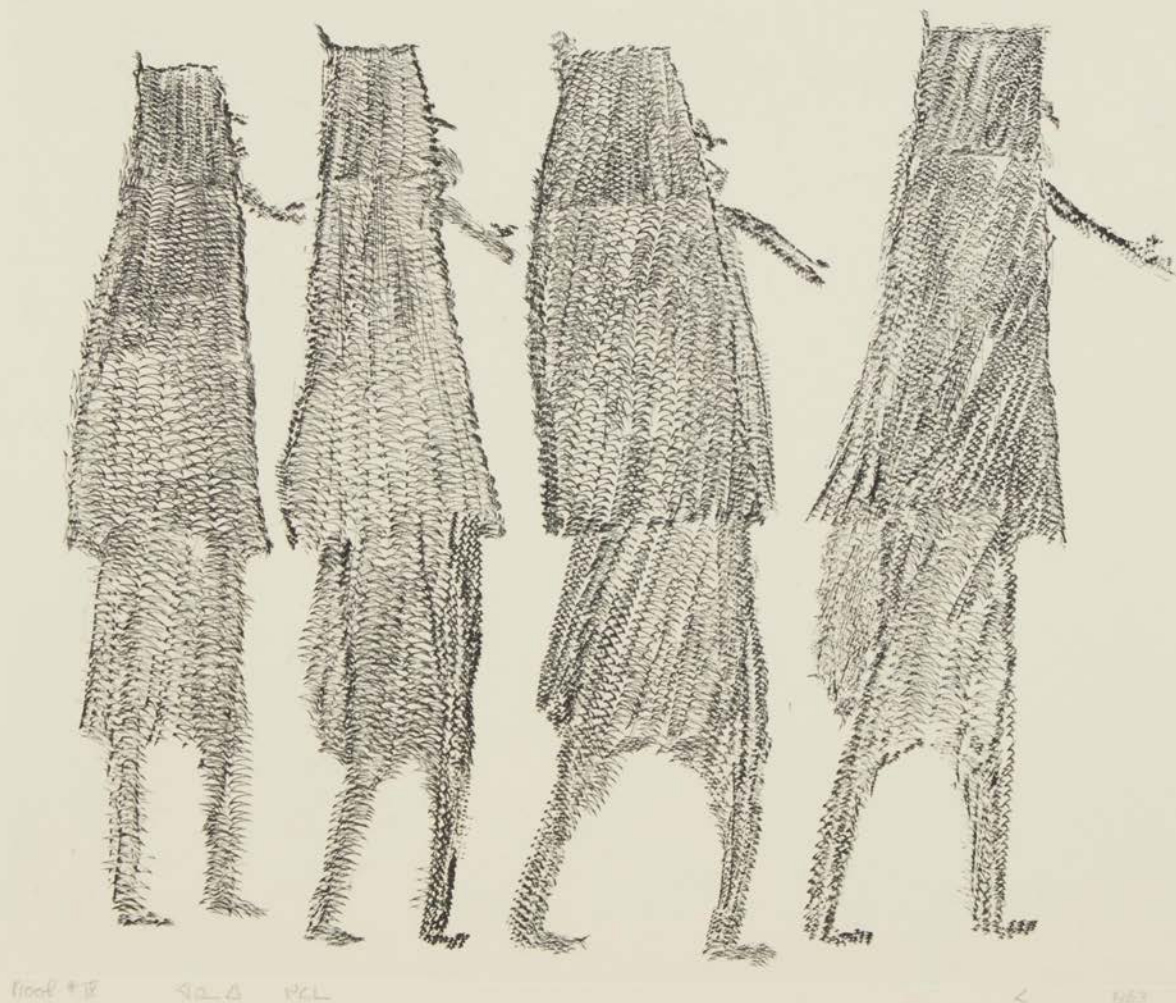
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PARR <, FOUR WOMEN, 1963

In 1979, to mark the 10th anniversary of Parr's death, the Toronto Gallery, Gallery One, hosted a complete retrospective of his prints. The 34-piece exhibition, painstakingly assembled over more than 15 years, may have been the only time to date that all of Parr's printed works have been displayed together for public viewing.

Recognized as one of the most significant Inuit artists of the 20th century, Parr approached his work with a profound sense of urgency, dedicating his final years to documenting and preserving his traditional way of life amid rapid change. Although little is known about his life before his brief but prolific artistic career, Parr's drawings serve as vital visual records, offering insight into the nomadic lifestyle he experienced—one that was quickly disappearing.

Waddington's is honoured to present this important collection at auction as a highlight of our Major Spring 2025 Auction of Inuit Art. We are pleased to invite visitors to our gallery for the rare opportunity to view Parr's entire print collection, and experience the enduring impact of his work.

The following is the introduction reproduced from the accompanying catalogue to the 1979 exhibition, which was published in collaboration between Gallery One and the West Baffin Eskimo Co-operative.



PARR <, HUNTERS, 1970

The tenth anniversary of Parr's death seemed an appropriate occasion to reproduce and document all thirty-four prints that were produced from his drawings between 1961 and 1974. Parr died before any exhibition of his work was mounted, hence he never shared in the acclaim that his prints and drawings so richly deserve. As a tribute to his memory, the memory of a gentle and great Inuit artist, this limited edition has been published by the Kingait Press of the West Baffin Eskimo Co-operative.

To compile a retrospective collection of prints dating from as early as 1961 is no easy task. Grateful acknowledgement should be given to Gallery One, Toronto, for their continuing enthusiasm and interest in this project. To those others, whose contributions cannot be overlooked, our sincere thanks.

This document would not have been complete without the sensitive information which was obtained from members of the Parr family. Their willingness to share their recollections has greatly added to the depth of this publication and to our understanding of Parr the artist, the hunter, the man.

Parr died on November 3rd, 1969, in his seventy-sixth year. As a young man, his lifestyle was one that we would likely call primitive, one that was in harmony with a society that, in his day, had little to do with material wealth. Parr's relationship with the land involved a total commitment that was dictated by harsh circumstance. He lived his entire life on southern Baffin Island amidst the hunting culture that he so faithfully and forcefully depicted in all his drawings.

Parr's graphic images are perhaps best described as naive. In the spring of 1961, I introduced Parr to drawing on paper. At that time, he was living to the north of the very small settlement of Cape Dorset at a place known as Tessikjakjuak. His initial efforts, using graphite pencil, were done on a large format spiral sketch pad. From the very first, he was obviously intrigued and totally committed to the undertaking, for he drew on both sides of the sheets, completely filling the very sizable area.

Parr's early drawings had a narrative theme, and his work continued in this vein throughout his brief but very prolific career. His figures, whether of man or beast, were direct and uninhibited. The sizes of the individual images done on the planar surface were directly related to their significance in his mind and not to any perspective representation. Unlike other Dorset artists, Parr seldom depicted any form of myth or transformation. Rather, he executed drawings of naturalistic subjects, those images fondly recalled from his early years as a hunter. Rarely would he do other than completely fill a page with animals and men. Select groups of figures were infrequent; this is especially true in the few appearances of women in his drawings.

Parr's extremely direct style of drawing and shading was very often further enhanced by the stonecut method of printing. The three master printers, Lukta, Ottochie and Iyola, were responsible for executing his designs and did so through precise and laborious efforts. Other of Parr's drawings adopted quite another feeling when interpreted in stencil form, a feeling not unlike the original crayon, pastel and pencil works.

Parr found copper engraving a difficult task and refused to forsake his preferred medium of pencil on paper. In an attempt to help him better his copper-plate efforts, he was introduced to soft-ground etching, yet he never fully understood nor wished to partake in controlling the acid-bath technique dictated by the medium. After several plates had been proofed and editioned in this manner, Parr returned once again to drawing on paper.

Parr was an elderly man when his artistic career began, and from the outset he suffered bouts of senility. Impaired hearing also affected detailed verbal communication, although it was not in Parr's nature to comment seriously on his drawings. Fellow Cape Dorset artists failed to show any appreciation for his work, but nevertheless he persisted in his endeavours until just shortly before his death. In his humble fashion, Parr would sit simply on his sleeping platform, balancing sheets of paper on his outstretched legs, drawing intently, and peering through eye-glasses that never seemed to fulfill their function to his satisfaction.

By January, 1969, Parr was no longer able to draw, yet in those few years as an artist he had executed over two thousand drawings. They remain today as a testimony to a man anxious to record a fading way of life in which he had shared.

Written by Terrence Ryan
Cape Dorset, N.W.T.
July, 1979

Terry Ryan, *Parr 1893-1969: A Print Retrospective* (Cape Dorset: Kingait Press, 1979)



BLUE GEESE FEEDING, 1961

sealskin stencil

titled, dated, and numbered 6/50; artist's name in Roman

sheet 24.5 x 18.5 in – 62.2 x 47 cm



MEN AND WALRUS, 1961

stonecut

titled, dated, and numbered 49/50; artist's name in Roman

sheet 30 x 20 in – 76 x 50.8 cm



MAN AMONG WALRUS, 1961

stonecut

titled, dated, and numbered 6/50; artist's name in Roman

sheet 10 x 23.75 in – 25.4 x 60.3 cm



MY PEOPLE, 1961

stonecut

titled and dated; proof; artist's name in Roman

sheet 29.75 x 20 in – 75.6 x 50.8 cm

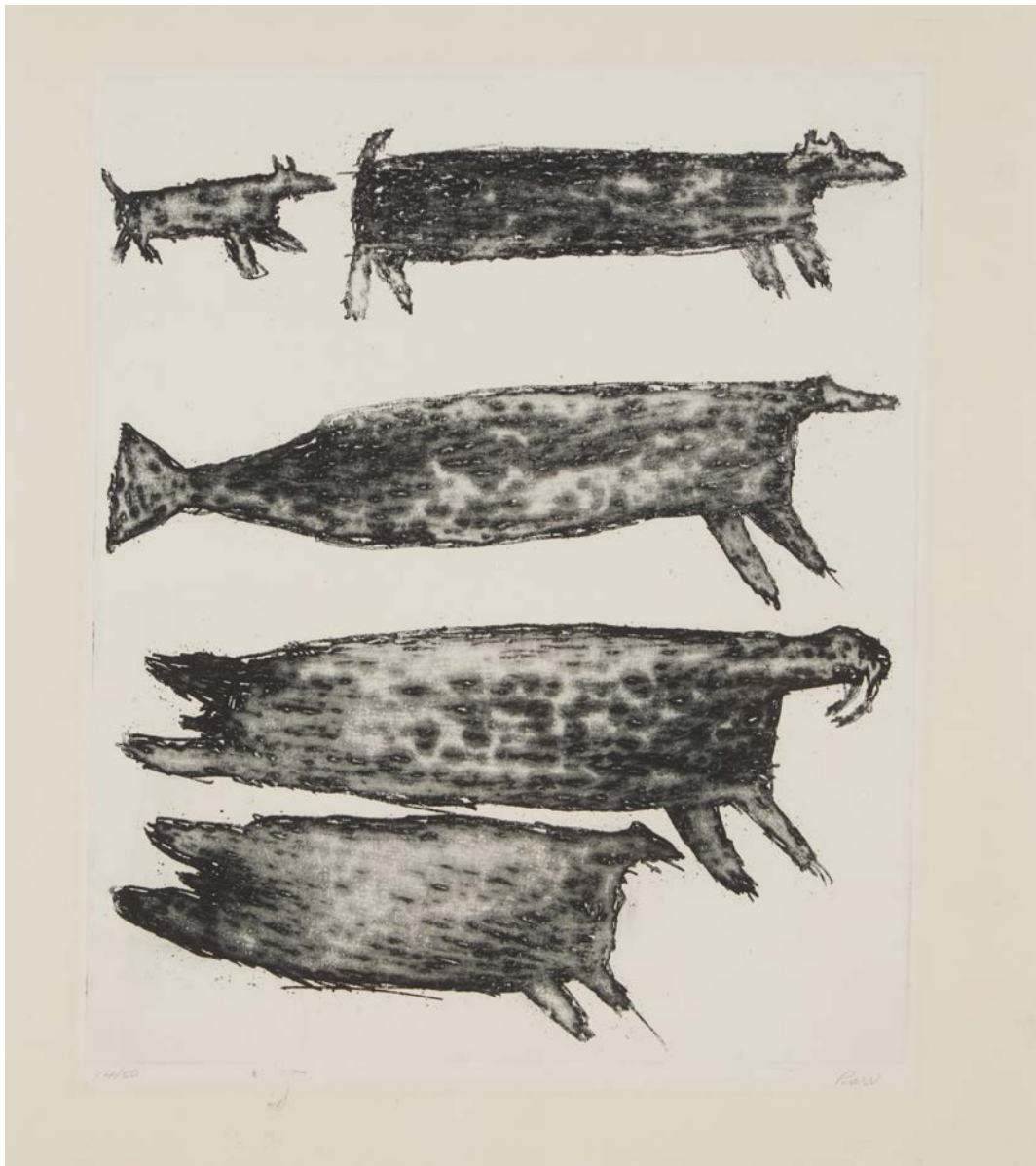


UNTITLED, 1962

etching

numbered 11/50; artist's name in Roman

sheet 12.5 x 17.5 in – 31.75 x 44.5 cm



UNTITLED, 1962

etching

numbered 14/50; artist's name in Roman

sheet 15.26 x 12.75 in – 38.7 x 32.4 cm

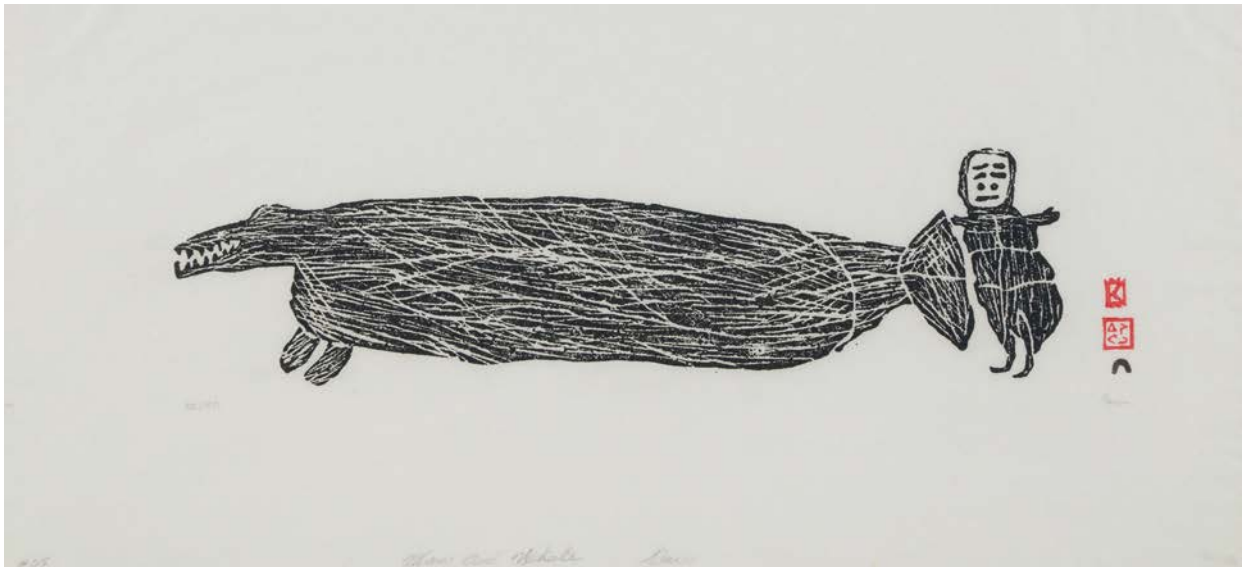


UNTITLED, 1962

etching

numbered 8/50; artist's name in Roman

sheet 13 x 19.2 in – 33 x 48.8 cm

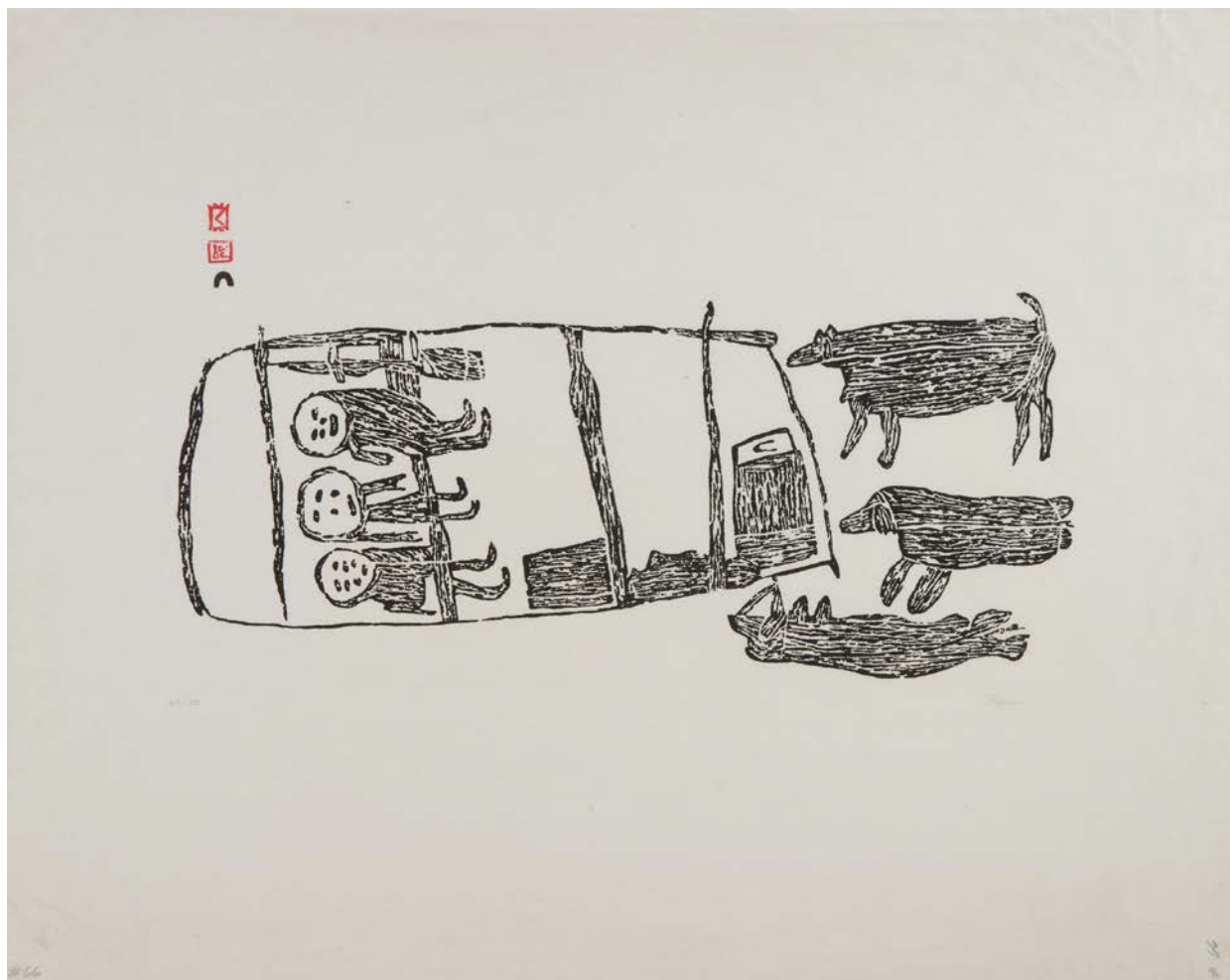


MAN AND WHALE, 1962

stonecut

titled and numbered 32/50; artist's name in Roman

sheet 11.25 x 24.5 in – 28.6 x 62.2 cm



DAY'S END, 1962

stonecut

numbered 24/50; artist's name in Roman

sheet 19.5 x 24.75 in – 49.5 x 62.8 cm



GEESE AND INTRUDERS, 1962

stonecut

titled and dated; proof; artist's name in Roman

sheet 39 x 24.75 in – 99 x 62.8 cm



THE HUNTERS, 1962

stonecut

titled, dated, and numbered 2/50; artist's name in Roman

sheet 29.25 x 21 in – 74.3 x 53.3 cm



HARPOONING WALRUS, 1963

engraving

titled and dated; proof; artist's name in Roman

sheet 12 x 19.5 in — 30.5 x 49.53 cm

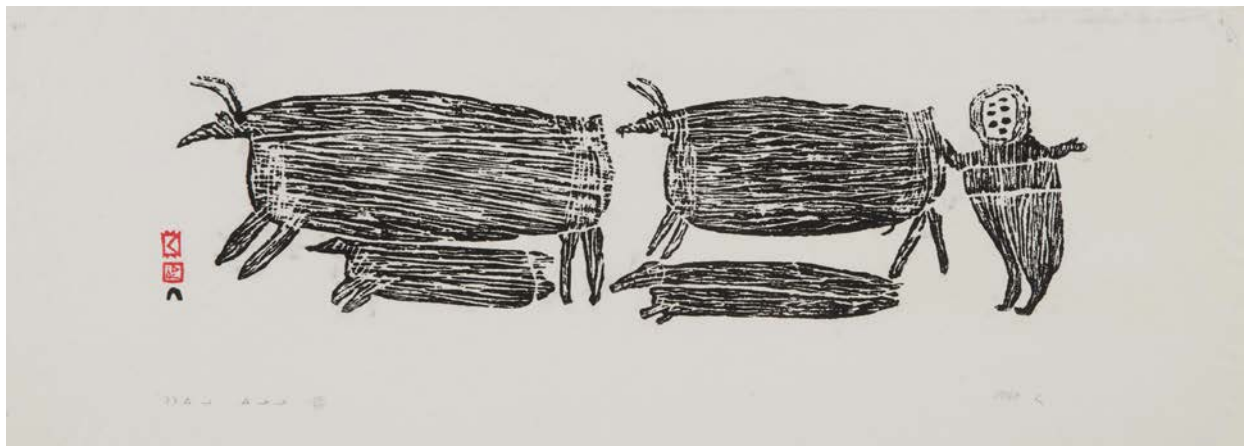


FOUR WOMEN, 1963

engraving

titled, dated, and numbered proof IV; artist's name in syllabics

sheet 12.5 x 17.75 in – 31.75 x 45.1 cm



MAN AND CARIBOU, 1963

stonecut

titled, dated, and numbered 15/50; artist's name in syllabics

sheet 8.75 x 24.75 in – 22.2 x 62.9 cm



GEESE, MAN AND ANIMALS, 1963

stencil print

titled, dated, and numbered proof I; artist's name in syllabics

sheet 24.5 x 34 in – 62.2 x 86.4 cm

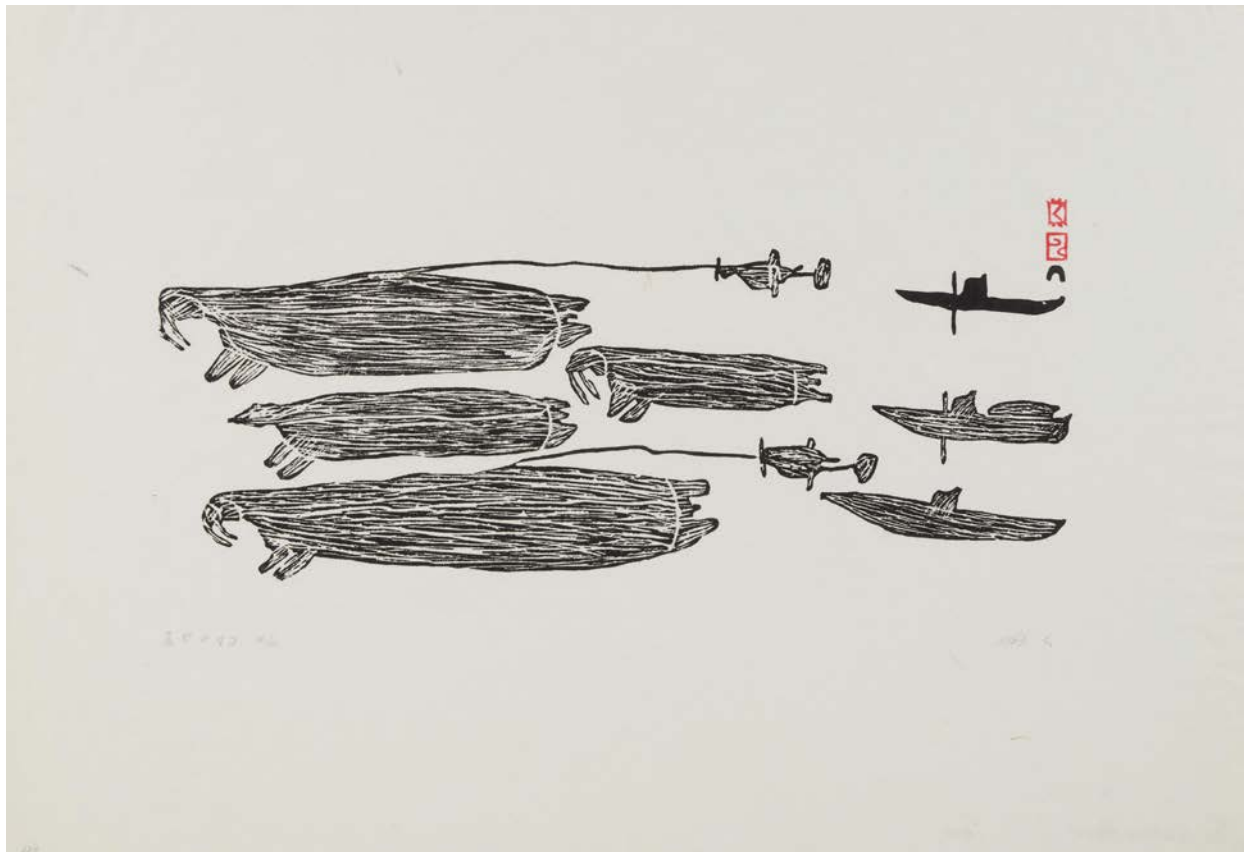


WALRUS HUNT, 1963

engraving

titled, dated, and numbered proof IV; artist's name in syllabics

sheet 12.25 x 19.75 in – 31.1 x 50.2 cm



THE WALRUS HUNT, 1963

stonecut

titled, dated, and numbered 16/50; artist's name in Roman and syllabics

sheet 17 x 24.5 in – 43.2 x 62.2 cm

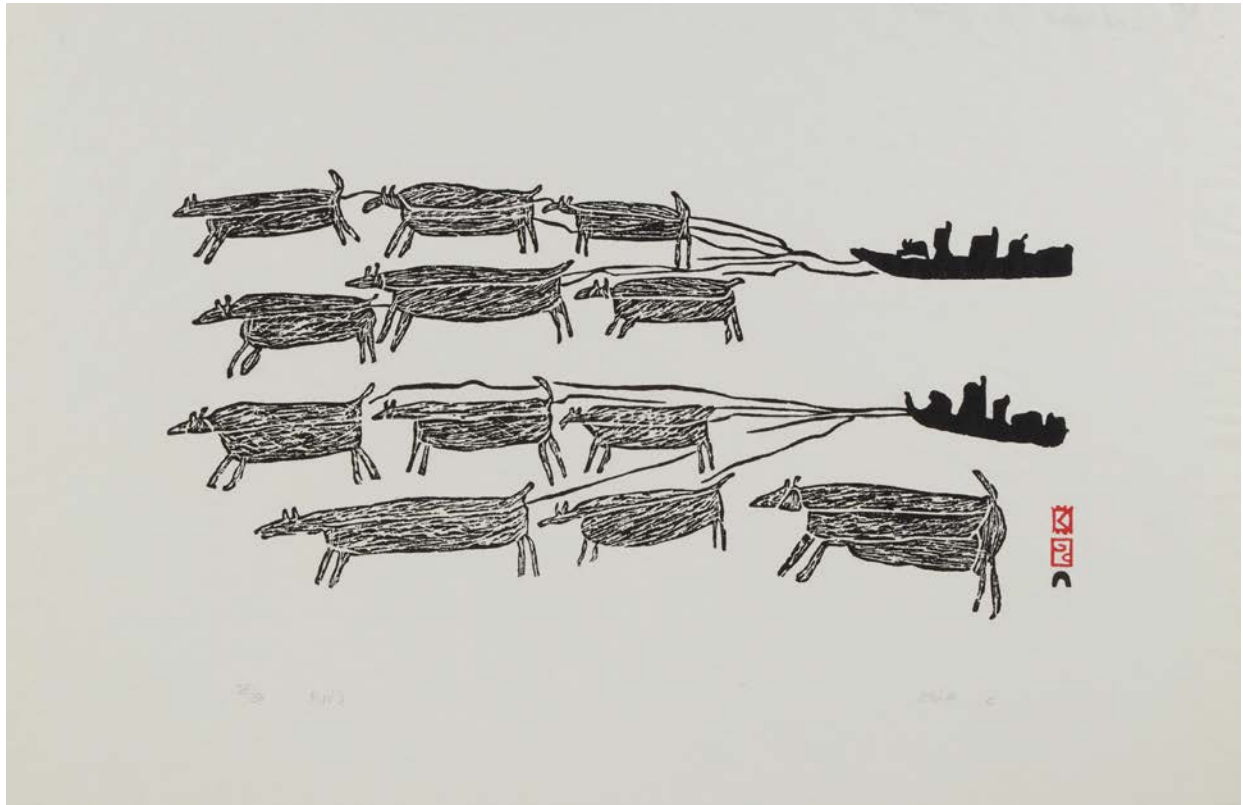


THREE MEN, TWO DOGS, 1963

stonecut

titled, dated, and numbered 29/50; artist's name in syllabics

sheet 27 x 24.5 in – 68.6 x 62.2 cm



DOG TEAMS, 1963

stonecut

titled, dated, and numbered 25/50; artist's name in syllabics

sheet 17 x 24.5 in – 43.2 x 62.2 cm



GEESE, DOG AND WALRUS, 1963

stonecut

titled; unmarked proof; artist's name in syllabics

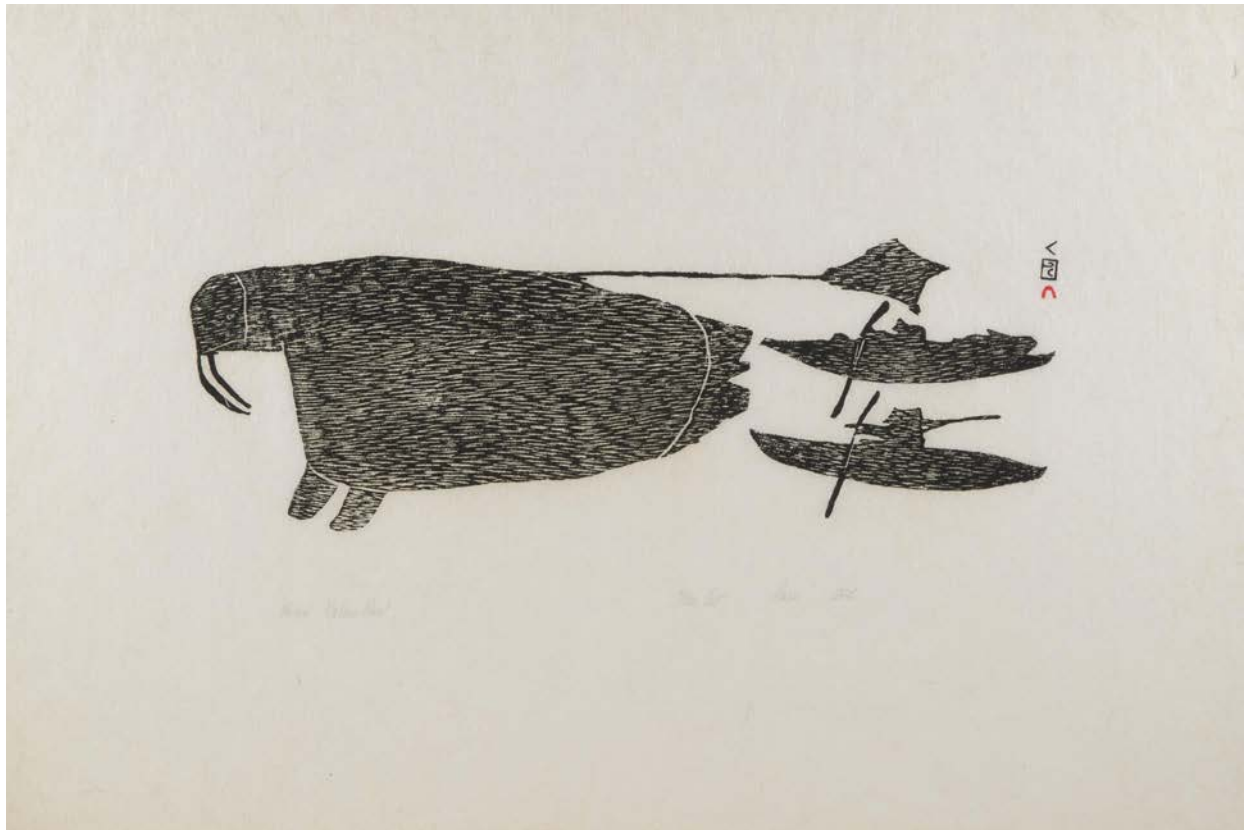
sheet 29 x 20.5 in — 73.6 x 52.1 cm



GAMES, 1964-65

stonecut

titled, dated, and numbered 21/50; artist's name in Roman
sheet 16 x 12 in — 40.64 x 30.48 cm

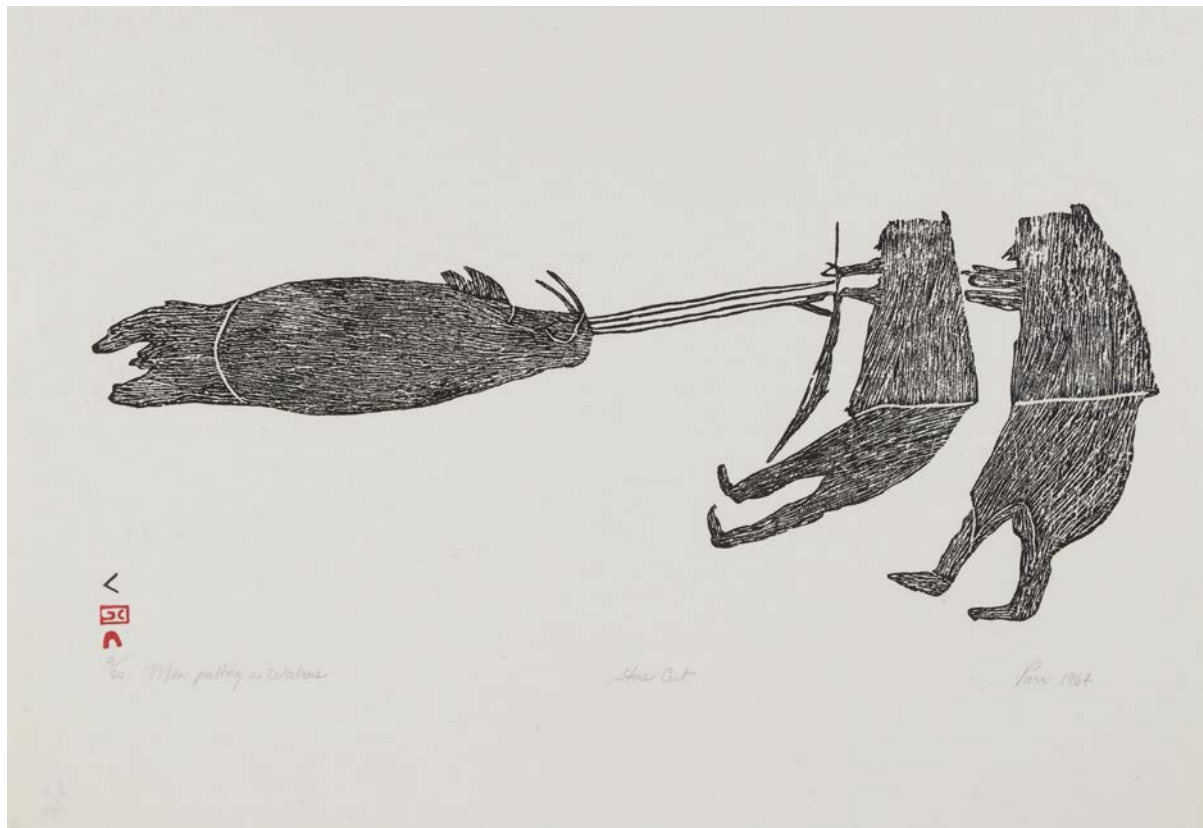


WALRUS HUNT, 1964-65

stonecut

titled, dated, and numbered 36/50; artist's name in Roman

sheet 24.5 x 36.5 in – 62.2 x 92.7 cm



MEN PULLING A WALRUS, 1964-65

stonecut

titled, dated, and numbered 4/50; artist's name in Roman

sheet 17 x 24.5 in – 43.2 x 62.2 cm



BIRDS AND ANIMALS, 1964-65

stonecut

titled, dated, and numbered 4/50; artist's name in Roman

sheet 24.25 x 34.75 in – 62.2 x 88.2 cm



THREE HUNTERS, ONE WALRUS, 1966

stonecut

titled, dated, and numbered 9/50; artist's name in Roman and syllabics

sheet 24.75 x 33.75 in – 62.9 x 85.7 cm

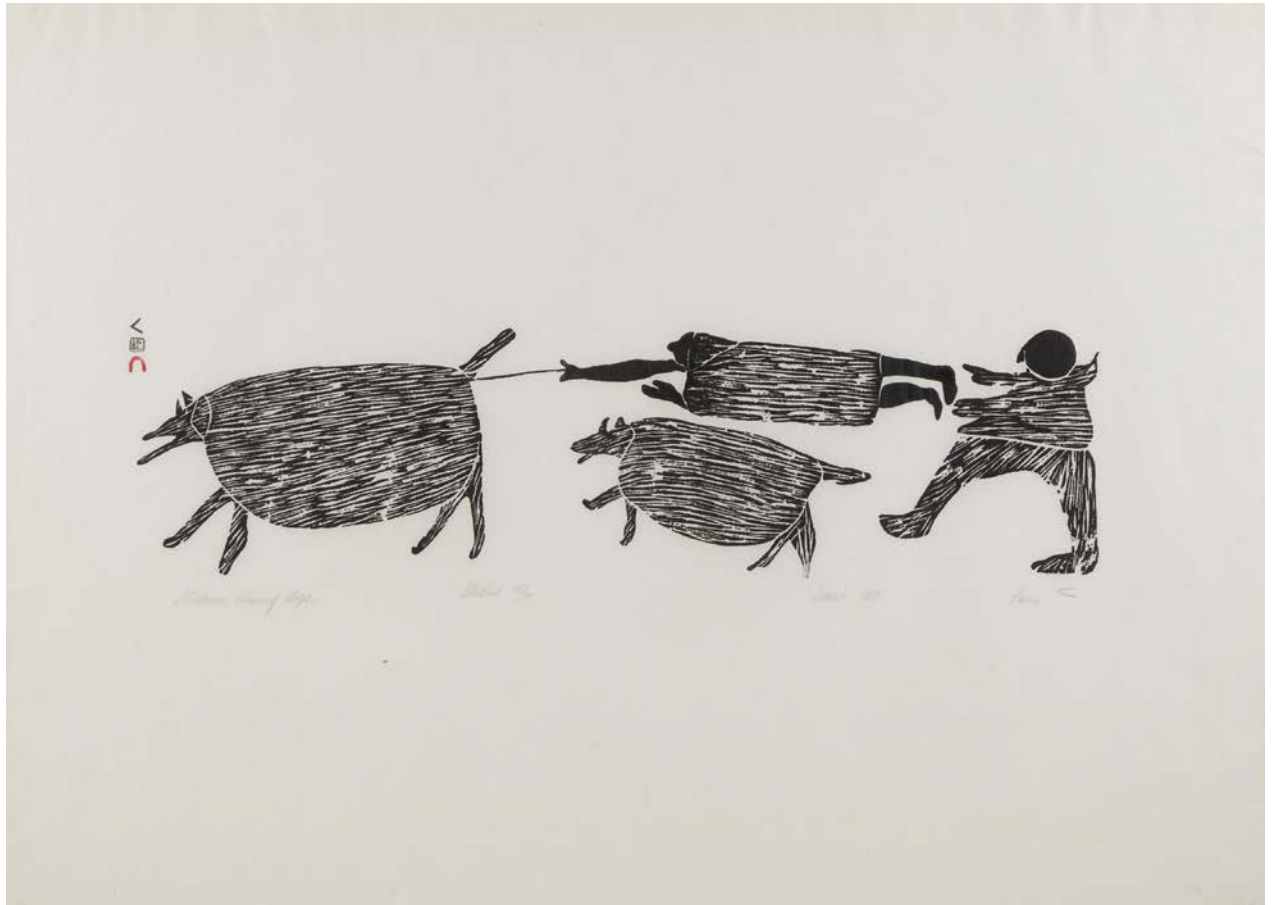


HUNTER HAULING A SEAL, 1966

stonecut

titled and dated; proof; artist's name in Roman

sheet 19.75 x 25 in – 50.1 x 63.5 cm



CHILDREN CHASING DOGS, 1966

stonecut

titled, dated, and numbered 22/50; artist's name in Roman and syllabics

sheet 24.5 x 33.75 in – 62.2 x 85.7 cm



FATHER AND SON HUNTING, 1967

stonecut

titled and dated; proof; artist's name in Roman

sheet 24.5 x 14 in – 62.2 x 35.6 cm

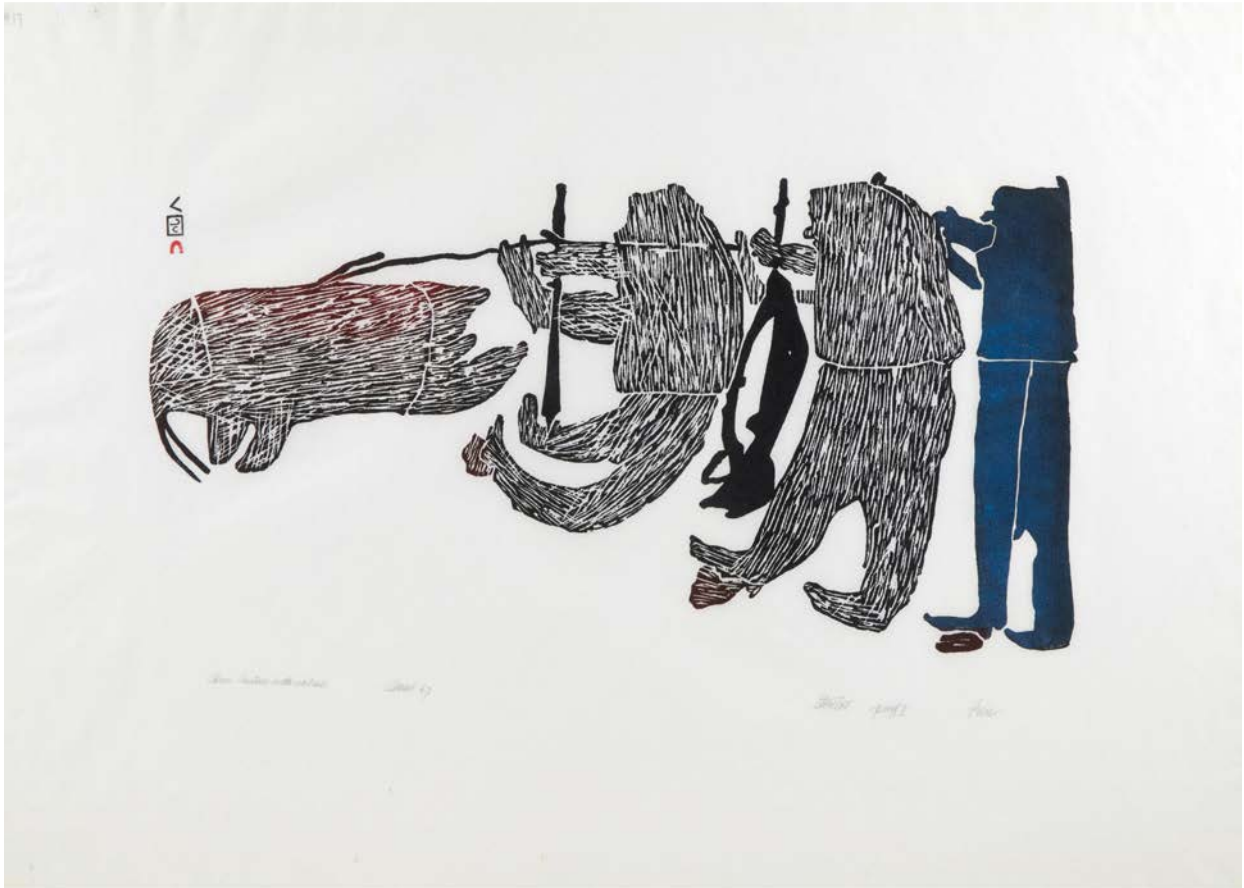


WALRUS HUNTERS ON SEA ICE, 1967

stonecut

titled and dated; proof; artist's name in Roman

sheet 24.5 x 34 in — 62.2 x 86.4 cm



THREE HUNTERS WITH WALRUS, 1968

stonecut

titled, dated, and numbered proof I; artist's name in Roman
sheet 24.25 x 34 in — 62.2 x 86.4 cm

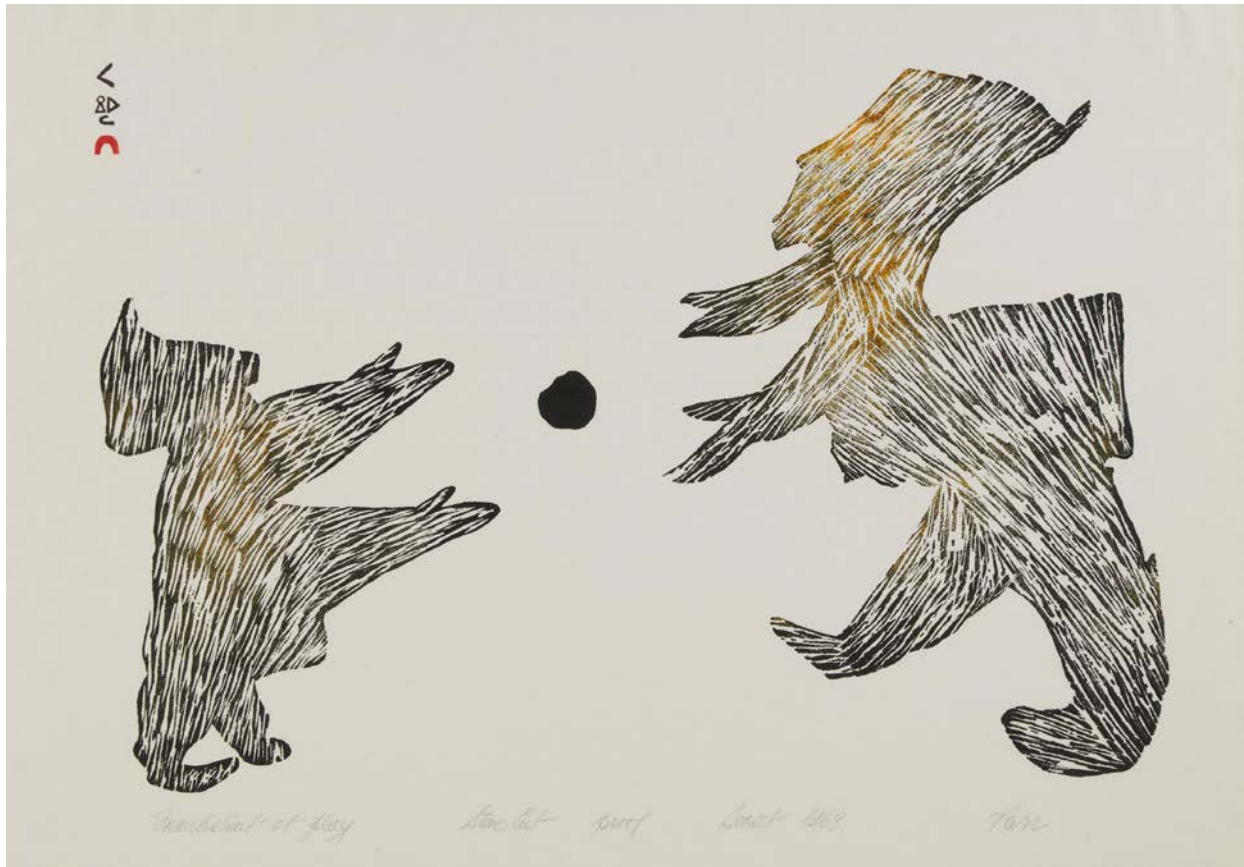


SEAL HUNTER, 1969

stonecut

titled and dated; proof; artist's name in Roman

sheet 24.5 x 16.75 in – 62.2 x 42.5 cm



INNUKSHUIT A PLAY, 1969

stonecut

titled and dated; proof; artist's name in Roman

sheet 17 x 24.25 in – 43.1 x 61.6 cm



HUNTERS, 1970

stonecut

titled and dated; proof; artist's name in Roman

sheet 24 x 36 in – 61 x 91.4 cm



HUNTERS OF OLD, 1974

stonecut

titled and dated; proof; inscribed "after Parr"

sheet 24.25 x 33.5 in – 61.5 x 85 cm