



BE INSPIRED Exhibits

Carl Beam

Organized by the National Gallery of Canada
April 8–May 29, 2011, The Audain Gallery

Carl Beam (1943–2005) was born in M'Chigeeng (West Bay) on Manitoulin Island. Of Anishinaabe (Ojibwa) heritage, the artist was instrumental in challenging the marginalization of contemporary Aboriginal art in Canada. He became noted for his manner of linking Indigenous world views to broad cultural, historical, and political concerns in order to provoke contemplation of multiple realities and our collective place in the cosmos. In the process, he developed an aesthetic approach more akin to the expressive layering of Rauschenberg than the traditional forms of Anishinaabe 'Woodland School' painters. The exhibition, curated by Greg Hill, and organized by the National Gallery of Canada, features a selection of 50 of Beam's most remarkable works spanning his 30-year career, from his monumental-scale paintings and constructions, to his ceramics and video. Media sponsor The Georgia Straight.

Inuit Prints: Japanese Inspiration – James Houston, Un'ichi Hiratsuka and the Inuit Print Tradition

A Travelling Exhibition Organized by the
Canadian Museum of Civilization
June 19–September 25, 2011, The Audain Gallery

This exhibition features exquisite and extraordinarily rare prints from Japan and Cape Dorset, Nunavut, from the late 1950s and early 1960s. It also tells the little-known story of how, fifty years ago, the Canadian artist and 'discoverer' of Inuit art, James Houston, travelled to Japan to study printmaking with Un'ichi Hiratsuka.

An esteemed Japanese printmaker, teacher and champion of Japan's "Creative Print" Movement (sōsaku hanga), Hiratsuka taught Houston a variety of direct transfer print techniques. With Japanese prints and tools in hand, Houston returned to the Canadian Arctic and resumed work alongside the five original Inuit printmakers – Osu-itok Ipeelee, Iyola Kingwatsiak, Lukta Qiatsuk, Kananginak Pootoogook and Eegyvudluk Pootoogook. Their studio produced its first annual collection and released it to the public in January 1960. Since then, art collectors around the world have been continually surprised by Cape Dorset's fresh, imaginative and original artworks on paper. It is an incomparable artistic legacy in Canada.

Inuit Prints: James Houston, Un'ichi Hiratsuka and the Inuit Print Tradition is the first systematic inquiry into the Japanese influences on the early years of the Cape Dorset print studio. By juxtaposing the earliest Cape Dorset prints with the actual Japanese prints that inspired the Inuit printmakers in 1959, the exhibition examines the many ways in which the Cape Dorset artists creatively "localized" Japanese influences. This exhibition tells a



much different story than is commonly associated with Inuit art, which is a romantic story about faraway people living in an enclaved, remote world. The complex connectivity that unites Japanese and Inuit printmakers through the intermediary work of James Houston is a story about globalization, cultural translation, travel and modernity – characteristics that define our present age.

Exhibition organized by the Canadian Museum of Civilization with the assistance of the West Baffin Eskimo Co-operative in Cape Dorset. Media sponsor The Georgia Straight.

Faces and Voices of the Inuit Art Market

A UBC Student Exhibit
June 19–September 25, 2011, The Audain Gallery

A sculpture is more than carved stone and a print is more than coloured paper. Many people have played a role in the life of a work of art: from the artist, to the dealers, collectors, purchasers, auctioneers, and curators. Through their connections and points of contact, these people create the Inuit Art Market. How does Inuit art move through the art market? How is authenticity determined? Who decides what is valued? This exhibit, curated by UBC students, invites you to explore these questions and discover the many faces and voices of the Inuit art market.

Signed Without Signature: Works by Charles & Isabella Edenshaw

Through September 5, 2011, The O'Brian Gallery

From the late 1800s to the early 1900s, Charles and Isabella Edenshaw produced Haida art that continues to inspire the finest Haida artists of today, many of whom are their descendants. What is the aesthetic that makes their work recognizable and so respected? How has it remained contemporary for more than 100 years? This exhibit, presented in The O'Brian Gallery at MOA, addresses these and other questions by highlighting Charles Edenshaw's engraved silver bracelets, as well as his wife Isabella's basketry, which Charles painted. Media Sponsor The Georgia Straight.



SATELLITE GALLERY

Peter Morin's Museum

Satellite Gallery, 560 Seymour, 2nd Floor

April 20–July 3, 2011

Artist performance & tea party, April 30 1–4 pm

Through singing drums, family heirlooms, a talking basket, and cups of tea, Tahltan artist Peter Morin sets the idea of the museum on the kitchen table. *Peter Morin's Museum* weaves together familiar practices of museum display with a series of performances and an evolving installation to create a space in which to share Tahltan knowledge. As elements of the 'museum' change and transform over time, visitors are invited to reflect on history, objects, and places of connection. A closing performance by Peter Morin takes place on Wed, June 29. Check www.moa.ubc.ca/exhibits for time.

Peter Morin's Museum is coordinated by Karen Dufek, MOA Curator, Contemporary Visual Arts & Pacific Northwest. Satellite Gallery is a Michael O'Brian Family Foundation project with partners Morris and Helen Belkin Art Gallery and Museum of Anthropology at UBC, and Presentation House Gallery. www.satellitegallery.ca

Photos: (top) Carl Beam, *Driver*, 2002, mixed media on Arches paper, 102 X 151.5 cm, National Gallery of Canada, Ottawa. Photo © Harquail Photography. (center) Kenojuak Ashevak, *The Enchanted Owl*, 1960, stonecut. Stonecut by Iyola Kingwatsiak. Printed by Eegyvudluk Pootoogook, CMC, CD 1960-024 ii. © Dorset Fine Arts. (bottom) *Peter Morin's Museum* (detail). Photo courtesy the artist.



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- Museum of Anthropology
- MOA_UBC
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- MuseumofAnthropology
- Blog** www.moa.ubc.ca/blog

Information

Main Office: 604.822.5087
Shop Office: 604.822.3440
Facility Rentals: 604.822.4643
Membership: 604.822.4643
info@moa.ubc.ca www.moa.ubc.ca

Museum and Shop Hours

Thru Thurs May 19: Closed Mon. Open Tues 10 am to 9 pm.
Open Wed through Sun 10 am to 5 pm. Fri May 20 thru Mon Oct 10: open daily, same hours as above.

Café MOA Hours

Thru Thurs May 19: Closed Mon. Open Tues to Sun 10 am to 3:30 pm. Fri May 20 thru Mon Oct 10: open daily, same hours as above.

Audrey & Harry Hawthorn Library & Archives

Open Mon to Thurs 10 am to 4 pm
(hours subject to change; please call to confirm)
Library research: library@moa.ubc.ca | 604.822.4834
Archives research: archives@moa.ubc.ca | 604.822.1946
Library catalogue: bit.ly/library_catalogue

Admission (rates include 12% HST)

\$15.68 Adults; \$13.44 Students & Seniors 65+ (MOA Members, UBC staff, students, & faculty free). Family \$39.20; children 6 and under free. Tues 5 to 9 pm, \$7.84 per person (groups included). Group rates & guided tours available by booking in advance (call 604.822.3825). MOA is wheelchair accessible.

Membership

MOA memberships are a great way to keep in touch with our changing exhibits and programs. They also make excellent gifts! For as little as \$40 you or a friend can enjoy one year of free admission to MOA, passes for family and friends, invitations to openings and special events, and a 15% discount on Shop purchases. Contact 604.822.4643 or members@moa.ubc.ca for details.

Facility Rentals

From intimate dinners of 50 to banquets for 500, MOA's magnificent spaces can accommodate your every need. For more information or to book your next corporate or private event (including weddings) email rentals@moa.ubc.ca or visit www.moa.ubc.ca/rentals.

Next@MOA editor Jennifer Webb | Designer Popcreative

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MOA programs are supported by visitors, Volunteer Associates, members, and donors; Canada Foundation for Innovation; Canada Council for the Arts; Department of Canadian Heritage Young Canada Works; BC Arts Council; Province of British Columbia; Aboriginal Career Community Employment Services Society; The Audain Foundation for the Visual Arts; The Koerner Foundation; Michael O'Brian Family Foundation; Vancouver Foundation; Consulat général de France à Vancouver; TD Bank Financial Group.

Front cover photo: Nivias (1908–1959), *Three Caribou*, 1957. Printed by Kananginak Pootoogook (1935–). Stonecut. CMC, CD 1957/58-003. Photo: Marie-Louise Deruz. © Dorset Fine Arts.



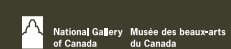
Photos: (top) *Housepost* (detail), by Susan Point, *Musquam*, 1997.
(bottom) MOA architectural detail. Eddie Jiang photo.

Inuit Prints Exhibition Presented by:



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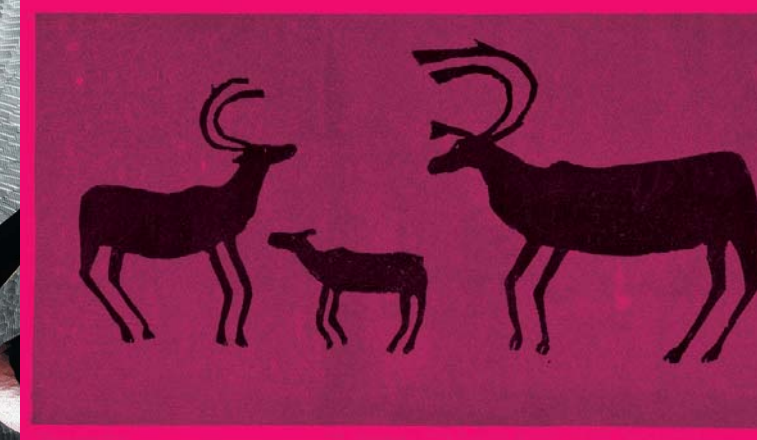
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May–August,
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