Museum of Anthropology
Exhibition Guide

Includes list of MOA exhibitions by year and list of material in the MOA archives that is related to each exhibit.
Exhibitions listed according to year

The titles, dates, and descriptions of exhibitions are taken directly from the MOA Calendar of Events. However, the start dates and end dates on the MOA Calendar of Events, at times, do not correspond with the 'actual' dates of the exhibitions. Therefore, if you require more information on the 'actual' exhibition dates please cross reference the dates listed on this list with those listed on the MOA exhibitions' web page.

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Year of 1976

**Bo’jou, Neejee! Profiles of Canadian Indian Art**  
October 19 - December 31, 1976  
A special exhibit from the Speyer Collection of the National Museum of Canada, representing the arts of the Plains, Great Lakes, and Eastern Woodland Indians during the period 1750 to 1850.

**Guatemalan Highland Textiles**  
November 16 - December 31, 1976  
A colourful display of costumes, textiles and backstrap looms from the Guatemalan Highlands. A related demonstration will be presented on November 18 at 1:00 p.m.

**Legacy Exhibit of Contemporary Northwest Coast Art**  
June 1 – September 30, 1976

**Student Exhibitions**

**Chinese Opera Costumes**  
October - November 7, 1976  
An exhibit of 19th century Chinese theatre costumes, used by the Jin Wah Sing Musical Association of Vancouver, who will present a demonstration and Chinese opera music on October 10 at 3:00 p.m.
Year of 1977

Beginnings: An Exhibition of the Silkscreen Prints and Carvings of Roy Henry Vickers
February 1 - March 15, 1977
An exhibition of the prints and carvings of the Tsimshian artist

Greek and Roman Life in Miniature
February 15 - March 31, 1977
An exhibition combining artifacts from the Royal Ontario Museum, the Seattle Art Museum, and the Museum of Anthropology.

Ontario Prehistory
March 15 - April 30, 1977
A travelling exhibition from the National Museum of Man.

Clothing and Identity: Selections from the Museum of Anthropology's Fine Costume Collection
June 14 - September 30, 1977

An Exhibition of the works of Norman Tait
September 17 – October 1, Museum of Northern British Columbia, Prince Rupert
An exhibit of the works of Norman Tait, who is a contemporary Nishga artist.

Chinese Snuff Bottles
October 9 - 31, 1977

Traditional Arts of Korea: Adornment, Costumes and Ceramics

Norman Tait: Nishga Carver
November 1, 1977 – January 31, 1978

   Museum of Northern British Columbia
   Travelling
   September 17, - October 1, 1977

Student Exhibitions

The Art of Ancient Peru
(Huacos and Huacas: Objects from the Sacred Places of Ancient Peru)
April 5 – May 15, 1977

Chinese Peasant Textile Arts: Kwantung and Szechuan Provinces
April 12 - June 15, 1977
An exhibition by the students of Anthropology 431.

The Strangled Man: Haida Argillite Carving in Retrospect.
April 12 - June 15, 1977

Last revised: 12 February 2021
Huacos and Huacas: Objects from Sacred Places of Ancient Peru
April 5 - June 15, 1977
An exhibition by the students of Fine Arts 461 and 561.

Dress and Identity: Selections from the Museum of Anthropology’s Fine Costume Collection
June 14, - September 30, 1977

The World of Spirits: An Exhibition of Igbo Masks from South East Nigeria
July 4 - August 31, 1977
A M.A. thesis exhibition prepared by Emmanuel Onwuzolum.
Year of 1978

Traditional East Africa Medical Beliefs and Practices
January 25 - 29, 1978, Hotel Vancouver
An exhibition prepared in cooperation with the Hannah Institute for the History of Medical and Related Sciences.

An exhibition of the collected works of Joe David and Ron Hamilton, contemporary West Coast artists
March 7 – July 2, 1978

Joe David: West Coast Artist
March 7 – June 11, 1978

Yuquot...4,000 Years: Continuity and Change in a West Coast Village
April 22, 1978 - February 5, 1979
An exhibition prepared with the cooperation of Parks Canada.

Image and Life: 50,000 Years of Japanese Prehistory
August 8 - October 15, 1978
An exhibition of artefacts from the Palaeolithic to the rise of the Japanese state, borrowed from museums and private collections in Japan.

Northwest Coast Indian Artists’ Guild Exhibition
September 19 - October 15, 1978
The second annual exhibition of silkscreen prints selected and produced by members of the Northwest Coast Indian Artists’ Guild.

Ancient Crossroads: The Rural Population of Classical Italy
December 5, 1978 - February 11, 1979
An exhibition of classical antiquities excavated in Southern Italy at the Note Irsi and San Giovanni di Ruoti, Basilicata.

Student Exhibitions

The Boom Years: A Portrait of North Vancouver by G.G. Nye 1905 – 1910
1978

Encounter 1778: Drawings, watercolours, and sketches by John Webber at Nootka Sound
March 28 - July 2, 1978

Exhibit Project – Lab #1
1978

What Constitutes a Complete Collection?
1978
Year of 1979

**Plantae Occidentals: 200 Years of Botanical Art in British Columbia**
April 17 - September 2, 1979

**The Four Seasons: Food Getting in British Columbia Prehistory**
April 24 - November 4, 1979

**The Gallery Collection: Ten New Northwest Coast Indian Artist Silkscreen Prints**
September 11 – October 2, 1979

**Cycles: The Graphic Art of Robert Davidson, Haida**
October 30, 1979 - February 3, 1980 (Gallery 5)

**Chinese Jade and Ivory**
November 1979

**Precisions of Line Perfections of Form**
1979

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**Student Exhibitions**

**Kwagiutl Masks: An Expression of Transformation**
March 1979 – February 1980

**Homo Ekta Chromo**
April 11 - September 1979
A Fine Arts student colour slide presentation. Six hundred slides are collaged on the theatre’s six screens in a creative view of contemporary media and advertising.

**Design Variations in Guatemalan Textiles: Weaving a Jaspe Yarn**
April 1 - October 14, 1979

**Design Elements in Northwest Coast Indian Art**
April 1 - December 31, 1979

**The Evolution of Bill Reid's Beaver Print**
April 1 - December 31, 1979

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Last revised: 12 February 2021
Year of 1980

Rajasthan Artifacts Collected on a Field Trip to Northwest India During the Summer of 1979
January 8 - February 11, 1980 (Recent Acquisitions Cases)

Reflections of India: Paintings from the 16th to the 19th Century
January 8 - February 11, 1980 (Gallery 9)

Wall of Ravens: The Raven Portrayed in NWC Indian Silkscreen Prints
January 13 – March 28, 1980

Chinese Children’s Art: Selections from Luda Municipality, Liaoning Province, People’s Republic of China
February 26 – May 4, 1981 (Gallery 5)

Symbol of New Hope: The Ukrainian Easter Egg (Pysanka)
March 11 - May 11, 1980 (Recent Acquisition Cases)

Selected Garments from Asia, North and South America and Europe
May 1980 – February 1981

Salish Art: Visions of Power, Symbols of Wealth
October 21, 1980 - April 5, 1981 (Gallery 5)
Salish Art Exhibit Guided Orientations October 26 and November 2, 2:30 pm. Professor Michael Kew, guest curator of this exhibit will conduct the tours. Free with Museum admission.

Student Exhibitions

Bent Boxes:
  - Making a Bent Box
  - Image and Meaning
  - Inside the Bent Box
March 28, 1980 - January 3, 1981 (Gallery 9)

Children and Their World: Toys from Many Countries

Contemporary Salish Weaving: Continuity and Change
March 28, 1980 - January 3, 1981 (Corridor Case)

Kwagiutl Graphics: Tradition in a New Medium

West Coast Graphics: Images of Change

Last revised: 12 February 2021
Year of 1981

Images of Imperial Power: Coins, keys, seals, weights, and sculptures from the Roman and Byzantine Courts
January 20 - March 15, 1981 (Gallery 9)

Hunt Family Heritage: Contemporary Kwakiutl Art
May 26 - August 30, 1981 (Gallery 5)

The Legacy: Continuing Traditions of Canadian Northwest Coast Indian Art
November 25, 1981 - August 31, 1982 (Theatre Gallery)

Anonymous Beauty
November 17 – 21, 1981

Student Exhibitions

Within the Pear Garden: Chinese Opera Costumes
Through August 31, 1981 (Gallery 9 Student Gallery)
Student exhibition of Chinese opera costumes from the U.B.C. Museum of Anthropology's Collections.
Year of 1982

Conservation Exhibit
March 12 – April 12, 1982

Spirits in the Rock: An Exhibition of Paintings by Ojibwa artist John Laford
May 8, 1982 - January 2, 1983 (Theatre Gallery)

Beads: Selections from the Textile Collection of the Museum of Anthropology
Through November 28, 1982 (Gallery 9)

Sensibilities: Unsuspected Harmonies in Multicultural Aesthetics
October 27, 1982 - June 5, 1983 (Gallery 5)

Student Exhibitions

Animals in Indian Bronze Sculpture
March 12 – 13, 1982
Year of 1983

**Blood From Stone: Making and Using Stone Tools in Prehistoric British Columbia**
May 17, 1983 - April 29, 1984 (Archaeology Gallery)

**The Copper that Came From Heaven: The Dance Dramas of the Kwakwaka’wakw**
July 22, 1983 - April 8, 1984 (Gallery 5)

**Calendar Prints: Popular Art of South India**
September 21, 1983 - January 1, 1984 (Gallery 9)

**“Museum Quality”: Significant Acquisitions Purchased for the Museum’s Permanent Collection by the Anthropology Shop Volunteers**
November 16, 1983 - March 4, 1984 (Rotunda)

**Student Exhibitions**

**Krishna Worship at Nathdwara**
April 5 - November 6, 1983 (Orientation Centre)

**Kwagiutl Watercolours and Drawings**
April 5, 1983 - June 17, 1984 (Theatre Gallery)

**The Magic of Masks in Sri Lanka**
April 5 - September 4, 1983

**Show and Tell: The Story of a Big Mac Box**
April 5, 1983 - June 1984 (Orientation Centre)
The box, its friends, foes and ancestors.

**When Kings Were Heroes**
April 5 - November 6, 1983 (Orientation Centre)
Year of 1984

Blood From Stone: Making and Using Stone Tools in Prehistoric British Columbia
May 17, 1983 – April 29, 1984

Saskatchewan Museum of Natural History, Regina, SK
Travelling
February 1 – March 14, 1988

Deifnabaker Centre, Saskatoon, SK
Travelling
March 18 – May 23, 1988

Hidden Dimensions: Face Masking in East Asia
May 24, 1984 – October 31, 1985 (Gallery 5)
Masks of Japan, Korea and China.

Buried History of London
July 16, 1984 - January 6, 1985 (Theatre Gallery)
The history of London's waterfront from the Roman to the Post-Medieval periods depicted by photographs, illustrations and maps.

Cedar! The Great Provider
October 16, 1984 - February 1985 (Gallery 9)
An introduction to how cedar was traditionally used by the Northwest Coast Indians.

Prince of Wales Northern Heritage Centre, Yellowknife, NWT
Travelling
February 15, 1988

Manitoba Museum of Man and Nature, Winnipeg, MB
Travelling
March 3 – June 30, 1988

Four Seasons: Seasonal Activities of Prehistoric Indian Peoples in B.C.
(Visible Storage, rear wall)
A series of panels depicting seasonal activities.

Identification Puzzle Case
Through June 1984 (Orientation Centre)

Fourteen Displays of Recent Acquisitions
Summer 1984 – Spring 1985 (Recent Acquisition Cases)

Tupilaq: Greenland Spirit Carvings
January 17 - March 4, 1984 (Gallery 9)

Student Exhibitions

Last revised: 12 February 2021
O Canada! An Experimental Exhibition in Six Parts
March 31 - September 16, 1984 (Gallery 9)
A playful six-part exhibit with each part devised from phrases of the national anthem.

A Temporary Exhibition produced by UBC MOA students
From March 31, 1984 (Gallery 9)
Year of 1985

Questions Asked
May 1, 1985 – July 12, 1986

Oroboros: A Major Work by Stephen C. Clark
November 5, 1985 - January 26, 1986 (Gallery 5)
This major work by Vancouver artist Stephen Clark features a dazzling river of glass, a black leather tent, and a human form in a white leather body suit.

Selections from the Museum’s Asian Textiles Collection
February - August, 1985 (Gallery 5)
Boldly patterned robes and hangings by the Turkistan people of Central Asia will be featured from May through July.

Textiles of Turkistan: Selections from the Museum’s Textile Collection
March – July 1985

Tibetan Textiles: Selections from the Museum’s Textile Collection
February 26 – 1985

Recent Donations to the Collection
1985 (Recent Acquisitions Case, Orientation Centre)

Student Exhibitions

Changing Tides: Changing Tides: The Development of Archaeological Research in British Columbia’s Fraser Delta Region
February 27 - September 29, 1985 (Gallery 5)
Exhibit on the development of archaeological research in British Columbia’s Fraser Delta Region. Assisted by a grant from the Museum Assistance Programmes of the National Museum of Canada.

  Douglas College, New Westminster, BC
  Travelling
  January 11 – February 29, 1988

  Fraser-Fort George Regional Museum, Prince George, BC
  Travelling
  March 5, - June 30, 1988

Blue Jeans: Symbols in North American Culture
March - December, 1985
An unusual exhibition in six parts. Each presents a different theme related to blue jeans from history to fashion - even when it hurts.

Art Exhibits Japan Week

Last revised: 12 February 2021
Japanese Folk Textiles
September 25 - December 1, 1985
15 - 20 pieces of folk clothing and textiles from the Museum’s extensive Asian textile holdings. Many are hand-woven, and some include examples of ikat, tie-dye and hand-painting techniques. This is a chance to see textiles that are not often displayed to the public.

Japanese Kimono
September 25 - December 1, 1985
Elegant embroidery combined with rich colours in an exquisite kimono, recently donated to the Museum.

Kokeshi Dolls: A Folk Tradition
September 25 - December 1, 1985
During the summer, the Museum received from a Japanese collector an important donation of over 260 Kokeshi dolls, made of wood and hand painted. This is the first chance to view a selection from this collection.

Selections from the Museum’s Asian Textiles Collection
September 25 - December 1, 1985
Japanese Folk Textiles.
Year of 1986

**New Visions: Serigraphs by Susan A. Point, Coast Salish Artist**
January 2 - March 30, 1986

**Hands of Our Ancestors: The Revival of Salish Weaving at Musqueam**
January 28 - July 20, 1986 (Gallery 9)
Women from Musqueam present the fine results of their work to revive a weaving tradition with roots 3,000 years old. This project was made possible through the support of the Department of Communication’s Special Granting Programme for Vancouver to Celebrate the Centennial. Weaving and spinning demonstrations will be given regularly.

**Robert Davidson:  Raven**
February 1986

**Robes of Power: Totem Poles on Cloth**
March 7 - May 25, 1986 (Gallery 5)
Contemporary and traditional button blankets from the Northwest Coast. This project was made possible through the support of the Indian Arts and Crafts Society of British Columbia.

**Jack Shadbolt and the Coastal Indian Image**
June 17 - November 30, 1986 (Gallery 5)
This exhibition presents a half century of Jack Shadbolt’s Indian paintings together with a selection of Northwest Coast Indian masks from which he draws inspiration. This project was made possible through the Department of Communication’s Special Granting Programme for Vancouver to Celebrate the Centennial.

**Our Eldest Elders: A Photographic Tribute**
July 4 - November 2, 1986 (theatre Gallery)
This exhibition presents a selection of twelve portrait photographs of Indian elders accompanied by quotes and short biographies.

**Bill Reid:  Beyond the Essential Form**
July 15 - October 5, 1986 (Masterpiece Gallery)
Selected fine works by Haida artist Bill Reid in gold, silver, ivory, slate and wood, drawn from private and public collections. This project was made possible through the support of the Canada Council.

**Cowichan Indian Knitting**
August 19 - November 9, 1986 (Gallery 9)
The history and development of the Cowichan knitting industry of southern Vancouver Island. This project was made possible through the support of the National Museum of Canada, Employment and Immigration Canada, the B.C. Heritage Trust and the Cowichan Indian Band.

Provincial Museum of Alberta, Edmonton, AB
Travelling
Through March 15, 1988

Prince of Wales Northern Heritage Centre, Yellowknife, NWT
Travelling

Last revised: 12 February 2021
April 1 – May 15, 1988

Sweatlodge Etchings
1986
Year of 1987

Grecian Urns: Pottery from the Ancient Greek World
January 20, 1987 – March 8, 1987 (Gallery 9)
Presenting 40 vases dating from the eighth to the fourth centuries B.C. that illustrate our knowledge of ancient trade routes, daily life, and the dating of archaeological excavations.

Discovering MOA
February 17 - April 19, 1987 (Gallery 5)
What is the MOA, a prehistoric beast or a contemporary museum? This exhibition designed for UBC Open House 1987 illustrates the Museum's teaching and research role in the university and Vancouver communities.

The Third Eye
May 19 - September 27, 1987 (Gallery 5)
An exhibition featuring non-destructive scientific techniques used to yield information beyond the scope of normal methods of curatorial investigation.

Kelowna Centennial Museum, Kelowna, BC
Travelling
January 19 – February 29, 1988

Provincial Museum of Alberta, Edmonton, AB
Travelling
March 26 – May 15, 1988

Jane Ash Poitras: Sweatlodge Etchings
August 4 - October 18, 1987 (Theatre Gallery)
A contemporary Cree artist from Edmonton expresses visions and supernatural images encountered in her sweatlodge experience.

Images: Photographic Expressions of the Commonwealth
October 13, 1987 - January 3, 1988 (Gallery 5)
An exhibition of photographs entered for the Commonwealth Photography Award. This project was produced with the assistance of the Standard Chartered Bank.

October 27, 1987 - January 31, 1988 (Theatre Gallery)
A look at white urban culture through the lens of Iroquois artist/photographer Richard Hill. This exhibit is part of the Indian Modern series and was made possible through the support of the Canada Council.

Sewing Dissent: Patterns of Resistance in Chile
November 24, 1987 - February 28, 1988 (Gallery 9)
An exhibition of patchwork and embroidery wall hangings - traditional folk art that recently became a form of protest against the harsh conditions of life for Chile’s poor. The project was made possible through the support of the Salt Spring Island Voice of Women.

Indian Modern
1987-1988

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Student Exhibitions

The Flute and the Sword
April 2 - July 26, 1987 (Theatre Gallery)
Exhibition featuring popular religious poster art that explores the passionate nature of two Hindu deities, Krishna and Kali.

Madrona Exposition Centre, Nanaimo, BC
Travelling
February 3 – 17, 1988

Delta Museum and Archives, Delta, BC
Travelling
March 15 – May 3, 1988

The Hindu Divine: Gods and Goddesses in Indian Art
April 2 - November 8, 1987 (Gallery 9)
Exploring representations of Hindu divinity in Indian sculpture, bronzes and posters. A student exhibition designed by participants in the Anthropology course Museum Principles and Methods.

The Literacy Heritage of Hinduism
April 2 - December 31, 1987 (Theatre Gallery)
Exhibition of sacred Hindu texts discussing the significance of Spiritual Knowledge.
Year of 1988

Bob Boyer: A Blanket Statement
January 19 - April 30, 1988 (Gallery 5)
A contemporary Metis artist, Bob Boyer draws upon Plains Indian design and images as well as mainstream art forms to create his individualistic style. His paintings on canvasses and flannel blankets, in oils and acrylics, make statements on Canadian Indian history and the native condition today. The third and final exhibition in this phase of the Indian Modern series, sponsored, in part, by the Canada Council.

Proud to be Musqueam: Dedicated to Our Children
May 24 - July 1988 (Theatre Gallery)
People have lived at Musqueam for at least 3,000 years. Over the last century the City of Vancouver has grown up around the Reserve created at this ancient site. In this exhibit of archival photographs and oral history, two Musqueam women, Verna Kenoras and Leila Stogan, tell the story of their people over the last one hundred years. Co-sponsored by the Musqueam Band Council.

“I Have Seen the Other Side of the World”
June 28 - September 4, 1988 (Gallery 5)
Using Pacific Northwest Coast Indian masks from MOA’s collection, this exhibition illustrates the tradition of making masks that extends along the entire Northwest culture area from northern Washington State through British Columbia to the Alaskan panhandle. The range of mask types and their use is considerable. They may represent chiefs and ancestors of high rank, or more commonly, serve as a means of making the supernatural world visible. Masks vary in size, shape, complexity and purpose from one tribal group to another. This exhibit combines both historical and contemporary examples of this dramatic art form.

Canada House, London, England
Travelling
Through March 4, 1988

Gifts and Giving
October 4, 1988 - January 1989 (Gallery 5)
Donations are an important part of MOA’s collections and this highly visual exhibit displays some of the Museum’s recent acquisitions. Artifacts on display are from North America, Asia, South America and Europe. The Museum’s collections are expanding rapidly and with this exhibit, MOA wishes to acknowledge the vital role of donors in contributing to the growth.

Inuit Prints and Drawings: Cape Dorset and Baker Lake
November 8, 1988 - February 26, 1989 (Gallery 5)
As a companion exhibit to Gifts and Giving, this exhibition presents a selection of 44 Cape Dorset and Baker Lake prints from MOA’s recent acquisition of 150 Inuit graphics. The works span the period 1960 to 1975 for Cape Dorset and 1969 to 1980 for Baker Lake. In addition to representing a range of media developed by the two centres producing Inuit art, this show also affords small, concentrated explorations of the work of a number of prominent artists including Kenojuak, Pitseolak, Jessie Oonak, Simon Tookoome, Irene Avaalaaqiaq, Nancy Pukingnak, Marion Tuu’luq and others.
Student Exhibitions

Popology
March 1 - October 9, 1988 (Gallery 9)
Popular culture represents social values, attitudes and lifestyles and is often taken for
granted although it forms the everyday culture in which we participate. This exhibition,
produced by students in Anthropology, provides four separate sculptural statements that
focus on one aspect of popular culture - the interaction between the consumer and the
mass media. Each installation of Popology - Catch the Wave; The Event; Alice in
Consumerland and decor-me-beautiful - explores one faucet of this relationship.

Anthropology 541: Student Exhibits on Popular Culture
April 1 – September 30, 1988 (Gallery 9)
Year of 1989

Translations of Tradition: Joanna Staniszkis’ Recent Work
January 24, 1989 - April 16, 1989 (Gallery 5)
Joanna Staniszkis is an internationally known Canadian textile artist. In her most recent work she combines boldly innovative techniques, using the media of plexiglass, netting and fibre, with images inspired by textiles from other times and places. These works are exhibited with some of the finest textiles from the Museum’s collection.

A Family Affair
May 9 - October 1, 1989 (Gallery 5)
Making cloth is a vital, everyday activity in Taquile, where everyone makes and uses cloth according to tradition. This exhibit presents examples of the cloth and clothing made by a four-generation family over a five-year period. The family’s cloth parallels their lives, reflecting changes in the community as well as the stages and momentous events in their lives between 1982 and 1987. Their portraits and biographies, their simple tools and images of their island home will accompany the exhibit.

Lyle Wilson: When Worlds Collide
June 20, 1989 - September 1989 (Theatre Gallery)
Lyle Wilson, a Haisla artist, uses the traditional symbols of northern Kwagiulth art, shifting and fragmenting them into personal statements on art, culture, and power. A selection of his drawings, etchings, and silkscreen prints is accompanied by his works in wood and other media.

Ahneesheenahpay Still Life
August 18 – November 20, 1989 (Gallery 9)
The Museum of Anthropology is exhibiting selected works by Native artist Ahmoo Angeconeb. The linocuts and etchings displayed are part of a travelling exhibition organized by the Thunder Bay Art Gallery. Angeconeb was raised in Kenora, Ontario and educated at York University in Toronto. Although his work is rooted in the aesthetic tradition of the Woodland school of painting, Angeconeb also looks at the art of world native cultures. His work is an exploration of a universal visual language for his ideas and imagery.

Beyond Revival
August 1989

Inuit Prints and Drawings: Selections From the Permanent Collection
November 1989 - March 1990 (Gallery 9)
This new selection of works from the Museum’s growing collection of contemporary Inuit graphic art will include a number of new acquisitions from 1989. Drawings from Cape Dorset in the exhibit represent some of the most recent work produced by that community.

Student Exhibitions

To Market, to Market . . . The Culture Exchange
March 31 – August 15, 1989 (Gallery 9)
In this exhibition, Museum Studies students explore some of the intriguing dimensions of buying a piece of another culture. This multi-part study examines the influences and
impact tourism has on the production of cultural objects; the ingenuity of the producers in meeting expectations; the conflict inherent in selling sacred images; and the multiple roles objects play in the lives of the purchasers.
Year of 1990

Field Notes
February - September 30, 1990 (Theatre Gallery)
This photographic exhibit outlines anthropological field documentation in Zuni, New Mexico, a southwest Indian community. The exhibit offers a backstage perspective on the personal challenges, ethical deliberations, and interaction between cultures experienced by the anthropologist.

Our Chiefs and Elders: Photographs by David Neel, Kwagiutl
August 17, 1990 - June 30, 1991 (Gallery 5)
This exhibition will consist of some 50 framed prints of David Neel’s portraits of B.C. Native Chiefs and Elders. Included with the portraits are statements made by the sitters and selected by the artist.

World AIDS Day
December 1, 1990
On Saturday, December 1, 1990, the Museum of Anthropology will be joining with other museums and galleries around the world to pay tribute to those who are affected by and those who have lost their lives to AIDS. Special attention will be paid to Women and AIDS.

Ghosts in the Machine
December 2, 1990 - March 1, 1991
Recently presented with the United Nations Global 500 Award in recognition of their environmental work, Snake in the Grass Moving Theatre performs Ghost in the Machine. Two years in development, and with the cast of 17 of some of Vancouver’s most innovative actors, dancers, musicians and sculptors, Ghost in the Machine offers unique theatrical and exhibition experiences. The production weaves a richly layered tapestry of images and moods, explores icons of nature and technology and the tensions between them, and dramatically mirrors our own cultural choices past and present. After the performances, the sculptures will be exhibited in various locations in the Museum. Performances: November 28, 29, 30, & December 1, 1990.

Student Exhibitions

Creating Context
Through September 30, 1990 (Gallery 9)
Students of Anthropology 431, Museum Principles and Methods, have prepared a series of seven exhibits that explore the social, scientific and contextual interpretations of objects and artifacts found in museums.
Year of 1991

Paul Gibbons Mask Display
April 30 – June 1991

Wayang: From Gods to Bart Simpson
June 11 – November 14, 1991

African Indigo
To August 11, 1991 (Gallery 9)
Textiles from the Museum’s extensive collection show the dramatic patterns created by West-African dyers and weavers. This display opens MOA’s Textile Gallery that will present changing exhibits drawn from the Museum’s world-wide collection of clothing and textiles. A special “source book” now on display introduces these holdings. Children’s programs relating to textiles will be offered.

A Coat of Many Colours: Two Centuries of Jewish Life in Canada
September 6 - November 17, 1991 (Gallery 5)
The history of the Jewish experience in Canada is brought to life with 300 artefacts, from the common to the extraordinary, and the personal stories of individuals, from the famous to the unknown. The exhibition candidly explores relations between Jews and non-Jews in Canada-relations that have been touchingly warm and disturbingly harsh. By mirroring the experiences of other ethnic and cultural communities in Canada, “A Coat of Many Colours” offers visitors a very timely understanding of the strengths of our national cloth.

Photographs in Denendeh
September 25, 1991 - January 26, 1992 (gallery 10)
This exhibition of the Dene was also organized by the Prince of Wales Northern Heritage Centre in Yellowknife, N.W.T. The 25 black and white photographs in the show have been chosen from the Native Press Collection and curated by Dene photographer Dorothy Chocolate.

Trapline Lifeline
September 25 - December 8, 1991
This exhibition introduces the complexity of the issues connected with trapping: the value of traditional knowledge and a mixed economy, the definitions of “humane” and “conservation,” and the use of renewable resources. The exhibition Trapline Lifeline was organized by the Prince of Wales Northern Heritage Centre in Yellowknife, N.W.T.

British Columbia Contemporary Ceramics
October 1991

The Dragon Jars of Southeast Asia: The Julia and Miguel Tecson Collection
December 1991 – April 19, 1992

Koerner Ceramics Gallery
The new West Wing opened in December of 1990. Official ceremonies, completion of the data books, launching of the catalogue, and a symposium are scheduled for February 1991. The wing was created to house a collection of European ceramics donated by Walter C. Koerner. Construction of the new wing was made possible by a gift from the estate of the late Major-General and Mrs. Victor W. Odlum. Designed by

Last revised: 12 February 2021
Vancouver architect Arthur Erikson, the wing houses a teaching laboratory, a research library, a curatorial office, an orientation area, and 4,200 square feet of exhibition space, designed as the Koerner Ceramics Gallery. Walter Koerner provided the funds for completing the interior spaces and specially commissioned works of art to complement the ceramics display.

**Student Exhibitions**

**Eye of the Beholder**
To September 8, 1991

**Fragments: The E. Sonner Donation of African Sculpture**
To September 8, 1991 (Gallery 10)
Under the direction of curator and professor Marjorie Halpin and designer David Cunningham, students of Anthropology 431 (Museum Principles & Methods) organized an exhibition of early 20th Century West African sculptures donated to MOA by Dr. Eric Sonner. Enhancing the sculptures are African textiles drawn from MOA’s permanent collection. This special exhibit inaugurates MOA’s new Gallery 10.

**From Classical to Modern: Javanese Shadow Play Figures**
1991
**Year of 1992**

**Eulachon: A Fish to Cure Humanity**  
February 5 - May 31, 1992 (Gallery 5)  
With the voices of First Peoples, curators, and others, this exhibition demonstrates the traditions associated with the fishing of the eulachon and the technology used to render its precious oil. The critical importance of this resource to the First Peoples of the Northwest was such that vast trade routes were created to exchange it with Interior Peoples. This network of routes through difficult mountain terrain was followed by early European explorers and later by the builders of today's highways.

**Ancient Cloth...Ancient Code?**  
March 4 - June 14, 1992 (Gallery 10)  
This exhibition looks at cloth in ancient societies of Peru as an abstract model for organizing and recording information. Guest curator Mary Frame examines a system of patterns that depict the structures of cloth, yarn and cord.

**The Transforming Image**  
July 21, 1992 - April 4, 1993 (Gallery 5)  
This exhibition begins as a work in progress that offers the public access to what normally occurs behind the scenes in the creation of an exhibition. The exhibit, which opens in September, presents the developmental work pioneered by MOA staff to examine the complex and dynamic painting traditions of the First Peoples of the B.C. coast. The results of infrared photography, raking light and computer images are used in the exhibition gallery by contemporary First Nations artists of the northern coast to recreate paintings not seen for more than a hundred years.

**Savage Graces: After Images by Gerald McMaster**  
July 29, 1992 - August 15, 1993 (Galleries 9 and 10)  
Half of the exhibition closes on March 14, 1993  
In this exhibition of large canvases, small installations, and a projected wall installation, contemporary Cree artist Gerald McMaster continues his investigations into stereotyping, identity, empowerment, and the commodification of stereotypes.

**Festival of Hong Kong '92 at MoA**

**Contrasts: Hong Kong's New Territories in the 20th Century**  
October 1, 1992 – September 1993

**Possessions from the Past**  
October 1, 1992 – March 14, 1993

**The Dragon Jars of Southeast Asia: The Julia and Miguel Tecson Collection**  
December, 1991 - April 19, 1992 (Lower Lobby)  
Martaban Jars, so named because they were shipped out of the Burmese port of Martaban, were an important trade item in Southeast Asia and the Philippines during the Song and Ming dynasties. Sometimes also known as talking or dragon jars, these huge, hand-built jars functioned as utilitarian and sacred containers, and today provides insights into the considerable skill of early potters.
Student Exhibitions

From Backroom to Classroom: Interpreting Visible Storage  
March 19 - September, 1992 (Research Collections)  
MOA’s unique visible storage, which brings objects normally held in museum “basements” into public view, was created for independent study. This year students of Anthropology 431, Museum Principles and Methods, have produced eight experimental displays to explore a variety of questions with which museums such as MOA grapple - what to label the unknown, how to simplify the complex, and whether to exhibit the sacred.

Inuit Life Then and Now  
1992-1993

Repair, Reuse, and Recycle  
February 18 - May 24, 1992 (Gallery 9)  
Japanese, Indian, Chinese, Philippine, Dutch, Salish, and Peruvian textiles are used to highlight how various peoples prolong the life of household goods and clothing. This exhibit continues MOA’s long-term commitment to “recycle” its entire world-wide collection of textiles from protective darkness to public view
**Year of 1993**

**Maiolica Majolica: Historic and Contemporary Decorated Earthenware**  
*to February 28, 1993*  
This is one of a series of displays that show the contemporary work of BC ceramic artists alongside historical examples of the same technologies from the Museum’s collection, particularly those in the new Koerner Ceramics Gallery.

**Possessions from the Past**  
*to March 14, 1993*  
Changes in Hong Kong’s New Territories mean that farm tools and household utensils, once integral to daily life, are no longer used. This exhibit features the traditional tools and clothing of the Hakka people of this area.

**Grass Basket, Glass Case: Life histories of MOA’s Nuu-chah-nulth baskets**  
*April 6 - September 26, 1993*  
By selecting examples from MOA’s collection of over 300 Nuu-chah-nulth baskets and illustrating how they were made, moved into private collections, and acquired by museums, the process by which objects are reinterpreted by both collectors and museum professionals is made visible. In this exhibit, curator Charlene Garvey critically examines changes in meaning that can occur over the life of a basket, and how these interpretations change over time to reflect beliefs about Native basketry, women’s arts and museological practices.

**Who Shall Remain Nameless? Makers and Collectors in MOA’s Nuu-chah-nulth Basketry Collection**  
*April 6 - September 26, 1993 (Back of Gallery 5)*  
In this exhibition, anthropology graduate student and curator, Charlene Garvey, explores identity and anonymity - whose names are recorded in relation to an object and whose names are lost. The exhibit examines why it is that MOA knows the identity of almost every collector who has donated Nuu-chah-nulth basketry to the museum, and yet the basket makers themselves remain largely unrecorded.

**Echoes**  
*April 13 - June 27, 1993 (Lower Lobby)*  
This exhibition of works by student artists/potters examines historical techniques in a contemporary context. By studying the history and traditions of potters of Asia, Europe and the Americas, these students have created unique contemporary works inspired by technical and/or thematic echoes from the past. This exhibition is co-sponsored by the Emily Carr College of Art and Design.

**A Rare Flower: A Century of Cantonese Opera in Canada**  
*May 16 - November 7, 1993 (Gallery 5)*  
Drawing on MOA’s superb collection of Cantonese opera costumes and accessories - one of the oldest and largest in the world...Photographs, newsclippings, and other materials document how Cantonese opera has remained a vibrant art form in Canada from 1880s to today...

  
  Kelowna  
  Travelling  
  January 18 – March 15, 1994

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Edmonton
Travelling
June 15 – July 17, 1994

Manitoba
Travelling
September 1 – November 12, 1994

Glenbow Museum, Calgary, AB
Travelling
December 38, 1994 – February 25, 1995

AGGU
Travelling
April 9 – May 11, 1995

McCord Museum
Travelling
December 7, 1995 – February 4, 1996

Contrasts: Hong Kong’s New Territories in the 20th Century
to September, 1993 (Visible Storage)
Photographs show rural Hong Kong in 1924 and changes since the late 1960s. They bring to life its contemporary diversity, contrasting high-rise development of new towns with natural beauty of remote areas.

Inside Passage - 1792
September 14, 1993 - February 27, 1994 (Gallery 10)
Guest curators Cole Harris and Robert Galois trace the British and Spanish expeditions through British Columbia’s Inside Passage.

Mabel Stanley: Contributions to the Community
October 1, 1993 - February 27, 1994 (Gallery 10)
...This exhibit explores the importance of Mabel Stanley to her family and her community. It features her ceremonial regalia that signifies her Kwakwaka’wakw culture and status...

Recent Acquisitions
1993
Recent donations and purchases made possible by MOA’s Shop Volunteers, are often specially displayed in galleries after their arrival. One of these is part of a large archway made in 1964 by Haida artist Bill Reid. It now hangs on the outside wall of the Theatre Gallery, near the entrance to Gallery 5

Student Exhibitions

Collection Connections: Students at Work
March 18 - October 10, 1993

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These eight exhibits were produced by students in Anthropology 431, Museum Principles & Methods. Their cases focus creativity on how visitors perceive and learn about museum objects: The Eye of the Beholder, Inuit Life Then and Now, Facial Expressions, A Cosmic Dance, What Does It Mean?, Dragon/Phoenix, Pipe Lines and Lyle Wilson: Artist.

**Cannery Days: A Chapter in the Lives of the Heiltsuk**  
Pam Windsor, Heiltsuk woman, curator and graduate student in anthropology, challenges stereotypes of First Nations working women, particularly in male-dominated industries like fishing and fish processing.

**Ceramics: “The Eye of the Beholder”**  
1993

**Ceramics: Faces on Ceramic Vessels**  
1993

**The Cosmic Dance**  
1993

**Dragon and Phoenix**  
1993

**A Land Question: The Nisga’a Nations: A Framework for Understanding**  
1993

**Lyle Wilson: Artist – Art or Artifact?**  
1993

**Pipelines**  
1993

**Thunderbird and Whale**  
1993

**What Does This Bowl Mean?**  
1993

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Year of 1994

**Woman’s Work by Sally Michener**
January - Summer, 1994 (Lower Lobby Wall)
“Woman’s Work” is a ceramic wall of tiles exploring various patterns and symbolic motifs. Much like the tradition of quilting, the piece is made up of thirty-five 2’ x 2’ tiles forming a vibrant guilt of clay.

**Doug Crammer’s Paintings**
March 29 - Summer, 1994
This exhibit features paintings from a series of works which Nimpkish artist Doug Crammer produced in the mid-1970s...

**Lyle Wilson’s Transforming Grizzly Bear Human**
March 29 - Summer, 1994
This display gives MOA visitors a unique opportunity to see a work of art that represented British Columbia’s First Peoples at Expo 92 in Seville, Spain.

**High Slack: An Installation by Judith Williams**
June 21 - December, 1994
‘High Slack’ is the moment when the tide has risen to its highest point before the ebb. Vancouver artist and UBC Fine Arts Professor Judith Williams sees this pause in the tides as a metaphor for a moment of calm in the social current. The installation of paintings, sculptures, photographs and bookworks at MOA is a series of proposals for future directions in our relations to the “other,” whoever, and whatever that might be. This exhibition is not a statement; rather, it provides an atmosphere for contemplation and change.

**Masterworks of Haida Artist Bill Reid**
Opened June 28, 1994
This spring, MOA’s collection of Bill Reid’s masterworks in wood, silver, and gold will be placed on permanent display...

**Alice, Donna, Helen, John & Adam by Sally Michener**
September 1994
Five life-sized figures of coloured fragments of ceramic tiles and mirrors will go on permanent display in MOA’s lower lobby. Michener says, “I have used ceramic and glass fragments or shards to piece together some ideas and images about living.”

**Chinese Ceramic Figurines**
September - November 1994
These ceramic figurines portraying people and animals were placed in tombs to accompany the deceased to the afterworld. Some of these figurines have been in the museum’s collection since 1982, but were too fragile to be exhibited. They were recently conserved by the Canadian Conservation Institute in Ottawa, Ontario. The ceramics are gifts from Dr. Walter C. Koerner and from Mrs. Helen Heaney in memory of Helen Nordham Battle.

**We Sing to the Universe: Poems and Drawings by Ron Hamilton**
October 28, 1994 - March 31, 1995
This is the first public exhibition of the drawings and poems by Nuu-chah-nulth artist Ron Hamilton. Made for his own pleasure over the past thirty years, Ki-ke-in’s (Ron

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Hamilton) drawings and poems show an extraordinary imagination at work. The drawings celebrate the complex cosmology of his people, the Nuu-chah-nulth, while the poems proclaim the intensity of the poet’s engagement with life.

**Multiplicity: A New Cultural Strategy**  
December 14, 1993 - May 22, 1994 (Gallery 5)  
Guest Curator Robert Houle, Salteaux, presents artworks created as multiples, or works in series, by seven First Nations artists from Canada and the United States: Mary Anne Barkhouse (Kwakwaka’wakw), Dempsey Bob (Tahltan/Tlingit), Fay HeavyShield (Blood), Jaune Quick-to-See Smith (Flathead), Arthur Renwick (Haisla), Greg Staats (Mohawk), and Kay WalkingStick (Cherokee)...  

**Recent Acquisitions**  
1994  
New additions to MOA’s permanent collection currently on display include Inuit carvings, a Gitksan transformation mask, and Miao textiles from China.

**Student Exhibitions**

**Museum Student’s Design Projects**  
March 22 - September, 1994 (throughout MOA)  
This year’s class of Museum Studies students are evaluating visitor responses to three parts of the Museum’s permanent galleries, making changes to those galleries on the basis of what they discover, and then reviewing their results with both visitors and Museum staff. They will be working in the Masterpiece Gallery, Visible Storage, and the Great Hall.
Year of 1995

For Our Daughters
April 13, 1995 – December 7, 1997

From Under the Delta: Wet-Site Archaeology in British Columbia’s Lower Mainland
March 1995 - March, 1999
This exhibition features rare preserved wood and bark objects dating from the past 4,600 years, most of which have never before been on public view. In consultation with local First Nations, guest curator and archaeologist Kathryn Bernick developed the exhibition with Ann Stevenson, MOA’s Collections Manager, to illustrate unique information about traditional fishing, woodworking, and cordage technologies and to explore cultural resource management issues.

Another America: An Exhibition of Native American Maps
May 2 - 31, 1995
This exhibit brings together examples of little known Native American and Inuit maps, many of which have never before been reproduced. The maps document the extensive trade, social and political networks in which Native Americans lived and the historic events, cultural traditions, and spiritual beliefs that gave meaning to their landscapes.

Frog Constellation by Haida artist Jim Hart
June - July, 1995
This monumental cedar sculpture stands over 15 feet high and features male and female figures standing upon a giant frog. The sculpture symbolizes a Haida origin story of the Frog crest, one of four crests which Jim Hart has the right to use. The male figure captures the moment of transformation between from and human form. The sculpture was commissioned by Westminster Management Corporation and Bentall Corporation and is generously on loan to the Museum.

A Rare Flower: A Century of Cantonese Opera in Canada
June 20 - October 15, 1995
A Rare Flower returns to the museum after a nationwide tour of five Canadian museums. Drawing on MOA’s superb collection of Cantonese opera costumes and accessories - one of the oldest and largest in the world - A Rare Flower displays their extraordinary beauty, colour and diversity. Photographs, newscuttings and other materials document how Cantonese opera has remained a vibrant art form in Canada from the 1880’s to today. A specially commissioned video of a local performance captures its spectacle, sound, make-up, costuming and stylized movement.

Invisible Storage
July 15, 1995 – February 6, 1997

Written in the Earth: Coast Salish Art
Fall 1995 - December 31, 1997
Northwest Coast art motifs, carving styles and principles of design have ancient roots dating back 3,500 years. The exhibit presents examples of antler, stone and wood carvings from archaeological sites in Coast Salish territory on the south coast of BC. Contemporary Coast Salish art is the living legacy of this ancient art tradition as shown by the work of contemporary Musqueam, Sto:lo, and Saanich artist featured. This exhibition offers both an archaeological and First Nations perspective on the significance of these heritage objects such as the blue heron figure and atlatl shown here.

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Student Exhibitions

Echoes ‘95
April
This exhibition of works by student artists examines historical ceramic techniques in a contemporary context. By studying the history and traditions of potters from Asia, Europe and the Americas, students are challenged to work with established traditions and yet create truly new and innovative works. This exhibition is co-sponsored by Emily Carr College of Art and Design.

Spotlight on India
February 15, 1995 – October 19, 1997
As a final project, students enrolled in the course “Ethnography of South Asia” mounted five exhibits on Indian religion and culture, with themes ranging from the epic Ramayana to contemporary Punjabi family values. Their exhibits can be seen in the Theatre Gallery and in Visible Storage.

Spotlight on India: Anesha: The Song of the Self
March 19 – September 17, 1996

Spotlight on India: Lotus, Petal Eyes: Female Beauty in India
March 25 – December 7, 1996

Spotlight on India: The Transmission of Knowledge: The Guru-Shishiya Tradition
March 21 – June 4, 1996

Spotlight on India: Who We Are
March 21 – September 30, 1996

Spotlight on India: Women’s Voices: Rural Art in India
March 19, 1996 – October 19, 1997
Year of 1996

From the Inside Out: Cultural Healing in Prisons
1996

Reclaiming History: Ledger Drawings by Assiniboine Artist Hongeeeyesa
January 31 - March 31, 1996
An exhibit of drawings in graphite, pencil crayon, crayon, and ink by Hongeeeyesa, an Assiniboine artist who lived in what is now southern Saskatchewan between 1860 and 1927. Called “ledger drawings” because they were sometimes done on lined accountant’s paper provided by government Indian agents, these drawings provide invaluable information about Native life in the mid to late 1800s. This national touring exhibition was organized by Glenbow and is the result of a special collaboration between Glenbow’s guest curator Valerie Robertson, co-writer Charlotte Nahbixie, John Haywahe (grandson of the artist), and the people of Carry The Kettle First Nations.

From Under the Delta: Wet-Site Archaeology in British Columbia’s Lower Mainland
April 17, 1996 – July 19, 1998

Northwest Coast Jewellery in Masterpiece Gallery
Summer 1996 -
This summer, the museum is expanding its exhibit of jewellery in the Masterpiece Gallery to highlight the history of metalwork on the Northwest Coast. Included are early iron and simple twisted copper bracelets, as well as contemporary pieces by Mary Ann Barkhouse, Dale Campbell, Jim Hart, Russell Smith, Francis Williams, Lyle Wilson and Don Yeomans. The exhibit also includes a case devoted to the museum’s collection of gold and silver work by Robert Davidson, and another to the work of the late Kwakwaka’wakw artist Lloyd Wadhams.

Written in the Earth: Coast Salish Art
August 16, 1996 – April 1, 1997

Greeks on the Fraser
Through December 31, 1996
Organized by the Pharos Canadian Hellenic Cultural Society, this 3-panel photo and text display describes the history of the Greek settlement on Deas Island, once the heart of B.C.’s Hellenic community. From the 1890s to the 1950s, some sixty Greeks lived along the shores of this island within the Fraser River, leading a life that maintained many of the customs and traditions of their native Greece.

Student Exhibitions

Echoes ’96
April 12 - May 31, 1996
This exhibit features ceramic works by students from Emily Carr Institute of Art and Design. Using the museum’s collection as a resource, they examined the social, technical and artistic history of ceramics, and each produced for this exhibit a ceramic piece that echoes a past technology, form, decorative technique or iconographic...
message. The exhibit is the result of a collaboration between the museum and the Emily Carr Institute of Art and Design.

**Reflecting Northwest Coast Artistry**  
Spring 1996 -  
This year students in the course “The Anthropology of Public Representation” were given the task of creating an exhibit focusing on 20th century Northwest Coast art. Using 19 objects from the collection they have created an exhibit that shows the range of traditional artistic expression on the Coast.

**Spotlight on India**  
Summer 1996 -  
As a final project, students in the course “South Asian Ethnology” mounted a series of exhibits highlighting Indian religion and culture. The eight exhibits include: Lotus, Petal Eyes: Female Beauty in India; Women’s Voices: Rural Art in India; The Transmission of Knowledge: The Guru-Sishiya Tradition; Musical Instruments of India; Who We Are; Ganesha: The Song of the Self; Sacred Cow; and Hindu Divinity: The One in the Many.

**What is Canadian Cultural Property?**  
What do hockey, Vancouver’s Chinatown and the Canadian Pacific Railway have in common? They were among the many answers students in Anthropology 431 proposed to the question: “What is Canadian Cultural Property?” As their term project, they created a series of posters presenting their ideas. They invite you to come and give your own thoughts about Canadian cultural property in the comment books provided in the gallery.
Year of 1997

**Maui: Turning Back the Sky: Exhibition of Contemporary Hawaiian Art**
February 9 - June 29, 1997
The first exhibit of contemporary native Hawaiian art to visit Canada, Maui: Turning Back the Sky features 50 works in media ranging from paintings and photography to sculpture to fiber art. The pieces evoke Hawaiian history, family geneologies, astronomy and the navigational technology of the Polynesian people.

**Vereinigung**
February 18, 1997 - December, 1998
In these dramatic sculptures, Connie Sterritt (Nuu-chah-nulth/Gitksan) applies modern technology to traditional Northwest Coast shapes to produce a contemporary look at formlines and design. For Sterritt, the life-size Bear, Raven and Wolf sculptures represent “a longhouse, in a time when man and animal were of equal status, and ‘home’ was as beautiful as its surroundings.”

**NYP**
July 24, - October 14, 1997

**Recalling the Past: Early Chinese Art from the Victor Shaw Collection**
December 3, 1997 - December, 1998
Drawing on one of the finest private collections of Early Chinese art, Recalling the Past spans 4,500 years of Chinese art from the Neolithic through the Han, Tang and Song dynasties. The exhibit features diverse objects in jade, bronze, ceramic, gold and silver, and other materials - all remarkable for the exceptional quality of their manufacture and design. The objects highlight aspects of ancient Chinese civilization - notions of ritual, changing decorative motifs, the formation of national unity during the Han, the importance of the Tang in later time, and the justified fame both within China and around the world of Chinese ceramics.

**The Spirit of Tibet**
1997

**Student Exhibitions**

**Beyond Fluttering Sleeves: An Exhibit of Japanese Kimono**
1997

**How Was Your Trip? What Did You Buy?**
[Spring 1996] -
A look at souvenirs and other Northwest Coast artistry for sale in Vancouver by students in Anthropology 432, “The Anthropology of Public Representation.”

**Love, Masks and the Veil: Study Exhibits on South Asian Cultures**
Spring 1997 -
As a final project, students in the course “South Asian Ethnology” mounted a series of exhibits highlighting the cultures of South East Asia. This year’s displays include “Love

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and Romance in India,” “Behind the Veil,” “Kali and Shiva,” and “The Five Kakka,” as well as Access South Asia, an area of MOA’s website featuring information on South Asian material at MOA’s collections.

**Museums Are Good Places to Work**

[Spring] - May 26, 1997

For the last three years, students in the art preparation programme at Chilliwack Senior Secondary have been visiting MOA and learning about museum practice through their work with the tiled stove in the Koerner Ceramics Gallery. Students in this year’s class learned about the process of developing exhibits by putting together this display about the programme.
Year of 1998

APEC
1998

Gathering Strength
1998-2000

Selected Works from MOA's First Nations Print Collection
February 3 - April 12, 1998
In this exhibit, MOA showcases works from its collection of over 300 Northwest Coast prints by such artists as Joe David (Nuu-chah-nulth), Robert Davidson (Haida), Freda Diesing (Haida), Walter Harris (Gitksan), Tony Hunt (Kwakwaka’wakw), Susan Point (Musqueam), and Roy Henry Vickers (Tsimshian).

Ancient Lives: The Maya of Guatemala
April 28 – December

Heredity: Hereditary Chiefs of the Haida
April 28, 1998 - February 21, 1999
This exhibit comprises eleven photo-based artworks depicting contemporary Haida hereditary chiefs. Accompanied by voice and text layering, this series by artist Todd Tyarm explores the idea of heredity as a virtual link between present and past, as well as to the future. The chiefs depicted in this exhibit are individuals who represent a crucial conduit for their communities to regain the traditional values, practices, languages, and ways of thinking that have shaped their cultural identities from the beginning. The “Heredity” exhibit offers insight into both the heritage of the Haida, and the thoughts, names, and stories of the people who represent its living legacy.

Attributed to Edenshaw: Identifying the Hand of the Artist
(Tahaygen and K’woiy ng: Works by Charles and Isabella Edenshaw)
A display of works by Haida artist Isabella and Charles Edenshaw (ca. 1839 - 1920) that explores the distinguishing features of an artist’s personal style. The museum is grateful to the British Columbia Children’s Hospital Foundation for the loan of 3 gold bracelets for display.

Transitions: Contemporary Canadian Indian and Inuit Art
July 7, 1998 - January 3, 1999
Including works by twenty-four of some of the most prominent contemporary First Nations and Inuit artists in Canada, this international travelling exhibit originates from Ottawa, and is jointly sponsored by the Department of Foreign Affairs and the Department of International Trade and Indian and Northern Affairs Canada. Curated by Barry Ace of the Indian Art Centre, and July Papatsie of the Inuit Art Centre, the show features such artists as Marianne Nicolson (Kwakwaka’wakw), Jane Ash Poitras (Cree), Lance Belanger (Maliseet), Joane Cardinalas Schubert (Blackfoot), Shelley Niro (Mohawk), Janet Kigusiuq (Baker Lake), and Oviloo Tunnillie (Cape Dorset).

Remembering Luboml: Images of a Jewish Community
October 8 - December 31, 1998
This travelling exhibit examines the life between the Wars in a Polish shtetl (market town). Thirty-nine framed photographs with text and maps provide insight into a period

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of extraordinary cultural ferment and change in the village of Lubomi prior to 1942, when nearly all the Jews in the town were killed during the Holocaust. The exhibit is underwritten and circulated by the Aaron Ziegelman Foundation of New York, and curated by Fred Wasserman, a leading social historian. The exhibition director is Jill Vexler, Ph.D.

**Student Exhibitions**

**Anthropology 432 Student Projects**
April 3\textsuperscript{rd} through December 31, 2001
Year of 1999

Exhibit A: Objects of Intrigue
March 9, 1999 - March 31, 2000
Created to celebrate the Museum’s 50th Anniversary, this exhibit features works selected by the commented upon by more than sixty people who have been associated with the Museum over its history. Through their choices, artists, curators, current and former staff, writers, researchers, and others give special insight into objects both remarkable and rare.

Mary Anne Barkhouse: Selected Works
April 1 - June 30, 1999
A one-case exhibit of metalworks by Kwakiutl artist Mary Anne Barkhouse, whose original pieces of jewelry may be found in the Museum’s permanent collections, as well as for sale in the Museum Shop.

Lamps from the Greek and Roman World
August 5 - December 5, 1999
This rare exhibition explores the manufacture, use, decoration, and function of terracotta and bronze oil lamps from the 5th century B.C. to the 6th-7th centuries A.D. Included are examples from the Museum’s own collection as well as several fine pieces on loan from the Malcove Collection at the University of Toronto.

Nunavutmiutanik Elisasiniq: A Tribute to the Peoples of Nunavut
April 17 - September 14, 1999
This exhibit honors the peoples of Nunavut, and features more than a hundred examples of contemporary and historic sculpture, prints, and drawings. Together, they reflect the richness and diversity of Inuit art and life, and provide a glimpse into some of the collection histories behind these objects.

“Unity Quilt” by Indian Homemakers’ Association of B.C.
September 15 - December 31, 1999
This remarkable work was made by participants in the Traditional Parenting Skills Program of the Indian Homemakers’ Association of B.C. It is a visual symbol of the assistance and support offered by the Association over its thirty years of service to First Nations families.
Year of 2000

Philippine Pottery from the Tecson Collection
January to mid-April, 2000, Museum Lobby
MoA presents Philippine pottery from a collection donated by Dr. Miguel and Mrs. Julia Tecson. This is the only collection of indigenous Philippine pottery in Western Canada, and the first time these objects have been exhibited.

Raven’s Reprise: Contemporary Works by First Nations Artists
March 15, 2000 to January 14, 2001 (throughout the galleries)
This exhibition presents fourteen site-specific works in diverse media (sculpture, mixed media, photography, painting, and textiles) by five contemporary Northwest Coast artists: Mary Anne Barkhouse (Kwakwaka’wakw), Connie ‘Bear’ (Sterritt) Watts, (Nuu-chah-nulth, Gitxsan, Kwakwaka’wakw), Winidi/John Powell (Kwakwaka’wakw), Larry McNeil (Nisga’a), and Marianne Nicolson (Kwakwaka’wakw).

Conversations: The Dr. Miguel and Julia Tecson Philippine Collection
April 6 to mid February, 2001
As part of their course work at UBC, students in Anthropology 432, The Anthropology of Public Representation, presents an exhibition of Philippine pottery, textiles, metalwork, and other media collected and donated to the Museum by Dr. Miguel and Mrs Julia Tecson.

Echoes 2000
April 14 to mid May, 2000
This is a special exhibit of works by students attending Emily Carr Institute of Art and Design. Each student was challenged to create a piece of work that is uniquely theirs, and yet consciously informed by echoes of historical techniques and ideas. The exhibit is jointly organized by MOA and Emily Carr Institute.

The Art of Norval Morrisseau
May 2 to September 30, 2000 (Gallery 5)
This is a travelling exhibition organized by the Glenbow Museum, Calgary. Featured are twenty-eight masterworks by Ojibway artist Norval Morrisseau.

Three Case Studies
Thru December, 2000
Three exhibit cases highlight different aspects of Northwest Coast art. One features several turn-of-the-century paddles; another offers selections from a remarkable recent bequest of Northwest materials collected by Tom and Frances Richardson. A third presents two contemporary works by master artist Dempsey Bob (Tahltan) alongside an older Tlingit piece from the Museum’s collections.

Gathering Strength: New Generations in Northwest Coast Art
Permanent Installation: Gallery 3 (“50th Anniversary Gallery”)
To mark our 50th Anniversary in 1999, the Museum created a new gallery space to highlight the richness of Northwest Coast art, past and present, and the significant relationships with First Nations that continue to inform and inspire the work of the Museum itself.
Student Exhibitions

A Break in the Ice: Inuit Prints and Drawings from the Linda J. Lemmens Collection.
- February 20, 2000
An exhibit of recently donated prints and drawings by ten Inuit artists organized by the students of Anthropology 432 (The Anthropology of Public Representation) to reflect ideas about community history and identity.
Year of 2001

Echoes 2001
April 10, 2001 through May 13, 2001 (Lobby)
As part of their coursework at the Emily Carr Institute of Art and Design, students in MOA Curator Dr. Carol Mayer’s ceramics class are creating and installing original works inspired by the Museum’s collections.

Continuing Traditions
April 17, 2001 through December 31, 2002 (Gallery 3)
Coast Salish baskets. Prepared by UBC Anthropology MA candidate Sharon Fortney, in collaboration with Museum staff and representatives from the Squamish, Klahoose, Stl’atl’imx, and Nlaka’pamux First Nations, this exhibit focuses on the evolution of Coast Salish basketry over the past fifty years. Text and photographs help visitors understand the social context from which these objects have emerged, and the meanings embedded in the objects themselves.

Of Other Spaces...
Through May 13, 2001 (Lobby)
As part of their “Topics in World Ceramics” course at the Emily Carr Institute of Art and Design, students in MOA curator Dr. Carol Mayer’s class have created and installed original ceramic pieces themed to words they chose to describe themselves. In this unusual display, the words “Extreme,” “Sensitive,” “Articulate,” “Determined,” and “Creative” describe not only the students’ sense of self, but also the works they have created.

A Connoisseur’s Collection: Chinese Ceramics from the Victor Shaw Donation
[Early Chinese Ceramics from the Victor Shaw Donation]
May 30, 2001 through March 10, 2002 (Gallery 5)
With this exhibition, the Museum of Anthropology celebrates the recent gifts of The Victor Shaw Collection of Chinese Arts to the University of British Columbia. Created over a period of 5000 years, the objects in the collection are made of ceramic, bronze, and precious metals. Each piece reflects the collector’s sensitive eye and discriminating taste and, in turn, a long tradition of Chinese art connoisseurship.

Two Case Studies
Through August 31, 2001 (corridor)
Two cases, each highlighting a different aspect of Northwest Coast art. One features several turn-of-the-century paddles; another offers selections from a remarkable recent bequest of Northwest materials collected by Tom and Frances Richardson.

October 9, 2001 through December 2002 (Theatre Gallery)
This exhibition of the work of well-known Tahlitan-Tlingit artist Dempsey Bob, consists of fourteen panels of text and photographs, as well as three of his most recent bronze sculptures. Produced by Dempsey’s daughter, Tanya Bob.

The Spirit of Islam: Experiencing Islam through Calligraphy
October 20, 2001 through May 12, 2002 (Galleries 8, 9, 10)
Through the art and understanding of calligraphy, the exhibit introduces visitors to the aesthetics, spirituality, and principles of education related to the world of Islam. This project was developed in collaboration with members of the Lower Mainland Muslim
community and presents a selection of outstanding examples of Islamic art and calligraphy from different historical periods. This is the first major exhibition organizes by an Canadian institution to address the arts and beliefs of Islam.

A website was created as part of the exhibition: [http://www.moa.ubc.ca/spiritofislam/index2.html](http://www.moa.ubc.ca/spiritofislam/index2.html). This comprehensive online resource approaches the study of Islam through calligraphy. The Spirit of Islam features examples of Islamic calligraphy, historical timelines, cultural connections, calligraphy writing lessons, and interactive elements including sound and visual aids. Discover the diverse voices of Islam by listening to community interviews. The resource section is designed for teachers and includes notable dates, a glossary, and lesson plans surrounding issues of stereotyping and diversity. Funded by the Department of Canadian Heritage.

**Student Exhibitions**

**Anthropology 432 Student Projects**
April 3, 2001 through December 31, 2001 (throughout the galleries)

Three exhibition related projects: one group is installing mini-exhibitions that address the question “What is Missing?” in the Visible Storage area; the second is revisiting our long-term gallery of ceramics and rethinking labels, graphics and signage. The third is considering the questions, challenges and concerns raised by image used in the Colors of Beneton posters.
Year of 2002

Kaxlaya Gvilas (the ones who uphold the laws of our ancestors)
April 24, 2002 through September 3, 2002
Contemporary art works from the Heiltsuk village of Waglisla (Bella Bella), B.C., and historical pieces from the Royal Ontario Museum’s R.W. Large Collection. We are honoured to host this extraordinary collection of rarely-seen objects, ranging from brightly-painted masks, carved figures, boxes, baskets, bows, walking sticks and staffs, to musical instruments, jewellery, tools, and fishing gear.

Where are the Children? Healing the Legacy of the Residential Schools
June 2, 2002 - January 31, 2003 (Gallery 10)
Curated by Jeff Thomas, and circulated by the Aboriginal Healing Foundation in Ottawa, this remarkable exhibition presents a series of historical photographs documenting the history of residential schools in Canada. While the images depict scenes from a very dark time in this country’s recent past, the curator’s intention is to promote healing through deeper understanding of the crisis.

My Ancestors are Still Dancing
Through September 28, 2002 (Gallery 8)
Tsimshian weaver William White from Lax Kw’alaams has been publicly weaving a child-size Chilkat robe this summer as part of a “living” exhibition entitled My Ancestors are Still Dancing. In July, the artist set up his loom and pattern board in Gallery 8, alongside a display of his own weavings, some historical weavings from MOA’s collection, and historical and contemporary photographs of people wearing Chilkat regalia. This September, the completed weaving will be lifted from the loom in a small private ceremony.

MOA created a website to document the weaver’s progress, and to explore the significance of the Chilkat tradition: http://www.moa.ubc.ca/williamwhite/WhiteIntro.html.

El Corazon Del Mundo: At the Heart of the World
La Sierra Nevada de Santa Marta, Colombia
October 23, 2002 through March 30, 2003
This is an exhibition by well-known Colombian photographer, naturalist, and educator, Diego Samper. Through a series of twenty-six canvas panels divided into three sections (Natural History, Tayrona Heritage, and Contemporary People), Samper reveals his intimate knowledge of the Sierra Nevada de Santa Marta region on Colombia (ancient site of the Tayrona civilization), and the complex, continuing relationship of the indigenous peoples to the land.

Virtual Museum of Canada “Respect to Bill Reid Pole” Online Exhibit
Ongoing, www.moa.ubc.ca
On June 21, 2002, National Aboriginal Day, the Museum launched a virtual exhibition developed to document the carving and raising of “The Tribute to Bill Reid Pole” by Jim Hart, which took place at MOA on October 1, 2000. In July 2002, the Respect to Bill Reid Pole virtual exhibit was nominated by the Virtual Museum of Canada for an award of excellence.

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Student Exhibitions

Viewpoints
April 4, 2002 through March 31, 2003, Visible Storage

Each year students in Anthropology 432 (Anthropology of Public Representation) create exhibits as part of their coursework. On April 4, 2002, the students opened their exhibition Viewpoints in the Visible Storage area. The exhibit is based on the fact that visitors experience Visible Storage from many different points of view that may be related to factors such as their age, gender, or culture.
Year of 2003

**Weavers at Musqueam**
Opened June 21, 2003

Online exhibition also made: [http://epe.lac-bac.gc.ca/100/205/301/ic/cdc/musqueam/index.html](http://epe.lac-bac.gc.ca/100/205/301/ic/cdc/musqueam/index.html)

**“Pasifika: Island Journeys” - The Frank Burnett Collection of Pacific Arts**
June 21, 2003 – May 9, 2004
This major new exhibition focuses on the Museum’s founding collection. It will be shown at MOA for a year, and then travel for two more years to venues across Canada. Comprising more than 100 objects from Micronesia, Polynesia, and Melanesia, the exhibit will be enhanced by historical and contemporary photographs, and documentation amassed first by the collector and one hundred years later by MOA curator Dr. Carol Mayer.

**New Acquisitions**
June 21 through September 1, 2003; Gallery 8
For almost six decades the Museum of Anthropology has been building its collections, which represent diverse peoples from around the world. Through purchases, commissions, and generous donations and bequests, the Museum is able to add selectively to its collections each year.
This summer, the Museum is proud to showcase several recent acquisitions, including a silver bracelet by Haida master carver Charles Edenshaw (7idansuu); three contemporary painted house screens by Haisla artist Lyle Wilson; two mixed-media works by Kwakwaka’wakw artist Marianne Nicolson; a red cedar-bark baseball hat by Victoria Moody (Haida); art books by Alexis Macdonald Seto (Metis) and Doreen Jensen (Gitxsan); and original sketches, paintings, and compact discs created by Michael Nicoll Yahgulanaas in the course of producing his comic book, The Last Voyage of the Black Ship. Also featured are several works by acclaimed Haida artist Francis Williams who, sadly, passed away on June 11, 2003.
The Museum is grateful to the following individuals and agencies that made these acquisitions possible: the Canada Council for the Arts; Margaret and James Fulton, in memory of Margaret Lewis; Dave and Leona Lattimer; MOA Shop Volunteers; Francis Williams and Amanda White.

**Mehodihi: Well-Known Traditions of Tahltn People**
“Our Great Ancestors Lived That Way”
October 18, 2003
MOA Curator of Ethnology Pam Brown (Heiltsuk), guest curator Tanya Bob (Tahltn), and members of the Tahltn community create the first ever museum exhibit of Tahltn First Nations art and culture. The Tahltn live in the villages of Iskut and Dease Lake on the Stewart-Cassiar Highway, and Telegraph Creek, below the Grand Canyon of the Stikine River. This exhibit has been developed collaboratively to highlight the profound and continuing links between the Tahltn and their land, culture, and heritage.

**Student Exhibitions**

**To Wash Away the Tears**
March 18, 2003

Last revised: 12 February 2021
Based on a memorial for Maggie Pointe of the Musqueam Nation, the exhibit includes a contemporary 14-foot West Coast style canoe and its contents donated by Shane Pointe and Gina Grant. This is the first exhibition curated at MOA by UBC’s Critical Curatorial Studies graduate students.

**Celadon: Beyond the Glaze**
April 3, 2003 (Gallery 10)
This year’s class of Anthropology 432 students are looking at celadon (a variety of ceramic glazes that range in colour from grey-green to blue-green to jade-green) through the eyes of the potter, the art historian, the anthropologist, and the geologist. The exhibition features contemporary and historic ceramics from the museum’s collections.
Year of 2004

Wearing Politics, Fashioning Commemoration: Factory Printed Cloths in Ghana
February 22, 2004 (Corridor Case – opposite the Rotunda)
In 1995, UBC graduate student Michelle Willard spent four months in West Africa as a volunteer with Canada World Youth. During a return trip in 2001, Willard, with the support and advice of Ghanaian people both there and in Vancouver, developed a collection of printed cloths that the Ghanaians consider to be highly significant. Her exhibit, opening during Black History Month, shows how these cloths are worn in Ghana to proclaim political loyalties and commemorate important events.

Robert Davidson: The Abstract Edge
June 21, 2004 – Gallery 5
The Abstract Edge will bring together thirty works by Davidson with five 19th century Northwest Coast artefacts. Many of the contemporary works belong to Davidson and are being created specially for this exhibition; some will be borrowed from public and private collections. The contemporary works will include paintings on a variety of materials, sculptural works and sketchbooks. The historical objects will be drawn from the Museum and other collections.

Student Exhibitions

Sacred Places and Spaces
April 8, 2004 – Gallery 10
Students of Anthropology 431 are developing an exhibition of photographs that examine why we create sacred places and spaces in our urban environment. They identify locations that might be permanent or transitory, formal or informal, public or private, real or imagined, built or natural.

Site to Sight: Imaging the Sacred
April 8, 2004 – August 1st, 2005
Students of Anthropology 431 have developed an exhibition of photographs that examine how and why we create sacred spaces in our urban environment. They identify locations that might be permanent or transitory, formal or informal, public or private, real or imagined, built or natural.
Year of 2005

Recent Acquisitions
MOA Collects from the South Pacific, Nunavut, and the Northwest Coast
Opened February 15, 2005, ongoing, Gallery 8
For almost six decades the Museum of Anthropology has been building its collections representing diverse peoples from around the world. Through purchases, commissions, and generous donations and bequests, the Museum is able to add selectively to its collections each year. This winter, the Museum is proud to showcase several recent acquisitions from the South Pacific, Nunavut, and of course, the Northwest Coast of British Columbia. Objects from the South Pacific include a shield and spectacular carved fish (Solomon Islands), decorated bamboo tube (New Caledonia), and two clubs (Fiji). These objects join almost 1600 others collected in the Pacific by Canadian writer and traveller Frank Burnett between 1898 and 1920, and donated to UBC in 1927. These formed the founding collection of the as-yet-to-be-built Museum of Anthropology.

The Nunavut sculptures form part of a collection bequeathed to the Museum by Doris Shadbolt (1918-2003) – writer, collector, curator, educator, and passionate supporter of Canadian art. Artworks featured include human, animal, bird and transforming figures in stone and whalebone by artists such as George Aggiaq, Elizabeth Noolanaloo, and Andrew Miki. Recent acquisitions from the Northwest Coast include three contemporary painted house screens by Haisla artist Lyle Wilson; mixed-media works by Kwakwaka?wakw artist Marianne Nicolson and Coast Salish artist Susan Point; and a remarkable Chilkat robe (gwishalaayt) woven by Tsimshian artist Li?amlax?uu (William White). The Museum is grateful to the following individuals and agencies that made these acquisitions possible: the Canada Council for the Arts; Doris Shadbolt; Eric and Peter Groves; Ellen, Geoffrey, and Tracy Henderson; MOA Shop Volunteers, Ruth Read Bequest.

Ritual Ecologies
September 16-October 16, 2005 – Gallery 10
As part of New Forms Festival 2005: Ecologies, MOA is hosting the RITUAL ECOLOGY exhibit, consisting of three multimedia installations. The first, ?Nabii,? by Montreal artist Emilie Monnet, consists of four simultaneous DVD projections configured in the shape of a medicine wheel. The second, ?Lucinations,? by Yukon artist Doug Smarch, uses the magic of Maya animation projected against a massive screen to interpret a Tlingit legend from the 1800s. The third, ?Greetings to the Technological World,? is a video presentation by two artists from Montreal, Skawennati Tricia Fragnito, (Mohawk), and Jason E. Lewis (Cree). The exhibition is curated by Daina Warren.
Year of 2006

A Visual Journey on Memory, Place, & Displacement
Photographs by Colombian Photo-Journalist Jesús Abad Colorado
March 28 through June 10, 2006 (Gallery 10)
In partnership with the UBC Dept of Latin American Studies, UBC School of Social Work and Family Studies, the Liu Institute for Global Issues, the Peter Wall Institute for Advanced Studies, and Vida y Paz, MOA is pleased to present a series of photographs by Colombian photo-journalist Jesús Abad Colorado. The photographs document contemporary effects of war and displacement within Colombia, and the ways in which those affected express their resiliency. The exhibit will precede the World Peace Forum at UBC (June 23-28, 2006), and is intended to spark critical thinking about issues of global significance.

Haisla G’psgolox Pole on Display at MOA
First totem ever to be repatriated from overseas
Wednesday, April 26 – Wednesday, June 28, 2006
The Museum is pleased to announce that the Haisla G’psgolox pole, which has been located in the Swedish Ethnographic Museum in Stockholm for some 80 years, will be returned to the community of Kitamaat this summer. On its way home, the pole is being shown here at MOA for about six weeks, from Wednesday, April 26 through Sunday, June 18. The pole, which is 9 meters long, is displayed horizontally, just opposite Bill Reid’s carving of ?The Raven and the First Men.?” It was first erected in the Kitlope Valley (about 600 km northwest of Vancouver) in 1872 by G’psgolox, chief of the Kitlope people, now known as the Haisla. The images of three bears on the pole represent Tsooda, Asoalget, and a mythical grizzly, symbols of spiritual power. In 1929, the pole was transported by ship to Sweden, where it was acquired by the National Museum of Ethnography, and held in storage for nearly 50 years. In 1980, when a new museum was built, the pole was raised and displayed publicly in specially-designed central hall. For years, the Haisla First Nation, as well as many individuals and organizations around the world, have worked to have the pole returned to the Kitlope Valley. Now, finally, the G’psgolox pole is going home to Kitamaat, where the community is fundraising to build a permanent home for the pole, via a cultural/governance center, Q’adilas.
Special thanks to the Na na kila Institute and Ecotrust Canada for their assistance in organizing the exhibition of the G’psgolox pole at MOA. For more details, please visit nanakila.ca.

Aga Khan Architectural Award Winners 1980-2004
May 24 through June 23, 2006, Lower Lobby
Winners of the Aga Khan Award for Architecture in the last two decades are featured in a photographic display at MOA to June 23. The Award was established in 1977 to enhance the understanding and appreciation of Islamic culture as expressed through architecture. It is organized on the basis of a three-year cycle and is governed by a Steering Committee chaired by His Highness the Aga Khan. Prizes totaling up to US $500,000 are presented every three years to projects selected by an independent Master Jury. Nine cycles of activity have been completed since 1977, and the Tenth Award Cycle covers 2005-07.

Acts of Transformation: From War Toys to Peace Art
Developed in collaboration with BC Schools
Kakande Tom, Uganda
June 20 through December 31, 2006, Gallery 10.

Last revised: 12 February 2021
In June 2006, the World Peace Forum and the International Peace Education Conference took place in Vancouver. In response to these important events, MOA partnered with the BC Teachers Federation to present an exhibit dedicated to the ideals of peace. The exhibit features toys of violence transformed into objects of art by BC students, teachers, artists, and activists. The exhibit celebrates the six principles of UNESCO’s Manifesto 2000: the need to respect all life, reject violence, share with others, listen to understand, preserve the planet, and rediscover solidarity.

Sepik Artist in Residence
Teddy Balangu Carves New Guinea Totem
July – December, 2006
Teddy Balangu, an artist from Papua New Guinea, is in residence at MOA for four months. Sponsored by the Andrew Fellowship, Mr. Balangu is working on a number of carving projects in the Great Hall. Mr. Balangu was born in 1961 in Palembei, where he has lived all his life. In 1995 he was one of 12 carvers selected to spend six months in residence at Stanford University, carving a group of monumental works known as the New Guinea Sculpture Garden. He is particularly renowned for his contemporary interpretations of the graceful and complex roof finials which are traditional to his home village. Many thanks to Elaine Monds, director of the Alcheringa Gallery in Victoria, for her invaluable help in enabling Teddy’s visit.

Lyle Wilson Carves “Wee-git Releases the Light”
Small-scale model of “Wee-git Releases the Light”
Through August, Haisla artist Lyle Wilson is publicly carving an eight-foot tall yellow cedar sculpture in the Great Hall. Entitled “Wee-git Releases the Light,” the carving tells Lyle’s version of an ancient story in which Wee-git (which means “Great Man” in the Haisla language) brings light to the world.

Tibetan Thangka Paintings by Kalsang Dawa
November 1, 2006 - January 14, 2007, Lower Lobby
Buddhism was introduced to Tibet in the seventh century, and since that time Tibetan Buddhist sacred art has grown and flourished. The Tibetan word “thangka” refers to a work done on cloth and set in a silk or cotton frame. In this small exhibit, MOA is pleased to present several works by Kalsang Dawa, a master practitioner in the Thangka style.
Year of 2007

*A Partnership of Peoples? Exhibit
Gallery 8, ongoing
The Museum has recently embarked upon a major Renewal Project known as “A Partnership of Peoples”. In this exhibit, MOA displays its plans for expansion and renovation, a scale model, and samples of architectural details, finishings, and furnishings.

The Village is Tilting: Dancing AIDS in Malawi
February 6 ? September 3, 2007
The Village is Tilting: Dancing AIDS in Malawi features a series of masks, photographs, and videos documenting the depth of awareness and cultural response to the AIDS pandemic by rural Malawians. More than a plaintive victim?s cry, The Village is Tilting uses elements of Gule Wamkulu itself ? dance, drama, dialogue, and humour ? to strip away conventional images of AIDS to reveal its inextricable links to an interconnected set of conditions and causes: poverty, gender inequality, and civil injustice. The exhibition is guest curated and assembled by Vancouver-based photographer Douglas Curran, who has documented the Chewa mask culture for over ten years.

Sculptures by Dominic Benhura
February 6-11, 2007, Museum Lobby
Dominic Benhura is an acclaimed Zimbabwean artist credited for his contributions in transforming Shona stone sculpture into a world-class modern art. The sculptures shown here attest to his ability to portray human feeling through form and movement rather than facial expression.

Wheel: Overlays - An Installation by Edgar Heap of Birds
Great Hall, March 20 ? April 29, 2007
A new installation by Hock E Aye Edgar Heap of Birds, a leading Native-American artist who has completed numerous site-specific installations and public art projects and across North America and internationally. Wheel: Overlays has been conceived specifically for MOA?s Great Hall. Inspired by Native American architecture and medicine wheels, its ten semi-transparent pillars carry the outlines of forked ?tree forms? and are arranged to create a 9-meter circular space. The four surfaces of each tree are layered with words, symbolic motifs, and other markings. Together, the forms and texts chronicle the clash of Native and non-Native peoples in Colorado, with particular focus on the cosmology, history, and renewal of the Cheyenne.

Michael Nicoll Yahgulanaas ? Meddling in the Museum
July 10, 2007 – April 28, 2008
Haida artist Michael Nicoll Yahgulanaas mixes it up at MOA with three site-specific installations inspired by the Museum’s current Renewal Project. Michael’s works

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incorporate media as diverse as car hoods and copper leaf ("Coppers from the Hood"), argillite dust and an entire canoe-bearing Pontiac Firefly ("Pedal to the Meddle"), and archaeology storage trays and Haida manga ("Bone Box"). In the process, he brings his own brand of humour, narrative, and social commentary to jumpstart new debates in the Museum’s changing spaces. Installations curated by Karen Duffek, Curator, Contemporary Visual Arts. Thanks to Canada Council for the Arts for their support of this project.

**Seeing is Believing**
There are more than 90,000 historic photographs in the Archives at the Museum of Anthropology. The collection is worldwide, covers a multitude of subjects, and dates from the early 1900s to the present day. This exhibit reveals only a tiny portion of this hidden gem, yet hints at the remarkable potential of this collection for scholars, researchers, and visitors. Geographically, the collection includes images from the Northwest Coast of British Columbia, the Southwest United States, South America, and various areas of Asia, Oceania and Africa. Institutionally, the collection documents the people and events that were instrumental in the history and growth of the Museum.

**Lyle Wilson Carving in Great Hall**
Great Hall, ongoing
Weegit, meaning “Great Man” in the Haisla language, is known along the Northwest Coast as a magical raven. In his latest incarnation, Weegit takes the form of a three-foot diameter, red-cedar mask being carved in the Great Hall by Lyle Wilson. Weegit appears in the center of the mask, surrounded by a corona of rays symbolizing the rays of the sun, as well as the sharp tongues he uses to talk himself into so many of his (mis)adventures. Once Lyle has completed this work in January, he will undertake another carving project, also in the Great Hall.
**Year of 2008**

**Welcoming Stone T’xwelatse**

March 1 to May 15, 2008

T’xwelátse, ancestor of the Stó:lō-Ts’elxwéyeqw people, was born in the distant past when things were not quite right. He was turned to granite many years ago as punishment for mistreating his wife, who was charged thereafter with his care. For generations, the women of the family looked after their stone ancestor, who carried within him lessons about how to live and act properly.

In 1892, Stone T’xwelátse was taken from his homeland and eventually acquired as an object of study by the Burke Museum of Natural and Cultural History in Seattle. In October 2006, after 114 years of separation from his extended family, Stone T’xwelátse was repatriated and journeyed home again.

According to his namesake, Herb Joe, a former Chief of the Tzeachten First Nation, "he will continue to do the job he set out to do – to teach." Thanks to Herb Joe and his family, and the Stó:lō Research and Resource Management Centre, T’xwelátse will reside at MOA from March 1 through mid-May, where he will form the basis of a high school program on repatriation, and continue to share his message that “we need to learn to live together in a good way.”

**Treasures of the Tsimshian from the Dundas Collection**

Organized by the Royal BC Museum and co-presented at MOA by Vancouver 2010 Cultural Olympiad

Exhibition on display through June 7, 2008

From February to June 2008, MOA is hosting Treasures of the Tsimshian from the Dundas Collection, a major exhibition of 48 artifacts collected by the Rev. Robert J. Dundas at Metlakatla, BC, in 1863. MOA is the last stop on the exhibition’s cross-country tour, which began in April 2006 in Tsimshian territory, where these important cultural pieces originated, and where they had not been seen for more than a century. Following their display at MOA in 2008, the objects will be returned to their present owners, who purchased the majority of them at auction in October 2006.
Year of 2009

by Coast Salish artist John Marston
March 8 through September 30, 2009
This magnificent panel is accompanied by excerpts from “Killer Whale and Crocodile,” a documentary about John’s journey to Papua New Guinea, where he met and was inspired by Sepik carver Teddy Balangu to carve this work.

TATAU
Samoan Tattooing and Global Culture
Through Wednesday, September 30, 2009
The contemporary significance of Samoan tattoo traditions is the focus of an insightful and provocative exhibit entitled “TATAU: Samoan Tattooing and Global Culture,” is now on display in Gallery 3 (adjacent to the Great Hall) in March. Curated by Peter Brunt, Senior Lecturer in Art History at Victoria University of Wellington, the show features over 40 photographs by distinguished New Zealand artist Mark Adams. Thanks to the Adam Art Gallery, Victoria University of Wellington, and Cambridge Museum of Archaeology and Anthropology, University of Cambridge, for organizing this touring exhibition.

Calvin Hunt Canoe
Monday, October 5 through Sunday, January 3, 2010
Calvin Hunt’s magnificent 38 ft long tail canoe is on display at MOA through January 3. On Tuesday, February 2, 2010, the canoe is scheduled to carry the Olympic torch across the bay at Port Hardy. The torch will arrive at the east side of Hardy Bay via BC Ferries, and then be paddled across the waters to the Port Hardy Pier. From there it will follow a designated land route to the Civic Center for a great evening of celebration.

Speaking to the Old Ones
An Exhibition in Two Parts, Curated by Peter Morin
Thursday, September 3 through Sunday October 18, 2009
Tahltan artist Peter Morin curates an exhibit in two parts: “Speaking to the Old Ones,” will be shown at MOA while “Speaking in Landscape Tongues” appears at Vancouver’s Western Front Gallery. Both components explore the role of aboriginal languages as expressions of indigenous thought, and the importance of speaking aboriginal languages as a way of asserting aboriginal presence in the world.
At MOA, four video monitors have been placed in the Great Hall, positioned so that visitors can view them in relation to specific poles and sculptures. Artists whose videos are shown include Kevin Burton, Helen Haig-Brown, Jason Lujan, and Sandra Semchuck with the late James Nicholas.
Year of 2010

**Border Zones: New Art Across Cultures**

Exhibition to inaugurate The Audain Gallery at MOA

Border Zones: New Art Across Cultures was an exhibition of work by twelve artists engaged in a dialogue about cultural boundaries: Hayati Mokhtar, Dain Iskandar Said, John Wynne, Edward Poitras, T. Shanaathanan, Tania Mouraud, Marianne Nicolson, Gu Xiong, Prabakar Visvanath, Rosanna Raymond, Ron Yunkaporta, and Laura Wee Láq. In place of a printed catalogue, an interactive webzine was created for local, national, and international writers, reviewers, artists, and students to develop and share ideas related to the exhibit. To view the webzine, visit [http://moa.ubc.ca/borderzones/](http://moa.ubc.ca/borderzones/). Border Zones was curated by Karen Duffek, MOA Curator of Contemporary Visual Arts & Pacific Northwest.

**Vince Fairleigh Carving in Great Hall**

Nisga’a Artist Creates Moon Mask
Friday, February 12 - March 31, 2010

Through the Olympic Games period in Vancouver, artist Vince Fairleigh is carving a large cedar sculpture in the shape of a moon mask in the Great Hall. The mask is similar to the one pictured, except with copper eyes and eyebrows, and a natural cedar color. Vince belongs to the Frog Clan of the Nisga’a, and was first taught carving by his grandfather, Chief Chester Moore. He has also worked closely with Norman Tait, David Neel, and other carvers. He received his ancestral Nisga’a name, W’iiyuu, in 2002. Vince enjoys demonstrating his work and engaging with the public, and looks forward to meeting visitors at MOA this winter.

**Raven and the First Immigrant**

(*after The Raven and the First Men by Bill Reid, 1980*)
March 12 - December 31, 2010, on patio adjacent to Bill Reid Rotunda

Nicholas Galanin (b. 1979) is an artist of Tlingit ancestry who lives and works in Sitka, Alaska. Trained through apprenticeship and formal study in wood carving, metalwork, and tool making, he uses a range of media, including sculpture and video, to expand his own practice and investigate how “Northwest Coast art” is situated in relation to cultural values, contemporary issues, and global art worlds. His new work, Raven and the First Immigrant, is on display on the patio just outside the Bill Reid Rotunda, directly facing Reid’s iconic sculpture, The Raven and the First Men.

**Jamelie Hassan, vitrine 448**

From the exhibition, Jamelie Hassan: At the Far Edge of Words, at the Morris and Helen Belkin Art Gallery
June 18 – August 22, 2010

This summer, the Morris and Helen Belkin Gallery at UBC is hosting an exhibition of work by the renowned Canadian artist Jamelie Hassan. We are pleased to announce that the artist has chosen to show one work from this exhibition at the Museum of Anthropology. Vitrine 448, created in 1988, is a ‘book work’ comprising black-fabric file box presenting images and words documenting Hassan’s travels to Paris and her encounter with a vitrine at the Musée de l’Homme, housing Brazilian materials collected by anthropologist Claude Lévi-Strauss. In her attempts to photograph the collection in the vitrine, Hassan inadvertently created double-exposures with photos she had taken of her nieces and domestic scenes at home in London, Ontario. All images are presented in the manner of museum catalogue cards, yet reflect on the multiple functions and
meanings of the photograph: anthropological documentary mingled with travel documentation and with family snapshots (the view of the world from home), layered into single images. By placing this piece at MOA, the artist hopes to create a dialogue between her work and the site of an anthropological museum. MOA’s Multiversity Galleries and the current exhibition Border Zones: New Across Cultures provide a context for thinking about personal histories, place and identity, and how other cultures are known and understood. Vitrine 448 is shown within MOA’s Multiversity Galleries, near the Kwakwaka’wakw platform.

**Artist Profile**

Since the 1970s, Jamelie Hassan’s work has been influenced by cultural politics, social activism, and her background as a Canadian born to Arab parents. Jamelie Hassan: At the Far Edge of Words is the first survey of the work of this award-winning artist. The exhibition includes over two dozen paintings, drawings, photographs, multi-media installations, as well as the billboard 'Because . . . there was and there wasn't a city of Baghdad.' Throughout her career, Hassan has maintained that artists have a responsibility to address the important issues of their time. The works in this show, produced from 1971 to 2009, indicate her abiding interest in cultural history and the issues of exclusion, human rights, and justice. Jamelie Hassan has travelled extensively throughout North America, Mexico, Cuba, Europe, the Middle East, and Asia. She works as an artist, writer, curator, and lecturer. Her work is represented in major collections across Canada including the National Gallery of Canada (Ottawa), the Art Gallery of Ontario (Toronto), the Glenbow Museum (Calgary), and the Morris and Helen Belkin Art Gallery. Hassan has received numerous awards for her work including the Governor General’s Award in the Visual and Media Arts in 2001. This exhibit Jamelie Hassan: At the Far Edge of Words is curated by Melanie Townsend and Scott Watson and co-organized by Museum London and the Morris and Helen Belkin Art Gallery at The University of British Columbia. The exhibition is accompanied by an exhibition catalogue that includes essays by Cliff Eyland, Mireya Folch-Serra, Monika Kin Gagnon, Andy Patton, Scott Toguri McFarlane, and Dot Tuer. The project was made possible with support from the City of London, the Ontario Arts Council, and The Canada Council for the Arts.

**Man Ray, African Art and the Modernist Lens**

October 30, 2010 through January 23, 2011

Man Ray, African Art, and the Modernist Lens brings to light photographs of African objects by American artist Man Ray (1890-1976) produced over a period of almost twenty years. In addition to providing fresh insight into Man Ray’s photographic practice, the exhibition raises questions concerning the representation, reception, and perception of African art as mediated by the camera lens.

Curated by Wendy Grossman, the exhibition frames the objects and images within diverse contexts, including the Harlem Renaissance, Surrealism, and the worlds of high fashion and popular culture.

**Signed Without Signature**

Works by Charles & Isabella Edenshaw

November 26, 2010 – September 30, 2011, Gallery 3

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 addresses these and other questions by highlighting Charles Edenshaw’s engraved silver bracelets, as well as his wife Isabella’s basketry, which Charles painted. Join curator Bill McLennan at 7 pm on Tuesday, November 30 for a talk and tour of the exhibit. Media sponsor The Georgia Straight.
No Windows
November 27, 2010-January 23, 2011, Satellite Gallery
No Windows, on view at Satellite Gallery from November 27, 2010 to January 23, 2011, is the result of a unique collaboration between the departments of Anthropology, Art History and Curatorial Studies at the University of British Columbia, as graduate students in each of these programs have joined forces to curate this new and exciting exhibition. No Windows presents artworks by local and national artists Rhonda Weppler + Trevor Mahovsky, Adad Hannah, Jamie Drouin, and Zoe Tissandier. In their work, the artists explore the structures that underlie gallery and museum practices, and challenge visitors’ ideas about them as agents in the creation, mediation, and reception of art.
Carl Beam
April 7 - May 29, 2011
Carl Beam (1943-2005) was born in M’Chigeeng (West Bay) on Manitoulin Island. Of Ojibway heritage, the artist has exerted a strong influence on a whole generation of Aboriginal artists and has been instrumental in the development of the art of Canada’s First Nations. He is renowned for his powerful combinations of highly charged images from his personal Anishinaabe aesthetic, which is more akin to the expressive layering of Rauschenberg than the traditional forms of Anishinabek “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.

Peter Morin’s Museum
April 20 – July 3, 2011
(Satellite Gallery, 560 Seymour) Through singing drums, family heirlooms, a talking basket, and cups of tea, 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.

Peter Morin, of the Tahltan Nation of northern British Columbia, is a Victoria-based performance artist. His ideas about museums and their transformation through indigenous ways of knowing began in his cousin’s cabin, where visits with friends, relatives, and elders offered him a gradual understanding of Tahltan history and means of sharing it with one another. For this exhibition, Peter locates the table—the place of gathering, of Tahltan sovereignty, of his grandmothers’ knowledge—within the space of an urban gallery. There are objects in cases and on the walls: family photos, precious tools, images of Tahltan territory, video, and drums painted with the songs they have sung. Just as visual access to these elements will change through their wrapping and unwrapping over the course of the exhibition, so too will visitors’ relationships to the work as the artist reveals his stories.

Inuit Prints: Japanese Inspiration
James Houston, Un’ichi Hiratsuka and the Inuit Print Tradition
June 19-September 25, 2011
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 — Osuitok Ipeelee, Iyola Kingwatsiak, Lukta Qiatsuq, 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.

**Travelling Prints**  
James Houston, Un’ichi Hiratsuka and the Inuit Print Tradition  
June 27-September 25, 2011  
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.  
Exhibition organized by the Canadian Museum of Civilization with the assistance of the West Baffin Eskimo Co-operative in Cape Dorset.

**A Green Dress**  
Objects, Memory, and the Museum  
September 27, 2011—April 8, 2012, The O’Brian Gallery, MOA  
Do objects remember? Or are they wrapped in the memories we bring to them, like layers of stories folded around a picture, a voice, or a worn-out shoe? In this exhibit, created to complement ひろしま hiroshima by Ishiuchi Miyako, opening in The Audain Gallery on October 13, visitors are invited to experience selected objects and media from MOA’s worldwide collection. Some are ancient, some are new. Some are inscribed with their histories, while others are uprooted — their origins, makers, and journeys erased or forgotten. Some, like the green dress of the title, speak to memories and relationships not contained by the Museum but still part of living communities. Please join us for this intimate, yet revealing, look at the collections, curated by Karen Duffek, Krisztina Laszlo, Carol Mayer, and Susan Rowley.

**ひろしま hiroshima**  
by Ishiuchi Miyako  
Friday, October 14, 2011 through Sunday, February 12, 2012  
This exhibition features an installation of 48 photographs by Ishiuchi Miyako of clothing and accessories left behind by victims of the 1945 atomic bomb at Hiroshima. Unlike the black-and-white images of devastated landscapes often associated with the bombing, Ishiuchi’s colour photographs capture her own moments of encounter with everyday objects that are now preserved at the Hiroshima Peace Memorial Museum. Testaments to a profound trauma, her images at once illuminate the beauty and complexity of individual lives, and the weight of collective history.  
Born in 1947 in Gunma Prefecture, Japan, Ishiuchi began her artistic career in the late 1970s and is now one of that country’s leading contemporary photographers. This is the first exhibition of Ishiuchi’s ひろしま hiroshima series outside Japan. For a list of related programming, please visit www.moa.ubc.ca/events. Exhibition sponsored in part by Shiseido and the Japan Foundation. Media sponsor The Georgia Straight.

Last revised: 12 February 2021
A note about the artist's name and the exhibition title: The artist is referred to as Ishiuchi Miyako, or Ishiuchi (not Miyako Ishiuchi or Miyako). ひろしま means Hiroshima, written in Japanese hiragana characters. Hiragana is one basic component of the Japanese writing system, along with katakana. These characters were extensively used by women in former times; for Ishiuchi, using this style for the title emphasizes that this series is made from the point of view and feelings of a woman. It is the artist’s wish that that the hiragana appears before the word ‘hiroshima’ as part of MOA’s exhibition title, and that the ‘h’ in Hiroshima not be capitalized.

**Student Exhibit**

**Faces and Voices of the Inuit Art Market**
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. (This exhibit is shown in conjunction with Inuit Prints: Japanese Inspiration - James Houston, Un‘ichi Hiratsuka and the Inuit Print Tradition, also shown in The Audain Gallery.)
Year of 2012

Forest One by annie ross
March 20-May 27, 2012, The Great Hall, MOA
The Great Hall: gallery, performance space, parking lot. Yes, parking lot! For about two months this spring, annie ross' amazing Forest One – a full-size, 1956 Nash Metropolitan automobile that the artist has wrapped, twined, and plaited with cedar-bark and other reclaimed materials –will be displayed here, in all its woven glory. Using bark salvaged from clear-cut urban forests, Ross, a weaver and Assistant Professor in First Nations Studies at Simon Fraser University, completely transformed the car inside and out. Forest One speaks of colonization, urban sprawl, trash, and remediating the urban landscape through acts of salvage.

Kesu'
The Art and Life of Doug Cranmer
Northwest Coast Kwakwaka’wakw art is renowned for its flamboyant, energetic, and colorful carving and painting. Among the leading practitioners was Doug Cranmer (1927-2006), whose style was understated, elegant, and fresh, and whose work quickly found an international following in the 1960s. He was an early player in the global commercial art market, and one of the first Native artists in BC to own his own gallery. A long-time teacher, he inspired generations of young Native artists in his home village of Alert Bay and beyond. The exhibit shows a wide range of Doug's artistic works in two and three dimensions in wood and paint, from totem poles, a canoe, masks, bentwood boxes, bowls, and prints, to his important “Abstract series” of paintings on mahogany plywood. Works and words by his students are also included in the exhibit, which is organized as a series of overlapping modules that reflect different aspects of the artist's life and work. Dr. Jennifer Kramer, MOA Curator, Pacific Northwest, and Assistant Professor of Anthropology at UBC, curated the exhibit, and authored the accompanying book, which is available in the MOA Shop.

Visions of Enlightenment
May 10-Oct 08, 2012, The O'Brian Gallery, MOA
As Buddhism spread across Asia, symbols and sacred images developed to represent the Buddha and illuminate his teachings. These images offer the devotee and viewer both consistency in the forms of Buddhist art, and a vast array of subtle and obvious differences. The latter illuminate the variety of rituals, religious texts, and beliefs generated over time, culture, and geography. They offer a window into Buddhist philosophy, aesthetics and values, combining beauty and meaning. Works of art in the exhibition focus on basic Buddhist concepts and images, and reflect the purpose of Buddhist art: why it is made, who made it, for whom, and how it is used; for example, in teaching, facilitating meditation, gaining merit, and for devotional purposes. Exhibit content reflects the Three Treasures of Buddhism, that is the Buddha, the Dharma (Teaching), and the Sangha (Community). Also described is the role of the bodhisattva and expressions of Buddhist practice, such as obtaining merit and devotion. The exhibit will decode the meaning of representations in Buddhist art, such as hand gestures and the attributes associated with various images. The objects on display illustrate the primary images found in Buddhist art, and offer viewers a varied visual experience, from an early 5th century Gandharan sculpture, to a Zen painting. A range of media will be represented, including sculptures (made of stone, metal or lacquered wood) paintings, ceramics, manuscripts, and textiles. These will be
drawn from MOA's Asian collection, as well as from private lenders in British Columbia and from the collection of the Art Gallery of Greater Victoria. 

Visions of Enlightenment will show examples of Buddhist art from the main Buddhist traditions: the Theravada, Mahayana and Vajrayana. In Vancouver, the latter traditions are well represented in the established Chinese, Japanese, Korean and Tibetan communities. The Theravada school represents the traditions of the Burmese, Thai and other Southeast Asian communities.

The exhibition is guest curated by Paula Swart, who has been associated with the Museum of Anthropology as Adjunct Curator (Asia) since 2009. She teaches in the University of Victoria Continuing Studies Department, and has lectured on National Geographic Society expeditions to Asia. Additional curatorial advice is provided by Margo Palmer, current Director of the Canadian Society for Asian Arts. The Society promotes the arts and cultures of Asia through lectures, cultural events, exhibits, and educational programs. MOA Liaison curator is Dr. Carol E. Mayer, Curator Africa/Oceania. MOA Designer is Skooker Broome. Visions of Enlightenment is organized by MOA, and supported in part by the Canadian Society of Asian Arts, Bank of Montreal, and Tung Lin Kok Yuen Canada Foundation. Media Sponsor is the Georgia Straight.

**PROJECTIONS: The Paintings of Henry Speck, Udzi’stalis**

July 14 to September 15, 2012

The Kwakwaka’wakw artist Henry Speck, or Udzi’stalis (1908 – 1971), became a “newly discovered phenomenon” in 1964 when his paintings of masked dancers, coastal creatures, and sea monsters were shown at Vancouver’s New Design Gallery. Chief Speck, from Turnour Island, British Columbia, was a community leader, teacher, and cultural practitioner. By the 1930s he was also becoming known for his modern paintings, rendered in vibrant colours and textures. His work caught the attention of the Austrian artist and theorist, Wolfgang Paalen, and was declared by the Haida artist Bill Reid to be “far beyond anything attempted before in Kwakiutl art.”

Experience Henry Speck’s paintings through originals and large-scale projections that refigure his work against a backstory of media images, sound, and film—an installation that evokes the changing contexts of the mythic and the modern in the 20th century. This exhibition is made possible with support from the Michael O'Brian Family Foundation, and is organized by the UBC Museum of Anthropology and Satellite Gallery.

The exhibition was curated by Karen Duffek, MOA Curator of Contemporary Visual Arts & Pacific Northwest; and Marcia Crosby, writer, scholar, and PhD candidate, UBC Department of Art History, Visual Art, and Theory. Media by Skooker Broome, Manager, Design/Production, MOA.

**Luminescence: the Silver of Peru**

October 5–December 16, 2012

Silver Dance Crown, Vivian and Jaime Liébana Collection, Lima, Peru

Bursts of bright light danced across the royal courts, ceremonies, processions and battlefields of pre-Columbian Peru. Reflected by the gold and silver of crowns, jewelry, regalia, costumes and banners, such luminosity proclaimed the divine power and authority of Andean priests and rulers for nearly 2,500 years. Despite the 16th century Spanish Conquest, the importance of the reflective properties, and divine qualities traditionally associated with gold and silver, were not forgotten. New techniques were developed to satisfy the novel demands of the Catholic Church and colonial elite. Later, Peruvian Independence inaugurated a revival of the indigenous use of silver, and the introduction of a new style of silverware celebrating the country’s distinct flora and fauna.

Last revised: 12 February 2021
Luminescence: the Silver of Peru traces the long history of silverwork and the fascination with the metal’s divine and luminescent qualities. It will display pre-Columbian works to those made by contemporary artists, including national treasures seldom seen outside of Peru. The exhibition is curated by MOA Director Dr. Anthony Shelton, and made possible through the generous support of the Pan American Silver Corp. and the Patronato Plata del Peru.

**Pleased to Meet You: Introductions by Gwyn Hanssen Pigott**

November 3, 2012 - March 24, 2013
The O'Brian Gallery

In her own celebrated work, Australian ceramic artist Gwyn Hanssen Pigott nudges pale-glazed tableware forms into still-life groupings of bowls, bottles and cups. Individually familiar, the juxtaposed forms speak to one another and to the observer with surprising emotion. In this exhibition, Ms. Pigott has selected objects from the Museum’s permanent, world-wide collection and re-assembled them, with her own works, in surprising new relationships. The “introductions” have been made based on colour, form, and pattern, often featuring objects that are normally never displayed together. The pieces are not placed within any historical or cultural context; rather they are grouped to illustrate that, regardless of social or cultural background, makers share similar aesthetic choices when making decisions about the creation of their work.

Gwyn Hanssen Pigott is recognized as one of Australia’s most significant contemporary artists and has exhibited extensively in Australia, America, Europe and Asia. In 2002 she was awarded the Medal of the Order of Australia for service to the arts as a ceramic artist and teacher. The exhibition is curated by MOA Curator Dr. Carol E. Mayer and Susan Jefferies, past curator of Modern and Contemporary Ceramics at the Gardiner Museum, Toronto.
Year of 2013

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TwoRow II by Alan Michelson
The Audain Gallery

The Vancouver premiere of Mohawk artist Alan Michelson’s immersive, four-channel video installation, TwoRow II (2005), is taking place at the UBC Museum of Anthropology this winter. This acclaimed work is on loan to MOA from the National Gallery of Canada. TwoRow II leads viewers in opposite directions along the two banks of the Grand River that divides the Six Nations Reserve from settler townships in Ontario. Competing and colliding soundtracks underscore the tensions between these two sides through voice-overs and stories about the river from the perspectives of Six Nations residents and a non-Native tour-boat captain. Evoking the river as a metaphor for contact and coexistence, Michelson merges two contrasting cultural traditions: Euro-American tourist panoramas and Aboriginal wampum belts. Here, in the work’s purple-tinted projections, the artist references the historic Two Row Wampum, said to embody a 17th-century agreement between the Haudenosaunee (Iroquois) and the Dutch. The belt’s parallel rows of purple and white beads symbolized the course of two vessels on a river, and the customs and laws of each group that were to remain parallel and inviolate.


Safar/Voyage: Contemporary Works by Arab, Iranian and Turkish Artists
April 20 – September 15, 2013 Audain & O’Brian Galleries

See more, hear more & read more about the artists and artworks in the exhibition using the Safar/Voyage web app: safar.moa.ubc.ca

Safar/Voyage is the first major exhibition of contemporary art from these regions to be shown in Vancouver. It is constructed as a journey in the company of 16 artists, each of whom is neither fixed inside the territories of the Middle East nor permanently diasporic. These artists define themselves and the world according to their own creative representations, often informed by culturally specific conditions. Wrapping the globe, their diverse artworks speak to the universal theme of voyage (a translation of the
Persian safar), from the external and geographical to the internal, emotional, and existential. They acknowledge the realities of political turmoil and revolution, and how politics frames both trauma and desire, whether individual or collective. Voyage is seen to take many forms. Expressed in media ranging from painting, sculpture, and video installation to performance and a carpet, it is as innocuous as tourism (with a twist), as disturbing as war—the violent crossing of borders—and as philosophical as the transience of life. The artists of Safar/Voyage are positioned as our guides, their visions mined for reflections on some of the most urgent issues of our time. The artists featured are Adel Abidin, Tarek Al-Ghoussein, Nazgol Ansarinia, Kutlug Ataman, Aymen Baalbaki, Ali Banisadr, Taysir Batniji, Mona Hatoum, Susan Hefuna, Raafat Ishak, Y.Z. Kami, Farhad Moshiri, Youssef Nabil, Hamed Sahihi, Mitra Tabrizian, and Parviz Tanavoli. The exhibition is curated by Dr. Fereshteh Daftari, former curator at the Museum of Modern Art, New York. MOA Coordinating Curator Dr. Jill Baird, Curator, Education & Public Programs. The exhibit will be accompanied by a publication. The exhibition features a wide range of public programs including curator and artist talks, musical performances, as well as the Hassan and Nezhat Khosrowshahi Distinguished Lecture Series featuring talks by noted architects and scholars Nader Ardalan, Daniel Roehr, Hossein Amanat, and Abbas Amanat. Safar/Voyage is made possible through the generous support of: Presenting Sponsor: Deloitte; Publication Sponsor: UBS Bank (Canada); Lead Media Sponsors: CBC & The Vancouver Sun; Other Sponsors: Wesbild Holdings, Canvas Magazine, Chubb Insurance Company of Canada, HUB International Insurance Brokers, The Canada Council for the Arts, SDV Logistiques (Canada) Inc., Lamar Transit Advertising, the Consulat général de France à Vancouver, and Robert McInnis.

We would also like to thank the Safar/Voyage Exhibition Volunteer Committee for their exceptional work to make this exhibition possible: Mrs. Nezhat Khosrowshahi, Chair; Mrs. Rosalie Stronck, Vice Chair; Mrs. Maymanat Bakhtiar; Mr. Hank Bull; Mrs. Fiona Entwistle; Mrs. Yulanda Faris; Mrs. Shawne MacIntyre; Mrs. Marjan Navabi; Mr. Sohrab Saeb; Mr. Parviz Tanavoli; and Mrs. Lisa Turner.

**Paradise Lost? Contemporary Works from the Pacific**

July 24 – September 29, 2013 MOA

July 24 – August 31, 2013 Satellite Gallery

The Pacific Islands occupy a place in the Western imagination as a paradise filled with idyllic beaches and lush, tropical landscapes inhabited by dusky maidens. With historical precedents in the accounts of European explorers, these perceptions were later re-invented and popularized by Hollywood films in the 1920s through the 50s. Contemporary artists from the Pacific Islands frequently play with and invert such perceptions, and their work provides an alternate, more complex vision of the region.

Paradise Lost? Contemporary Works from the Pacific features works by artists from Fiji, New Zealand, Papua New Guinea, Samoa, Solomon Islands, and Vanuatu. Working in video, installation, sculpture, painting, and photography, the artists show the Pacific Islands from an insider's perspective. Their artworks explore environmental concerns, cultural heritage issues, questions relating to the experience of migration and diaspora, and the intersection of Indigenous belief systems and Western religions. The artists featured are George Nuku, Te Rongo Kirkwood, Greg Semu, Pax Jakupa Jr., Michael Timbin, Tom Deko, Cathy Kata, Shigeyuki Kihara, Ralph Regenvanu, Rosanna Raymond, Moses Jobo, Eric Natuovii, and David Ambong. Curated by Dr. Carol Mayer (Curator, Africa/Pacific), and organized to coincide with the Pacific Arts Association.
Symposium at MOA, the exhibition will feature works displayed throughout MOA’s public spaces and at our downtown Satellite Gallery.

**Anspayaxw: An Installation For Voice, Image, and Sound**  
September 12 – October 26, 2013  
CURATOR: Karen Duffek, Curator of Contemporary Visual Arts & Pacific Northwest Satellite Gallery  
Anspayaxw: an installation for voice, image, and sound is an immersive sound-and-photographic installation for twelve channels of audio diffusion, created in 2010 by Canadian artist John Wynne in collaboration with photographer Denise Hawrysiak, linguist Tyler Peterson, and members of the Indigenous Gitxsan community at Anspayaxw (Kispox, British Columbia).

Using innovative sound technology, Wynne merges recordings of the endangered Gitxsanimaax language, oral histories, and songs performed by Gitxsan individuals with situational portraits of the participants and images of handmade street signs on the reserve. These photographs, mounted on flat speakers, become the source of voices and an array of environmental sounds, from bingo calling to water running under the frozen Kispox River.

In Anspayaxw, tensions between language documentation and the artist’s own creative expression are recognized and represented in image and sound. Wynne considers the complex relationships linking language speakers and linguistic researchers to questions of power, ownership, and the desire to document, preserve, and revitalize endangered languages.

John Wynne’s practice includes large-scale sound installations in galleries and public spaces, photographs that produce sound, and “composed documentaries” that explore the boundaries between documentation and abstraction.

**One Mind, One Heart**  
December 14, 2012-April 28, 2013  
Multiversity Galleries, Exhibit Case 23  
One Mind, One Heart is the response of the Heiltsuk Nation to the proposed Northern Gateway pipeline and to oil tanker traffic in their territories. The exhibit features the ancestral guardian 'Yágis swallowing an oil tanker trespassing in Heiltsuk waters. 'Yágis, the mask was created by 'Nusí, Heiltsuk artist and embodies the ancient teachings of the Heiltsuk to protect their land and seas against such perils as pipelines and oil tanker traffic in their waters. It also includes an iPad kiosk featuring films, photos of Heiltsuk territory, and community members protesting during the Joint Review Panel’s visit to Bella Bella. About the piece 'Nusí comments: “I created 'Yágis for One Mind, One Heart, an installation at the Museum of Anthropology to show my support in opposing the Enbridge Pipeline Project. He hunts down oil tankers and protects our territories and coast.”

The installation was curated by Pam Brown, MOA curator in collaboration with the Heiltsuk Nation and 'Nusí, Ian Reid, Heiltsuk artist and activist.

An online exhibit was made to accompany One Mind, One Heart:  
http://moa.ubc.ca/school-programs/educational-websites/one-mind-one-heart/.
New Works in MOA’s Multiversity Galleries
The Multiversity Galleries
MOA’s new Multiversity Galleries make thousands of objects accessible to the public, inviting individual exploration, comparison, and appreciation of objects from cultures all over the world. Here you will encounter some of the many ways different cultures and peoples have thought and expressed their ideas about themselves, others, and the worlds in which they live. The galleries feature creative expressions from the peoples of the Arctic and North America to the tip of South America; from Asia to Europe; and from Africa to the Pacific. The galleries are a tribute to the makers of some of the most extraordinarily inventive and artistic works conceived and created by humanity. They embody different ways of seeing, knowing, and expressing the world, which can widen our understanding of both ourselves and others. The Multiversity Galleries are constantly changing, as new works are donated to MOA’s collections and material from the Museum’s extensive collections is highlighted in displays created by curators, visiting scholars and students. This spring, the Multiversity Galleries feature a recent donation from the Ismaili Muslim Community of several fine examples of calligraphy. The Ismaili Muslims belong to the Shia branch of Islam, and are a community of ethnically and culturally diverse peoples living in over 25 countries around the world. The donation is comprised of a leaf from a ninth-century Qur’an created either in the Near East or North Africa, a 19th-century cloisonné incense set from China, and a 17th-century ceramic dish also from China. Although these objects originated in different periods and geographies, they all feature calligraphy script, the artistic signature of Islamic art. Together they reflect the capacity of calligraphy to be both decorative and a conveyor of knowledge about Islam and Muslim culture. These new works will be displayed at the entrance to the Multiversity Galleries.

Voices of the Canoe
Online exhibition
http://moa.ubc.ca/voicesofthecanoe/
Learn about the canoe traditions of the Fijian, Squamish, and Haida people and understand the historical and ongoing importance of canoe culture for these Indigenous peoples. The site features interviews from Indigenous artists, canoe makers, and others to encourage students to consider multiple points of view, and to question what is historically significant and what evidence is used to determine historical significance. It also hosts a range of evidence – photographs, maps, interviews, historical texts and short films. This website was developed by MOA in conjunction with The History Education Network/Histoire et Education en Reseau (THEN/HIER).
Year of 2014

Cindy Sherman Meets Dzunuk'wa: From the Michael and Inna O'Brian Collection
February 14 - March 29, 2014
Satellite Gallery, 560 Seymour Street
The private collection of Vancouver-based arts patrons Michael and Inna O'Brian is the focus of this first collaborative exhibition by the four partner institutions at Satellite Gallery. Cindy Sherman meets Dzunuk'wa is a rare opportunity for the public to see selected highlights from the collection, including works by such key Canadian and international artists as Brian Jungen, Ann Kipling, Mary Pratt, Jean-Paul Riopelle, Victor Vasarely, and Lawrence Paul Yuxweluptun.

Formed over a period of 25 years, the O'Brian collection is both eclectic and unpredictable in its breadth and range of media, from paintings and sculptures to ceremonial regalia and conceptual photography. It emphasizes regional art from the postwar era to the present day, revealing the collectors’ special interest in local and emerging artists, many of whom have become personal friends. "My passion for the visual arts is not just about owning and collecting art," says Michael O’Brian; "The work must create within me a desire to feel and understand what was in the artist's mind at the time of its creation."

Taking an experimental approach to the exhibition, the curators—Karen Duffek (Museum of Anthropology, UBC), Helga Pakasaar (Presentation House Gallery), Cate Rimmer (Charles H. Scott Gallery, Emily Carr University), and Keith Wallace (Morris and Helen Belkin Gallery, UBC)—have avoided chronological and thematic categories by placing the diverse works into unexpected juxtapositions. Just as New York artist Cindy Sherman’s untitled portrait of vanity and the grotesque comes face to face with Kwakwaka’wakw artist Beau Dick’s mask of Dzunuk’wa, the Giant of the Woods, artworks in the exhibition are presented as a series of conversations, from intimate to confrontational.

“We have each brought different perspectives into the process of assembling the exhibit,” says Duffek, “and want to honour the vision of the Michael O’Brian Family Foundation, which founded Satellite Gallery as a space for new and temporary projects, collaborations, and experiments in the arts.”

Without Masks: Contemporary Afro-Cuban Art
May 2 - November 2, 2014
Audain Gallery, MOA
This exhibition features over 80 Afro-Cuban artworks collected by Chris and Marina von Christrierson. Curated by Cuban poet, art critic and curator Orlando Hernández, the exhibition was first shown at the Johannesburg Art Gallery. It explores the ties that link the histories and cultures of Cuba and Africa, and includes works that reflect controversial and conflicting aspects of the Cuban national reality that continue to affect Cuban society today, including problems related to race, stereotypes and religion.

MOA opens a window into the lives and struggles of Cubans of African descent in its new exhibition Without Masks: Contemporary Afro-Cuban Art. This remarkable exhibition has assembled a diverse group of 31 Cuban contemporary artists devoted to two fascinating themes: on the one hand an insight into contemporary Afro-Cuban cultural and religious traditions and, on the other, an intense dialogue on the complex racial issues affecting the country today.

Last revised: 12 February 2021
“MOA is a place of both historic and contemporary world arts and culture; an institution where Vancouver's residents and visitors can develop an understanding and appreciation of the complexities of our global community," says Nuno Porto, Curatorial Liaison for Without Masks. "Without Masks gives us opportunities to broaden our understanding of issues of global concern, such as racism today. The Afro-Cuban struggle for recognition and social equity in contemporary Cuba resonate with challenges faced by communities all over the world, including here.”

Orlando Hernández, formerly of the Museo Nacional de Bellas Artes in Havana, curated Without Masks following his own rigorous criteria. Focusing beyond aesthetic, the exhibit favours originality and the profoundness of the works' sociological, historical, anthropological, religious, ethical and political messages.

“There is a very strong African tradition in Cuba. We inherited many religious practices from Africa — Palo Monte, Santeria, Ifá, Abakuá — and there are a lot of Cubans of direct or mixed African descent," says Curator Orlando Hernández. “InWithout Masks we seek to make new and deeper studies of those cultural, aesthetic, symbolic, and religious legacies that we share and take for granted, without forgetting that we have received them from black sub-Saharan Africa.”

For Without Masks, Hernández has curated a powerful collection of artworks representing a cross-section of Afro-Cuban artists — from the internationally renowned to street and folk artists. The exhibition features 31 artists showing a total of 85 works (from the 146 which at present comprise the whole collection) spanning a range of media including painting on canvas and wood, watercolour, drawing, printing (xylography, silk-screen, calligraphy), collage, patchwork, installation, soft-sculpture, photography, video-installation and video art.

All the works in the exhibition are drawn from the von Christierson Collection. Chris and Marina von Christierson, themselves South African, first visited Cuba in 2007 and were drawn to the country and its art. During this visit they met Orlando Hernández and established a collaboration with him to develop a collection of Afro-Cuban art that would show the multiple imprints of Africa in Cuba's artistic culture. The collection was first exhibited at the Johannesburg Art Gallery in 2010 during the FIFA World Cup. A major catalogue featuring the collection is available in the MOA Shop. The collection is held by the family’s Watch Hill Foundation, a not-for-profit charitable organization.

Claiming Space: Voices of Urban Aboriginal Youth
June 1, 2014 - January 4, 2015
O'Brian Gallery, MOA

Claiming Space: Voices of Urban Aboriginal Youth looks at the diverse ways urban Aboriginal youth are asserting their identity and affirming their relationship to both urban spaces and ancestral territories. Unfiltered and unapologetic, over 20 young artists from across Canada, the US, and around the world define what it really means to be an urban Aboriginal youth today. In doing so they challenge centuries of stereotyping and assimilation policies. This exhibit will leave visitors with the understanding that today's urban Aboriginal youth are not only acutely aware of the ongoing impacts of colonization, but are also creatively engaging with decolonizing movements through new media, film, fashion, photography, painting, performance, creative writing and traditional art forms.
Artists in the exhibition include Alison Bremner (Tlingit), Deanna Bittern (Ojibwe), Jamie Blankenship-Attig (Na'kamuk, Secwepemc, Nez Perce, Muskoday Cree), Kelli Clifton (Tsimshian), Jeneen Frei Njootli (Vuntut Gwitchin), Ippiksaut Friesen (Inuit), Clifton Guthrie (Tsimshian), Cody Lecoy (Okanagan/Esquimalt), Arizona Leger (Fijian, Samoan, Tongan, Maori), Danielle Morsette (Stó:lō /Suquamish), Ellena Neel (Kwakwaka'wakw/Ahousaht), Zach Soakai (Tongan, Samoan), Diamond Point (Musqueam), Crystal Smith de Molina (Git'ga'at), Nola Naera (Maori), Kelsey Sparrow (Musqueam/Anishinabe), Cole Speck (Kwakwaka'wakw), Rose Stiffarm ((Siksika Blackfoot, Chippewa Cree, Tsartlip Saanich, Cowichan, A'aninin, Nakoda, French, & Scottish), Taleetha Tait (Wet'suwet'en), Marja Bál Nango (Sámi, Norway), Harry Brown (Kwakwaka'wakw), Anna McKenzie (Opaskwayak Cree, Manitoba), Sarah Yankoo (Austrian, Scottish, Algonquin, Irish and Romanian), Raymond Caplin (Mi'gmaq), Emilio Wawatie (Anishinabe) and the Northern Collection (Toombz/Shane Kelsey [Mohawk], and the Curse/Cory Golder [Mi'kmaq]). Also included are works from the Urban Native Youth Association, Musqueam youth and the Native Youth Program.

The exhibition is curated by Pam Brown (Heiltsuk Nation), Curator, Pacific Northwest, and Curatorial Assistant Elle-Máijá Tailfeathers (Blackfoot, Blood Reserve/Sami, northern Norway).

The exhibition is made possible through the generous support of the Vancouver Foundation.

Publication

Claiming Space Blog
The Claiming Space exhibition is accompanied by a blog which be launched on June 1, 2014. Selected images of the artwork in the exhibition will be featured every other month. There will also will be guest blog entries from curator, artist and educators.
Check it out by clicking the link below:
http://moa.ubc.ca/claimingspace/

Speaking to Memory: Images and Voices from St. Michael's Residential School
September 18, 2013 - May 11, 2014
O'Brian Gallery, MOA

Speaking to Memory: Images and Voices from St. Michael's Residential School grew out of a unique opportunity to present the personal experiences of First Nations children who attended St. Michael's Indian Residential School at Alert Bay, British Columbia. During the late 1930s, one student at the school had a camera and photographed many of her friends and classmates there. She recently donated these images to the Museum of Anthropology's archive. The photos provide a rare and moving glimpse of residential school life through the eyes of students as they made a life for themselves away from families and home communities.

St. Michael's Indian Residential School operated from 1929 to 1974, and its now-empty building is in deteriorating condition. With the support of the U'mista Cultural Centre (UCC) and the 'Namgis First Nation at Alert Bay, MOA curator Bill McLennan was permitted to enter the building and photograph its interior spaces where the children had lived and worked. The resulting images, together with those of the students, are featured in Speaking to Memory, an exhibition jointly produced by McLennan and the UCC's director Sarah Holland and curator Juanita Johnston.

In Alert Bay, Speaking to Memory hangs around the exterior of the St. Michael's school
building, located beside the cultural centre. At MOA, the exhibition is presented in our O’Brian Gallery. The large photographic panels depict the interior rooms of the school as they now appear, overlaid with historical images of the children. Accompanying the images are personal statements from former students of St. Michael's school, recalling their experiences there. Quotations from a variety of sources express the Canadian government’s rationale for Indian residential schools, while excerpts from the 1996 Report of the Royal Commission on Aboriginal Peoples recognize the devastating impact of the schools. In addition, one "artifact" is featured in MOA’s exhibit: the institutional food-mixing machine, recently salvaged from the school’s kitchen.

The Indian residential school system was implemented in 1879 by the Canadian government to eliminate the “Indian problem”—that is, to absorb the Aboriginal population into the dominant Canadian identity, and to impose Christianity, English or French as the primary languages, and the abandonment of cultural and family traditions. St. Michael's Indian Residential School in Alert Bay was one of 140 Indian residential schools that operated in Canada.

**The Marvellous Real: Art from Mexico, 1926 - 2011**
October 25, 2013 - March 30, 2014
MOA, The Audain Gallery

In 1949, the Cuban writer and ethno-musicologist, Alejo Carpentier (1904 – 1980), coined the term the “marvellous real” to describe a particular kind of magic realism that is manifest in the arts and everyday life of Latin America. Eluding the expected through bizarre amalgamations, improbable juxtapositions, and fantastic correlations, the marvellous real is, as Carpentier said, “neither beautiful nor ugly; rather, it is amazing because it is strange.”

This exhibition features 55 artworks from Mexico that capture the idea of the marvellous real. Drawn from the FEMSA Collection in Mexico, the exhibition includes works by Dr. Atl, Leonora Carrington, Jean Charlot, Juan O’Gorman, Alice Rahon, David Alfaro Siqueiros, Juan Soriano, and Rufino Tamayo, as well as a younger generation of visual artists like Carlos Amorales, Sandra Cabriada, Claudia Fernández, Adela Goldbard, Yishai Jusidman, Alejandro Santiago and Francisco Toledo. Curated by Dr. Nicola Levell (Assistant Professor, Anthropology, UBC).

Please note that Frida Kahlo’s My Dress Hangs Here is no longer on display.

The exhibition is made possible through the generous support of the FEMSA Collection, the Agencia Mexicana de Cooperación International Para el Desarrollo, the Consulado General de México en Vancouver, the Ollin Mexican Canadian Association for Arts, Culture and Education, and the Fundación Alejo Carpentier.

**New Works in MOA's Multiversity Galleries: "Don't give it up!” The Lives and Stories of the Mabel Stanley Collection**
**The Multiversity Galleries**

MOA’s new Multiversity Galleries make thousands of objects accessible to the public, inviting individual exploration, comparison, and appreciation of objects from cultures all over the world. Here you will encounter some of the many ways different cultures and peoples have thought and expressed their ideas about themselves, others, and the worlds in which they live. The galleries feature creative expressions from the peoples of the Arctic and North America to the tip of South America; from Asia to Europe; and from Africa to the Pacific. The galleries are a tribute to the makers of some of the most
extraordinarily inventive and artistic works conceived and created by humanity. They embody different ways of seeing, knowing, and expressing the world, which can widen our understanding of both ourselves and others.

The Multiversity Galleries are constantly changing, as new works are donated to MOA’s collections and material from the Museum’s extensive collections is highlighted in displays created by curators, visiting scholars and students.

**Don't give it up!” The Lives and Stories of the Mabel Stanley Collection**
March 28, 2014 – January 4, 2015 | MOA Textile Research Room
In 2011, the family of the late Mabel Stanley (1901 – 1979) donated her personal collection of ceremonial regalia and other First Nations items to MOA, with the understanding that the 24 objects would still be accessible to the family, and that the Museum would create an exhibition about them. Students in this year’s Museum Practice and Curatorship course (Anthropology 431/518) have taken up the challenge. Mabel Stanley was an extraordinary woman who was born into Kwakwaka’wakw nobility at Cape Mudge, attended Coqualeetza Indian Residential School in Sardis, lost her Indian status through marriage, raised nine children, and became recognized and honoured for her contributions as an advocate for Aboriginal and women's rights.

**PIGAPICHA! 100 YEARS OF STUDIO PHOTOGRAPHY IN NAIROBI**
November 25, 2014 - April 5, 2015
MOA’s Audain Gallery
See Below
Year of 2015

PIGAPICHA! 100 YEARS OF STUDIO PHOTOGRAPHY IN NAIROBI
November 25, 2014 - April 5, 2015
MOA’s Audain Gallery
This exhibition was curated by Katharina Greven (Iwalewa Haus). Nuno Porto is the Curatorial Liaison (MOA). This exhibition was developed by Goethe-Institut, National Museums of Kenya, Iwalewa Haus and the DEVA-Archive. Thanks to our sponsor The Georgia Straight.

MOA takes a profound look at Kenya’s popular culture through an illuminating collection of studio photography, from the 1910s to the present day, in the North American premiere of Pigapicha!, November 25, 2014 through April 5, 2015. Including more than 180 photographs spanning a century, this deeply moving exhibition showcases portraits that are carefully staged in the studio as well as those quickly taken on the streets of Nairobi. The exhibition documents the customs of modern Kenyan urban culture while supporting an East African history of photography.

“MOA has always served as a forum for cultivating an understanding and appreciation of the diversity of world arts and cultures traditions,” explains Nuno Porto, Curatorial Liaison for Pigapicha! at MOA. “This Canadian premiere exhibition aligns with MOA’s mission through a comprehensive examination of studio photography in East Africa, incorporating works from all backgrounds – as opposed to similar projects which have focused on Kenya’s booming middle-class.”

Curator and professional photographer Katharina Greven, formerly of the Goethe-Institut in Kenya, partnered with more than 30 photography studios in Nairobi and consulted with photographers, studio operators, artists, bloggers, journalists, and cultural scientists to curate this diverse collection of portraits – a subtle balance between the fine arts and the rich, distinct flavors of East African popular culture.

“A highly-regarded art form in Nairobi, portrait photography is used to tell stories, share social status, and transform everyday life,” says Curator Katharina Greven. “More than a direct reflection of the individual, these self portraits highlight and amplify desirable features to create an illusion of the idyllic self. In the past 15 years, studio photography has experienced an unfortunate decline in popularity – likely a direct result of cameras, now commonplace on mobile phones. For this reason, Pigapicha! serves to recognize and preserve portrait photography as a significant art form and thus connect us to the significant history of urban Kenya before it is lost.”

Pigapicha! – which literally translates as “take my picture!” – will include more than 180 images ranging from carefully staged artistic prints, to passport photos, to pictures snapped hastily on the streets of Nairobi. Judiciously arranged into six thematic groups – Uzee na Busara (Age and Wisdom), I and Me, Open Air, Imaginary ‘Safari’, Speaking from Yesterday and Intimacy – each image will offer a unique stance on the attitudes, beliefs, and customs of generations of Nairobi citizens.

Born from the cooperative efforts of Iwalewa Haus and the DEVA-Archive, both with the University of Bayreuth, and the Goethe-Institut in Nairobi, this exhibition opening at MOA will mark the first time this powerful collection has been displayed for a North American audience. First presented in 2009 at the Nairobi National Museum, Pigapicha! has since been exhibited in 2011 at Iwalewa Haus in Bayreuth, Germany and in 2013 at the Forum des Arts et de la Culture in Bordeaux, France.
The Museum of Anthropology, the Musqueam First Nation, and the Museum of Vancouver partner on a groundbreaking exploration of an ancient landscape and living culture in a series of exhibitions entitled čəsnaʔəm, the city before the city.

People often think of Vancouver as a new city, when in fact this region has been occupied for nine thousand years. Located in the area now commonly known as the neighbourhood of Marpole in Vancouver, čəsnaʔəm was first occupied almost five thousand years ago and became one of the largest of the Musqueam people’s ancient village sites approximately two thousand years ago. Generations of families lived at what was then the mouth of the Fraser River, harvesting the rich resources of the delta.

Over the past 125 years, archaeologists, collectors, and treasure hunters have mined the čəsnaʔəm village and burial ground for artifacts and ancestral remains. The land has been given various names since colonialism, including Great Fraser Midden, Eburne Midden, DhRs-1, and Marpole Midden – a name under which it would receive designation as a National Historic Site in 1933. Today, intersecting railway lines, roads, and bridges to Richmond and YVR Airport obscure the heart of Musqueam’s traditional territory, yet čəsnaʔəm’s importance to the Musqueam community remains undiminished.

The exhibition at MOA focuses on Musqueam identity and worldview. It highlights language, oral history, and the community’s recent actions to protect čəsnaʔəm. Rich in multi-media, it demonstrates Musqueam’s continuous connection to their territory, despite the many changes to the land. Told from the first-person perspectives of Musqueam community members both past and present, it also seeks to replicate aspects of Musqueam ways of educating. čəsnaʔəm, the city before the city at MOA will leave the visitor with a different understanding of the deep history of what is now known as Metro Vancouver.

The exhibition at the Musqueam Cultural Education Resource Centre & Gallery focuses on the sophistication of the Musqueam culture – past and present. It makes connections between the expertise of pre-contact knowledge-holders and contemporary professionals. The exhibition at the Museum of Vancouver draws connections between čəsnaʔəm artifacts, Indigenous ways of knowing, colonialism, heritage politics, cultural resilience, and contemporary Musqueam culture. It includes graphic and 3D modelling of maps and artifacts, original videography, family-friendly interactivity, and soundscapes blending traditional and modern sounds.

For further exhibition information, please visit: thecitybeforethecity.com

Heaven, Hell and Somewhere In Between: Portuguese Popular Art
May 12 – October 12, 2015
CURATOR: Dr. Anthony Shelton, MOA Director
MOA delves deep into popular art of Portugal in the upcoming exhibition entitled Heaven, Hell and Somewhere In Between: Portuguese Popular Art, on view May

Last revised: 12 February 2021
12 through October 12, 2015. The North American premiere of this extraordinary exhibition will include 300 Portuguese folk artworks – a distinct and eclectic mix of digital graffiti projections with popular rural creations: puppets, figurines, carnival masks, ceramics, and more.

The exhibit will showcase the work of a passing generation of great artists—craftspeople, illustrators, and painters. The exhibition presents Portuguese popular art as multi-leveled, theatrical, politically astute, and individualistic. These creations provide a theatre of the nation, where art and culture are mediated through the eruption of personal, profound, and deeply felt sentiments.

In fall 2015, Shelton will lead a group of enthusiastic participants on a 13-day trip to Portugal as part of MOA Journeys, an initiative launched in November 2014 with an inaugural voyage to Cuba. A unique cultural encounter, those partaking in the expedition will deepen their understanding of Portuguese society through encounters with select artists represented in the exhibition, excursions to artist studios, and cultural workshops.

Canciones de las Madres / Songs of the Mothers
Mini exhibition
Multiversity Galleries - South American Collections
September 8, 2015 - March 27, 2016
CURATOR: Nuno Porto, MOA Curator - Africa and Latin America

Canciones de las Madres / Songs of the Mothers was created as an audio environment installation by artist Cherie Moses in collaboration with Paz Walton, Llanca Letelier, and Ida Montenegro de Letelier. These women – Paz, Llanca and Ida – are three generations of the same family of Chilean immigrants to Canada, residing in Edmonton.

In this 13 minute sound installation, each of these women addresses their children telling about their past experiences expressing their concerns and giving advise for their future. They debate their complex identities as women, as immigrants and as members of the same family who are, differently, moving back and forth between distinct cultural worlds brought together through a web of affects.

(In)visible: The Spiritual World of Taiwan Through Contemporary Art
CURATOR: Dr. Fuyubi Nakamura, MOA Curator, Asia
See Below
Year of 2016

(In)visible: The Spiritual World of Taiwan Through Contemporary Art
CURATOR: Dr. Fuyubi Nakamura, MOA Curator, Asia

Against a backdrop of skyscrapers and mountains, ghosts and spirits haunt the island of Taiwan. Deities reside in a variety of shrines and temples or forms of natural phenomena across the island. Known for its democracy, contemporary Taiwan embraces different, often hybrid, beliefs expressed and practiced in myriad fashion. Taiwan’s urban and rural life cycles are filled with rituals and ceremonies of various faiths ranging from Buddhism, Daoism and Confucianism to Christianity, Chinese folk religions and animistic beliefs of Taiwan’s Aboriginal peoples. While religion affects, challenges and intermingles with the secular world, myths, legends and fairytales add other layers to the spiritual world of Taiwan.

Taiwan is home to sixteen officially recognized Aboriginal groups of Austronesian peoples and Han Chinese of various backgrounds as well as other long-term settlers and recent immigrants. Throughout its history, outside forces—Chinese, Portuguese, Dutch, Spanish, and Japanese—have taken a turn to ‘discover’, settle in or occupy Taiwan. They introduced or forced different religions or brought myths and legends to the island with them. As with other East Asian countries, it is common to blend different religious practices in Taiwan. The spiritual world is very much part of life and has also been the source for creative inspiration in Taiwan.

(In)visible: The Spiritual World of Taiwan Through Contemporary Art explores how traditional and religious beliefs and modern values are integrated in this vibrant country. The exhibition features works by seven contemporary Taiwanese artists, who express and visualize religious beliefs, myths and the spiritual world with modern sensitivities.

In the Footprint of the Crocodile Man: Contemporary Art of the Sepik River, Papua New Guinea
March 1, 2016 - January 31, 2017
CURATOR: Carol E. Mayer (MOA Curator, Pacific)

The Sepik River of Papua New Guinea is one of the largest river systems in the world, extraordinarily beautiful, but seldom visited. It is here that the latmul people, who live along its banks, have created internationally renowned works of art primarily inspired by stories of the majestic crocodile as the primordial creator.

This unique exhibition will showcase the most comprehensive collection of contemporary Sepik art in North America for the first time. In addition to highlighting the exquisite carvings of Papua New Guinea’s latmul people, the exhibition will delve into their economic, cultural, and spiritual connections to the river system, drawing urgent attention to the logging and mining operations that pose environmental threats to the region.

Curated by Dr. Carol E. Mayer (MOA Curator, Pacific), In the Footprint of the Crocodile Man will showcase 27 enthralling sculptural works, created by upwards of 20 Sepik artists. Carved from wood, the strikingly beautiful pieces are ornately decorated with paint, sago fiber, cowry shells, and cassowary feathers.

Last revised: 12 February 2021
Inspiration for each sculpture is drawn from a number of sources, including ritual events such as initiation ceremonies, mythical beings who visit the villages at night, daily life on the Sepik River, and from ancestral stories of the majestic crocodile as the primordial creator. A sweeping installation of 100 hand woven flying foxes will also hang from the gallery ceiling, each one greeting visitors with a distinctive expression.

The sculptural works will be displayed alongside photographs and videos of the magnificent Sepik River. These complementary components, prepared specifically for the exhibition, will provide further context for the contemporary art and highlight the environmental risks from logging and mining organizations.

The most notable and immediate threat addressed in the exhibition will be that of the Frieda Mine, where excavation will begin even as the MOA exhibition opens. Located near the Sepik headwaters, the possibility of mine tailings entering the river system poses a grave risk to the Sepik people’s economy, cultural identity, and way of life.

Lawrence Paul Yuxweluptun: Unceded Territories
May 10 - October 16, 2016
CURATORS: Karen Duffek (MOA Curator, Contemporary Visual Arts & Pacific Northwest) and Tania Willard (artist and independent curator, Secwepemc Nation)

Vancouver artist Lawrence Paul Yuxweluptun, of Coast Salish and Okanagan descent, is showcased in this provocative exhibition of works that confront the colonialist suppression of First Nations peoples and the ongoing struggle for Indigenous rights to lands, resources, and sovereignty.

Twenty years since his last major Canadian solo show, Unceded Territories will demonstrate the progression of Yuxweluptun’s artistry and ideas through hard-hitting, polemical, but also playful artworks that span his remarkable 30- year career, featuring a selection of brand-new works exhibited publicly for the first time.

Co-curated by Karen Duffek (MOA Curator, Contemporary Visual Arts & Pacific Northwest) and Tania Willard (artist and independent curator, Secwepemc Nation), Unceded Territories promises colour and controversy through this display of over 60 of Yuxweluptun’s most significant paintings, drawings, and works in other media – a critical and impassioned melding of modernism, history, and Indigenous perspectives that records what the artist feels are the major issues facing Indigenous people today.

This exhibition will undoubtedly fuel dialogue, indignation, and even spiritual awareness as it tackles land rights, environmental destruction, and changing ideas about what we can expect of Indigenous art from the Northwest Coast. The issues Yuxweluptun addresses are impossible to ignore.

Yuxweluptun, an artist of Coast Salish and Okanagan descent, graduated from the Emily Carr College of Art and Design in BC. Influential as both artist and activist, Yuxweluptun merges traditional iconography with representations of the environment and the history of colonization, resulting in his powerful, contemporary imagery; his work is replete with masked fish farmers, super-predator oil barons, abstracted ovoids, and unforgettable depictions of a spirit-filled, but now toxic, natural world.
Highly respected locally, Yuxweluptun’s work has also been displayed in numerous international group and solo exhibitions, including the National Gallery of Canada’s special exhibition, Sakahàn: International Indigenous Art. In 1998, Yuxweluptun was the recipient of the Vancouver Institute for the Visual Arts (VIVA) Award. He was also honoured in 2013 with a prestigious Fellowship at the Eiteljorg Musem of American Indians and Western Art in Indianapolis, where his art was featured in an exhibition and book, and was acquired for the museum’s permanent collection.

A full-colour publication, Lawrence Paul Yuxweluptun: Unceded Territories, featuring essays by local and international writers and illustrated with selected works by Yuxweluptun, will accompany the exhibition and is available for purchase at the MOA Shop.

**Layers of Influence: Unfolding Cloth Across Cultures**  
November 17, 2016 - April 9, 2017  
CURATOR: Jennifer Kramer

From birth to death, humans are wrapped in cloth worn for survival, but more importantly, wear clothing as an external expression of their spiritual belief system, social status and political identity. This stunning exhibition will explore clothing’s inherent evidence of human ingenuity, creativity and skill, drawing from MOA’s textile collection — the largest collection in Western Canada — to display a global range of materials, production techniques and adornments across different cultures and time frames.

Curated by Dr. Jennifer Kramer (MOA Curator, Pacific Northwest), Layers of Influence will entrance MOA visitors with large swaths of intricate textiles often worn to enhance the wearer’s prestige, power and spiritual connection, including Japanese kimonos, Indian saris, Indonesian sarongs, West African adinkra, adire and kente cloth, South Pacific barkcloth, Chinese Qing dynasty robes, Indigenous Northwest coast blankets, Maori feather cloaks and more.

A sumptuous feast for the eyes, the exhibition is an aesthetic and affective examination of humanity’s multifaceted and complex history with cloth and its ability to amplify the social, political and spiritual influence of the wearer as a functional expression of self-identity.
Year of 2017

**Layers of Influence: Unfolding Cloth Across Cultures**  
November 17, 2016 - April 9, 2017  
CURATOR: Jennifer Kramer – See Above.

**Amazonia: The Rights of Nature**  
March 10, 2017 - January 28, 2018  
CURATOR: Nuno Porto

MOA will showcase its Amazonian collections in a significant exploration of socially and environmentally-conscious notions intrinsic to indigenous South American cultures, which have recently become innovations in International Law. These are foundational to the notions of Rights of Nature, and they have been consolidating in the nine countries that share responsibilities over the Amazonian basin.

These depart from a social philosophy, known in Spanish as “buen vivir”, in which the concept of a good life proposes a holistic approach to development that intertwines notions of unity, equality, dignity, reciprocity, social and gender equality – a rallying cry to move beyond Western ideals and practices of development and progress largely measured by profit.

Curated by Dr. Nuno Porto (MOA Curator, Africa and Latin America), Amazonia: The Rights of Nature will feature Amazonian works of basketry, textiles, carvings, feather works and ceramics both of everyday and of ceremonial use, representing Indigenous, Maroon and white settler communities that today articulate against the threats caused by political violence, mining, oil and gas exploration, industrial agriculture, forest fires, road building and hydroelectric plants.

Challenging visitors to examine their own notions towards holistic wellbeing, the exhibition will cover more than 100 years of unsuspected relationships between Vancouver and Amazonian peoples, ideas and their struggles.

**Traces of Words: Art and Calligraphy from Asia**  
May 11 – October 9, 2017  
CURATOR: Fuyubi Nakamura

Words and their physical manifestations are explored in this insightful exhibition, which will honour the special significance that written forms, especially calligraphy, hold across the many unique cultures of Asia – a vast geographical area boasting the greatest diversity of languages in the world.

Traces of Words: Art and Calligraphy from Asia will showcase the varied forms of expression associated with writing throughout Asia over the span of different time periods: from Sumerian cuneiform inscriptions, Qu’ranic manuscripts, Southeast Asian palm leaf manuscripts and Chinese calligraphy from MOA’s Asian collection to graffiti art from Afghanistan and contemporary artworks using Japanese calligraphy, and Tibetan and Thai scripts.

Curated by Fuyubi Nakamura (MOA Curator, Asia), the multimedia exhibition will meditate on the physical traces of words — both spoken and recorded — unique to humans. Embodying both the ephemeral and eternal elements innate to the human
experience, the cultural significance of words and their artistic representation through calligraphy, painting, digital works and mixed media are examined. Traces of Words will feature works from six international artists — Shamsia Hassani, Kimura Tsubasa, Nortse, Phaptawan Suwannakudt, Yugami Hisao and teamLab.

In a Different Light: Reflecting on Northwest Coast Art
June 22, 2017 – spring 2021
CURATORS: Karen Duffek, Jordan Wilson, Bill McLennan

Despite sitting still in a glass case before you, some artworks never stop moving. They contain histories. They challenge us. They are more than art.

In a Different Light presents more than 110 historical Indigenous artworks and marks the return of many important works to British Columbia. These objects are amazing artistic achievements. Yet they also transcend the idea of ‘art’ or ‘artifact’.

Through the voices of contemporary First Nations artists and community members, this exhibition reflects on the roles historical artworks have today. Featuring immersive storytelling and innovative design, it explores what we can learn from these works and how they relate to Indigenous peoples’ relationships to their lands.

With the increasing impacts of colonization in the 19th century, many Northwest Coast objects were removed from their communities. As they circulated through museums and private collections, their histories were often lost.

Indigenous community members are now reconnecting with these objects and rebuilding their past. Through their eyes, you will come to see these artworks in a different light — as teachers, belongings, even legal documents.

Ultimately, this inaugural exhibition of the Gallery of Northwest Coast Masterworks highlights the creativity and inventiveness of Northwest Coast artists and how they understood the world they lived in. And critically, it shows us the immense body of knowledge that endures today.

The Fabric of Our Land: Salish Weaving
November 19, 2017 – April 15, 2018
CURATORS: Sue Rowley

For generations Salish peoples have been harvesting the resources of their territories, transforming them into robes of rare beauty and power. Symbols of identity they acted as legal documents and were visible signifiers of the presence of knowledge holders and respected people.

Now mostly stored away in museums these masterworks are rarely seen. They have much knowledge to share and many stories to tell. Musqueam asked the Museum to bring these weavings to inspire weavers and share part of this rich legacy with all of us.

Salish weavers selected ten blankets from the 1800s to be part of this unique exhibition. Returning from Finland, Scotland, England and the eastern United States this is the first time that these blankets have been seen in Vancouver.

This is a once-in-a-lifetime opportunity to see the unique design of Salish blankets up close and to learn the rich history and significance of weaving in this region. The
exhibition takes you on a journey through the past two hundred years of Salish weaving from the early 1800s through to today’s vibrant renaissance. Presented by Musqueam, MOA and a community of Salish weavers.

Year of 2018

The Fabric of Our Land: Salish Weaving
November 19, 2017 – April 15, 2018
See Above

Culture at the Centre: Honouring Indigenous culture, history and language
March 18, 2018 – October 8, 2018
CURATORS: Jill Baird and Pam Brown, with representatives from Musqueam Cultural Education Centre, Squamish-Lil’wat Cultural Centre, Heiltsuk Cultural Education Centre, Nisga’a Museum and Haida Gwaii Museum and Haida Heritage Centre at Kay Llnagaay.

The Culture at the Centre exhibition offers insight into the important work Indigenous-run cultural centres and museums in British Columbia are doing to honour and support their culture, history and language. Five centres are showcased, representing six communities: Musqueam Cultural Education Centre (Musqueam), Squamish-Lil’wat Cultural Centre (Squamish, Lil’wat), Heiltsuk Cultural Education Centre (Heiltsuk), Nisga’a Museum (Nisga’a) and Haida Gwaii Museum and Haida Heritage Centre at Kay Llnagaay (Haida).

Covering a wide geographic expanse, from what is now Vancouver to the Nass River valley, this is the first time that these communities have come together to collaborate on an exhibition and showcase their diverse cultures in one space. For visitors, it is an amazing opportunity to learn about the heritage work these centres are doing and to see traditional and contemporary objects from the communities. The exhibit is organized under three main themes: land and language, continuity and communities, and repatriation and reconciliation.

Many British Columbians aren’t aware of the existence of First Nations cultural centres and museums or their impact on their communities. This exhibition opens a window into these five centres through dynamic displays of animated maps, Indigenous languages and rarely-seen items, like an ancient walrus skull and a 32-foot sturgeon harpoon. MOA hopes this is the first of many exhibitions of its kind.

Arts of Resistance: Politics and the Past in Latin America
May 17, 2018 – October 8, 2018
CURATOR: Laura Osorio Sunnucks

Arts of Resistance: Politics and the Past in Latin America illustrates how communities in Latin America use traditional or historic art forms to express contemporary political realities.
Displaying art and performance by artists in Mexico, Guatemala, Peru, El Salvador, Ecuador and Chile, and paying special attention to marginalized communities, this exhibition explores the role of creativity during times of political turmoil.

Latin American culture and folkloric arts are already well known abroad but we’re inviting visitors to take a closer look, to understand the political and social significance of these artistic traditions. For example, one of the works on display will be a contemporary codex, or pictorial manuscript, from Mexico. Written using pre-Hispanic symbols, this work tells the story of the forced disappearance in 2014 of 43 students in Ayotzinapa, Mexico. This work connects pre-contact Mesoamerican peoples and the Spanish conquest with Neo-colonialism and racism in Mexico today.

This is a unique opportunity for visitors to learn about Latin American politics through the lens of contemporary art. This exhibition demonstrates how objects can embody important historical and cultural memories and has the potential to influence how Latin American art and culture are showcased in museums and galleries.

**Marking the Infinite: Contemporary Women artists from Aboriginal Australia**

November 1, 2018 – March 31, 2019

CURATORS: Carol Mayer curated MOA’s installation of this exhibit. The exhibit originated at the Nevada Museum of Art and was organized by William Fox, Director of the Centre for Art and Environment, and scholar Henry Skerritt. The exhibition was drawn form the collection of Debra and Dennis Scholl.

Aboriginal women have been redrawing the boundaries of the contemporary Aboriginal art scene in Australia since the late 1980s, redefining a movement that continues today.

Their work resonates with vitality and relevance, their Indigenous ways of knowing the world captured in each brush stroke and woven thread. The strength of their vision is immediately evident in the works, asserting their authority like lightning bolts in the night sky.

From the vast to the minute, the subjects of the works range from distant celestial bodies to the tiny flowers of the native bush plum. They also encompass the day-to-day acts of their lives, from venerable craft traditions to women’s ceremonies. And though the subjects are drawn from the visible and natural world, they are not bound by it. The works invoke the infinite, challenging the very constraints and constructs of time and space.

Marking the Infinite features the work of nine Aboriginal women—Nonggirrnga Marawili, Wintjiya Napaltjarri, Yukultji Napangati, Angelina Pwerle, Carlene West, Regina Pilawuk Wilson, Lena Yarinkura, Gulumbu Yunupingu and Nyapanyapa Yunupingu—each from different remote regions of Australia. They are revered matriarchs and celebrated artists who are represented in the collections of the Australian National Gallery. Most of them make their Canadian debut at MOA with this breathtaking exhibition.

The artists bring their ancient cultural knowledge into their contemporary artistic practice, and continue to create art to ensure their languages, land and knowledge survive in an increasingly digital world. Their works are steeped in the traditions of their communities and yet speak to the universal themes of our shared existence, revealing the continued relevance of Indigenous knowledge in understanding our time and place in this world.
Shake Up: Preserving What We Value  
December 2, 2018 – Fall 2019  
CURATORS: Jill Baird and Jennifer Kramer

Earthquakes have long been a part of the reality of living along the Northwest Coast. At MOA, preparation for this reality is a priority of monumental proportions as the Museum's iconic Great Hall undergoes major seismic upgrades to help preserve the building, the collections and cultural heritage.

In conjunction with this immense undertaking, MOA’s exhibition, Shake Up: Preserving What We Value, explores the convergence of earthquake science and technology with the rich Indigenous knowledge and oral history of the living cultures represented in MOA’s Northwest Coast collection. Beyond scientific discoveries, Shake Up also puts into the foreground traditional knowledge of earthquakes and natural disasters that has been passed down through generations throughout many cultures.

Through multimedia installations, contemporary First Nations art and cultural objects, Shake Up explores the connection between cultural knowledge and natural seismic events. Bringing together the perspectives of cultures, arts and sciences, this exhibition reflects on what we value and how we preserve it.

The exhibition will be displayed in areas throughout the Museum, and visitors will have the opportunity to see the majestic poles of the Great Hall undergo important conservation work while they are temporarily stored in the adjacent O'Brian Gallery.

Shake Up: Preserving What We Value is the first of two exhibitions at MOA to explore the theme of natural disasters and their implications. A Future for Memory: In the Aftermath of the 3/11 Disaster, curated by MOA’s Curator of Asia, Fuyubi Nakamura, is slated to open in early 2020. Based on research from the past seven years, its focus will be on changing physical and psychological landscapes in the aftermath of 2011 earthquake in Japan, and consider its local and global resonances.

Student Exhibitions  
Nuxalk Radio: One Nation, Many Voices  
March 1 – April 3, 2018  
ANTH 431 Student Exhibition  
On display at UBC Irving K. Barber Learning Center

Indigenous community radio is a powerful tool. In this exhibition, UBC museum anthropology students worked with Nuxalk Radio in their mission: “Lhulhamktulhs ala ts'ktaliwalh alh ti s kulhulmcilh t'ayc n wa sulutilh ats (Broadcasting the Laws of the Lands and Waters.)”

Nuxalk Radio expresses the many voices of the Nuxalk Nation. Through the airwaves and online, radio connects the Nuxalk people to each other and to other Indigenous communities. It inspires Nuxalk language learning and promotes the return to ancestral governance. It fosters community well-being, now and in the future for those not yet born, and asserts Indigenous rights.

Last revised: 12 February 2021
Marking the Infinite: Contemporary Women artists from Aboriginal Australia
November 1, 2018 – March 31, 2019
See Above.

Shadows, Strings and Other Things: The Enchanting Theatre of Puppets
May 16, 2019 – October 14, 2019
CURATOR: Nicola Levell (Associate Professor, Anthropology, UBC)

Over 250 puppets, old and new, from 15 countries, are illuminated in MOA’s dramatic new exhibition. These exquisite puppets—sometimes charming, sometimes a little bit scary, and always entertaining—come together and reveal our enduring fascination with storytelling.

For thousands of years, knowledge holders and storytellers around the world have engaged puppets as a means to dramatize the human experience. Puppets have been delighting, entertaining and educating audiences of all ages, letting our imaginations soar. Puppets are the precious purveyors of our epics, dreams and satires.

Enter into a theatrical world of kings and queens, demons and clowns, supernatural beings and more. Extraordinary stories and fantastical characters fill the stages, cases and multimedia installations of this enchanting exhibition. Whether animated using age-old techniques or digital technologies, puppets are manipulated by hand, and here you’ll discover more about the different forms of manipulation and animation that give them life: shadow, string, rod, hand, and stop-motion. With a focus on Asia, Europe and the Americas, the exhibition draws from MOA’s stunning international collection of puppets—the largest in Western Canada—and reveals new acquisitions from China, Brazil, Sicily, Java, the UK and France.

Shadows, Strings and Other Things is an immersive experience that illuminates how puppetry continues to evolve and innovate in the hands of artists and performers who keep the tradition alive. From graceful Vietnamese water puppets and comical British hand puppets to the captivating stop-motion puppet animation of the award-winning Indigenous artist Amanda Strong—the full spectrum of human resilience and creativity is on display.
Year of 2020

Playing with Fire: Ceramics of the Extraordinary
November 22, 2019 – March 17, 2020
CURATOR: Carol Mayer

The exhibition showcases the work of Judy Chartrand, Ying-Yueh Chuang, Gathie Falk, Jeremy Hatch, Ian Johnston, David Lambert, Glenn Lewis, Alywn O’Brien, Bill Rennie, Debra Sloan and Brendan Tang. Internationally recognized, each of these local artists is acclaimed for their fearless work in the form of ceramic sculpture. They are elite talents working in clay, the most accessible of mediums, pushing it to new limits and examining the complexities of our culture to inspire fresh perspectives and considerations.

The collection of works as a whole is spectacular, tempting viewers to approach closer, only to discover that nothing is quite as it appears. Individually, the ceramic pieces may appear to be nostalgic, humorous, fragile, beautiful or unassuming, but closer inspection reveals provocative commentary on issues like social injustice, racism, identity and censorship. There are many layers of technical prowess and symbolic power to uncover in these sculptures, superbly demonstrating clay’s infinite artistic possibilities.

In Playing with Fire, the artists defiantly and boldly challenge the notion that all things made of clay are required to be functional; in their works, clay is released from this constraint and elevated into extraordinary works of art.

Museum Closed from March 17 to July 7 due to COVID-19 Pandemic

Shame and Prejudice: A Story of Resilience, by Kent Monkman
August 6, 2020 – January 3, 2021
Travelling Exhibit, by Kent Monkman

Kent Monkman’s Shame and Prejudice: A Story of Resilience takes you on a journey through the past 150 years of Canada. It is a journey that reclaims and reinserts Indigenous voices into the collective memory of our country, challenging and shattering colonial ideas of our history.

The artist’s gender fluid, time-travelling alter-ego, Miss Chief Eagle Testickle, is the narrator of this story, told through the lens of Indigenous resilience. Miss Chief leads us from New France and Confederation to the urban environment of Winnipeg’s North End and contemporary life on the reserve.

Shame and Prejudice: A Story of Resilience provides a searing critique of Canada’s colonial policies, past and present, on the occasion of the recent sesquicentennial. As Monkman explains, “The last 150 years—the period of Modernity—represents the most devastating period for First Peoples, including the signing of the numbered treaties, the reserve system, genocidal policies of the residential schools, mass incarceration and urban squalor.”

This exhibition features nearly 80 pieces, including Monkman’s own paintings, installations and sculptures, in dialogue with historical artifacts loaned from museums.
and private collections across Canada. MOA is the final stop for this critically acclaimed travelling exhibition, which has been on a multi-year, cross-country tour to nine cities.

Kent Monkman is a Canadian artist of Cree ancestry who works with a variety of media, including painting, film/video, performance, and installation. His work is known for its provocative reinterpretations of Romantic North American landscapes, and it explores themes of colonization, sexuality, loss and resilience—the complexities of historic and contemporary Indigenous experience.

This exhibition was originally scheduled for May 8 – October 12, 2020. In response to the COVID-19 coronavirus outbreak, this exhibition was postponed and rescheduled for August 6, 2020 – January 3, 2021.

This exhibition was produced by the Art Museum at the University of Toronto in partnership with the Confederation Centre Art Gallery, Charlottetown, and was made possible in part by the Government of Canada, the Canada Council for the Arts, and the Ontario Arts Council. Lead Sponsor: Donald R. Sobey Foundation

Year of 2021

A Future for Memory: Art and Life After the Great East Japan Earthquake
February 11 – September 19, 2021
CURATOR: Fuyubi Nakamura

On March 11, 2011, Japan was rocked by a massive earthquake that caused extensive damage to the Great Eastern region. The ensuing tsunami swallowed up coastal towns, and caused irrevocable damage to the Fukushima Daiichi Nuclear Power Plant.
In the 10th anniversary year of the Great East Japan Earthquake, or 3.11, A Future for Memory addresses how we deal with memory when our physical surroundings are drastically altered. It focuses on the changing physical and psychological landscapes in the aftermath of 3.11 and shows that regional disasters have global relevance. Events such as 3.11 force us to rethink our ways of life in relation to nature. Even in the midst of disasters, people have the desire to create and to express themselves—as does nature.
The works in the exhibition trigger memories, emotions and imaginations. They serve as more than objects of memory; they remind us of the force of nature and the continuous efforts of survivors to rebuild their lives. There is a future for memory through the creation of connections that will be passed on for generations to come.
Featuring works by:
- Masao Okabe
- Chihiro Minato
- Atsunobu Katagiri
- The Rias Ark Museum of Art
- The center for remembering 3.11
- The Lost & Found Project
- The “Lost Homes” Scale Model Restoration Project
- The Tsunami Ladies film project team
Sankofa: African Routes, Canadian Roots
November 4, 2021 – March 27, 2022
CURATORS: Nya Lewis (founder + director, BlackArt Gastown), Nuno Porto (MOA Curator, Africa), Titilope Salami (PhD candidate, Department of Art History, Visual Art and Theory, UBC)

Sankofa is the idea of moving forward while reaching back to connect to one’s heritage. It is the notion that taking pride in heritage helps us to move into the future. Sankofa comes from the Ghanaian Akan language, and the word and its essence have been adopted by many African and Black people around the globe as an expression of cultural and political affirmation.

*Sankofa: African Routes, Canadian Roots* looks at some of the divergent—and often fragmented—paths of political mobilization and cultural assertion that African and Black people in the diaspora have taken. Centered on works by contemporary artists from Lagos, Nigeria, and Vancouver, in conversation with objects in MOA’s permanent collection, this exhibition shares stories, histories and projects of African and Black affirmation. In particular, it draws connections to historical contributions and the growing vitality of Black Canadians in Vancouver.

Ultimately, *Sankofa: African Routes, Canadian Roots* celebrates different ways of understanding the world through the lenses of African and Black communities, the wealth of their cultural and art practices, and their inspiring legacy.
Guide to Exhibit Records held at MOA Archives

Museum of Anthropology Archives
The University of British Columbia
6393 N.W. Marine Drive
Vancouver, B.C. V6T 1Z2

Exhibit Title: Acts of Transformation: From War Toys to Peace Art – Developed in collaboration with BC Schools
Date(s): June 20 - December 31, 2006

| Public Relations and Communications Office fonds |
| Box# | File# | Title | Date(s) |
| 25   | 4     | Acts of Transformation exhibit | 2006 |

| Exhibit Comment Books and Guest Registers/Guest Books collection fonds |
| Box# | File# | Title | Date(s) |
| 32   | 5     | Acts of Transformation exhibit | 2006 |
| 32   | 6     | Acts of Transformation exhibit | 2006 |
| 32   | 7     | Acts of Transformation exhibit | 2006 |
| 32   | 8     | Acts of Transformation exhibit | 2006 |

| Public Programming and Education fonds |
| Box# | File# | Title | Date(s) |
| 14   | 1     | [Acts of Transformation: From War Toys to Peace Art. Thoughtful postcard answers] | [2006] |
| 14   | 2     | [Acts of Transformation: From War Toys to Peace Art. Thoughtful postcard answers] [restricted] | [2006] |
| 14   | 3     | Peace Toy Tags. Thoughtful answers tied in string | [2006] |

W: Archives Peace Art Workshop at MOA 8-10 May 2006
Intake drive

Intake drive

Exhibit Title: “Alice, Donna, Helen, John and Adam” by Sally Michener
Date(s): 1994

| Carol Mayer fonds |
| Box# | File# | Title | Date(s) |
### Public Relations and Communications Office fonds

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### Exhibit Title: Amazonia

**Date(s):** March 10, 2017 – January 28, 2018

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### Exhibit Comment Books and Guest Registers/Guest Books collection

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### Exhibit Title: Ancient Cloth...Ancient Code?

**Date(s):** March 4 - June 14, 1992

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### David Cunningham fonds

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Exhibit Design: 2000-15 Accessions

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Exhibit Comment books

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Miriam Clavir Fonds

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Public Programming and Educations fonds

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William McLennan (MOA Curator) fonds

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Exhibit Title: **Ancient Crossroads: The Rural Population of Classical Italy**

Date(s): December 5, 1978 – February 11, 1979

MOA Publications & Ephemera – Invitations

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Last revised 30 November 2021
Hindaleah Ratner fonds

*Exhibit Series, Programming Subseries*

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**Exhibit Title:** Ancient Lives: The Maya of Guatemala  
**Date(s):** April 28 – December 31, 1998

Darrin Morrison fonds

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Carol Mayer fonds

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*STUDENT EXHIBIT*

**Exhibit Title:** Animals in Indian Bronze Sculpture  
**Date(s):** 1982

Collection of Student Exhibition Projects

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**Exhibit Title:** Anonymous Beauty  
**Date(s):** 1981

Graphic Design Records

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William Mclennan (MOA Curator) fonds

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**Exhibit Title:** Anspayaxw: An Installation for Voice, Image, and Sound
**Date(s):** 2013

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**Skooker Broome fonds**

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<td>Anspayaxw [labels]</td>
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**Karen Duffek fonds**

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<td>John Wynne 2013 [Anspayaxw exhibit] Satellite Gallery</td>
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* **STUDENT EXHIBIT**

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<th>Exhibit Title:</th>
<th>Anthropology 432 Student Projects</th>
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<td>Date(s):</td>
<td>April 3 – December 31, 2001</td>
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**Collection of Exhibit Comment Books**

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<td>Benetton [student exhibit]</td>
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**Exhibit Title: APEC**

| Date(s): | 1998 |

**Collection of Exhibit Comment Books**

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**Rosa Ho fonds**

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<td>APEC Demonstrations</td>
<td>[ca. 1996-1997]</td>
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**Exhibit Title: The Art of Norval Morrisseau**

| Date(s): | May 2 – October 1, 2000 |

**Public Relations and Communications Office fonds**

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**David Cunningham fonds**

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<td>4</td>
<td>37</td>
<td>Morrisseau</td>
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**Director’s fonds**

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M:\Groups\Archives\ Case Files and Finding Aids\Guides\ExhibitionsGuide\ExhibitRecordsGuide
### Exhibit Title: **Arts of Resistance**
Date(s): May 17, 2018 – September 30, 2018

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<td>102</td>
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<td>Arts of Resistance [exhibit planning binder]</td>
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### Exhibit Title: **Asia Pacific Foundation**
Date(s): 1990 – 1993

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<td>Exhibit – Asia Pacific Foundation</td>
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### Exhibit Title: **Ashes to Flowers: The Breathing**
Date(s): 1993 – 1994

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### Exhibit Title: **Attributed to Edenshaw: Identifying the Hand of the Artist**
(Tahaygen and K’woiy ng: Works by Charles and Isabella Edenshaw)
Date(s): April 28 – December 31, 1998

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<td>Attributed to Edenshaw</td>
<td>20 Jul.-13 Aug. 1998</td>
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<td>27</td>
<td>6-B-1</td>
<td>Edenshaw-Proposed by Peter McNair</td>
<td>1994</td>
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<td>5</td>
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<td>Edenshaw Family Gathering September 18, 19, 98</td>
<td>1998</td>
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<td>Insurance waiver forms Edenshaw family Sept 19/98</td>
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### Public Relations and Communications Office fonds

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### William McLennan (MOA Curator) fonds

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<td>Edenshaw artifacts photos</td>
<td>[200-?]</td>
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<td>Attributed to Edenshaw</td>
<td>[1997, 1998]</td>
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<td>56</td>
<td>1/2</td>
<td>Attributed to Edenshaw – Charles Edenshaw</td>
<td>[199-]</td>
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Exhibit Title: Beads: Selections from the Textile Collection of the Museum of Anthropology
Date(s): November 28, 1982

Exhibit Design: 2000-15 Accession
Box# File# Title Date(s)
8 1 Beadwork Jul. 1982

Exhibit Comment books
Box# File# Title Date(s)
1 15 Beads 28 Nov. 1982

William McLennan (MOA Curator) fonds
Box# File# Title Date(s)
8 1 Beadwork photographs [1982]

Exhibit Title: Beginnings
Date(s): February 1 – March 15, 1977

Graphic Design Records
Box# Title Date(s)
8 Photographs [ca. 1977]

MOA Publications & Ephemera collection
Box# File# Title Date(s)
1 8 Beginnings exhibit 1977

Hindaleah Ratner fonds
Box# File# Title Date(s)

* STUDENT EXHIBIT *
Exhibit Title: Benetton
Date(s): 2001

Exhibit Comment Books
Box# File# Title Date(s)
31 5 Benetton exhibit (Anthropology 432 Student Projects) 11 Sep.-6 Oct. 2001

Exhibit Comment Books and Guest Registers/Guest Books collection fonds
Box# File# Title Date(s)
27 6 Benetton exhibit 2001

William McLennan (MOA Curator) fonds
Box# File# Title Date(s)
8 52 [Exhibit slides from “Where are the Children? Healing the Legacy of Residential Schools”, “El Corazon del Mundo: At the Heart of the World”, “Benetton Exhibit”, and “Pasifika:....] 2002-2004
Island Journeys”

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<td>Who is the Benetton Anyway? – Colour slides</td>
<td>2001</td>
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<td>14</td>
<td>7</td>
<td>Who is this Benetton Anyway? Arresting Images</td>
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<td>Layers of Benetton: Exhibit Journal</td>
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* STUDENT EXHIBIT

| Exhibit Title: Bent Boxes: Making a Bent Box Image and Meaning Inside the Bent Box |
| Date(s): March 28, 1980 – January 3, 1981 |

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**Exhibit Comment Books**

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<tr>
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<td>Making a Bent Box; Images and Meaning; Inside the Bent Box; Contemporary Salish Weaving; Continuity and Change.</td>
<td>28 Mar. 1980-3 Jan. 1981</td>
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**Exhibition Design Series [installation photographs]**

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<td>26</td>
<td>Making a Bent Box; Images and Meaning; Inside the Bent Box; Contemporary Salish Weaving; Continuity and Change.</td>
<td>28 Mar. 1980-3 Jan. 1981</td>
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* STUDENT EXHIBIT

| Exhibit Title: Beyond Fluttering Sleeves: An Exhibit of Japanese Kimono |
| Date(s): 1997 |

Collection of Student Exhibition Projects

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David Cunningham fonds

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| Exhibit Title: Beyond Revival |
| Date(s): 1988 |

Carol Mayer fonds

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<td>Exhibition – In House – Beyond Revival. August 1989</td>
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<th>Bill Reid: Beyond the Essential Form</th>
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<td>Date(s):</td>
<td>July 15 – October 5, 1986</td>
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<th>Director’s fonds</th>
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<th>Hindaleah Ratner fonds</th>
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<td><strong>Exhibit Series, Programming Subseries</strong></td>
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<td><strong>In a</strong></td>
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<td>Different Lightbox</td>
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<th>Karen Duffek fonds</th>
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<thead>
<tr>
<th>Exhibit Title:</th>
<th>Blood From Stone: Making and Using Stone Tools in Prehistoric British Columbia</th>
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<td>Date(s):</td>
<td>May 17, 1983 – April 29, 1984</td>
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<th>Herb Watson fonds</th>
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<tr>
<td><strong>Exhibition Design Series</strong></td>
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**Exhibition Design Series [graphic display]**

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**Exhibit Design: 2000-15 Accession**

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<td>Blood from Stone</td>
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**Public Relations fonds**

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<td>Blood from Stone Exhibit</td>
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**Hindaleah Ratner fonds**

**Exhibit Series, Programming Subseries**

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<td>Blood From Stone ‘82</td>
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**Hindaleah Ratner fonds**

**Exhibit Series, Coordinating Subseries**

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**William McLennan (MOA Curator) fonds**

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<td>Blood from stone exhibit (photographs)</td>
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**Director's fonds**

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* STUDENT EXHIBIT

| Exhibit Title: Blue Jeans (Anthropology 431 project) | Date(s): March 29 – December 21, 1985 |

**Public Relations Fonds – Exhibition Files**

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**Exhibit Design: Herb Watson fonds- Accession 2000 - 15**

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<td>Blue Jean Exhibition (Anth 431) 7 prints, 36 negatives</td>
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**Exhibit Design: 2000-15 Accession**

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**William McLennan (MOA Curator) fonds**
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**STUDENT EXHIBIT**

Exhibit Title: **The Boom Years: A Portrait of North Vancouver by G.G. Nye 1905 – 1910**

Collection of Student Exhibition Projects

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<th>Box#</th>
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Exhibit Title: **Border Zones: New Art Across Cultures**

Date(s): January 23-September 12, 2010

Karen Duffek fonds

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<td>Boundary and Translation, Canada Council application – artists and outreach</td>
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<td>Boundary &amp; Translation, Canada Council CATALOGUE grant application, Sept. 2008</td>
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<td>Prabakar Visanath</td>
<td>2008-2009</td>
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<td>Vishnu Procession [RESTRICTED]</td>
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<td>Hayati Mokhtar &amp; Dain-Iskander Said [RESTRICTED]</td>
<td>2008-2010</td>
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<td>Larry Grant [RESTRICTED]</td>
<td>2009</td>
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<td>John Wynne [RESTRICTED]</td>
<td>2005-2010</td>
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<td>Marianne Nicolson</td>
<td>2007-2010</td>
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<td>Yunkaporta, Ron (Law Poles) [RESTRICTED]</td>
<td>2008-2012</td>
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<td>Gu Xiong [RESTRICTED]</td>
<td>2007-2009</td>
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<td>2008-2011</td>
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<td>Edward Poirras [RESTRICTED]</td>
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<td>Laura Wee Lay Laq [RESTRICTED]</td>
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<td>BZ Reviews [RESTRICTED]</td>
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Director’s fonds

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**STUDENT EXHIBIT**

Exhibit Title: **A Break in the Ice: Inuit Prints from the Linda T. Lemmens Collection**

Date(s): February 20, 2000

Darrin Morrison fonds

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<td>A Break in the Ice – Community and Identity: Group Journal</td>
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<td>Connections to Caribou</td>
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<td>The Exhibition Process</td>
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<td>A Break in the Ice: Journal of Exhibit Making Process</td>
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<td>Art and Economics: A Brief History of Baker Lake</td>
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<th>Exhibit Title:</th>
<th>British Columbia Contemporary Ceramics</th>
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<th>Bob Boyer: A Blanket Statement</th>
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Exhibit Design: 2000-15 Accession

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Hindaleah Ratner fonds

*Exhibit Series, Programming Subseries*

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Public Relations and Communications Office fonds

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William McLennan (MOA Curator) fonds

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Exhibit Title: Calendar Prints: Popular Art of South India
Date(s): September 21, 1983 – January 1, 1984

Herb Watson fonds

Exhibition Design Series
Box#  File#  Title                                           Date(s)
1     15     Calendar Prints: Popular Art of South India       21 Sep. 1983-1 Jan. 1984

Exhibition Design Series [installation photographs]
Box#  File#  Title                                           Date(s)
5     17     Calendar Prints: Popular Art of South India installation photographs for Steve’s Calendar Art 21 Sep. 1983-1 Jan. 1984

Graphic Design Records
Box#  Title                                           Date(s)
8     Photographs                                    [ca. 1983]

Exhibit Design: 2000-15 Accession
Box#  File#  Title                                           Date(s)
8     4     Calendar Prints: Popular Art of South India       21 Sep. 1983

Stephen Linglis fonds

Field work photos

Hindaleah Ratner fonds

Exhibit Series, Programming Subseries
Box#  File#  Title                                           Date(s)
5     4     [Indian Calendar Art]                          1982-1983

Public Relations and Communications Office fonds
Box#  File#  Title                                           Date(s)
3     14     Calendar Art of South Asia exhibit               1983-1984

William McLennan (MOA Curator) fonds
Box#  File#  Title                                           Date(s)
8     4     Photographs                                       1983

Exhibit Title: Calvin Hunt Canoe
Date(s): October 5, 2009 – January 3, 2010

Box#  File#  Title                                           Date(s)
56    9     Tlingit Long-tail canoe                           2009
56    10    Calvin Hunt research                             [ca. 2009]
digital        Calvin Hunt research                             [ca. 2009]
**Exhibit Title:** Canadian Handicrafts  
**Date(s):** 1949

**Public Programming and Education fonds**

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**STUDENT EXHIBIT**

**Exhibit Title:** Cannery Days: A Chapter in the Lives of the Heilsuk  
**Date(s):** May 21, 1993 – January 18, 1994

**Carol Mayer fonds**

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**Exhibit Comment Books**

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**David Cunningham fonds**

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<td>Carl Beam [design &amp; planning]</td>
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**Public Programming and Education fonds**

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**Exhibit Title:** Carl Beam  
**Date(s):** April 8, 2011 – May 29, 2011

**Karen Duffek fonds**

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**David Cunningham fonds**

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<td>Carl Beam [design &amp; planning]</td>
<td>[ca. 2010]</td>
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**Director’s fonds**

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<td>2011 April 7th - Carl Beam Opening [invitations] [restricted]</td>
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**Exhibit Title:** Cedar!
Date(s): October 16, 1984 – February, 1985

Herb Watson fonds

*Exhibition Design Series*

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<td>Cedar! The Great Provider: An introduction to the Traditional Uses of Cedar Among the Northwest Coast Indians</td>
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*Exhibition Design Series [graphic display]*

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*Exhibition Design Series [installation photographs]*

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<td>Cedar! The Great Provider: An introduction to the Traditional Uses of Cedar Among the Northwest Coast Indians</td>
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Exhibit Design: 2000-15 Accession

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Madeline Bronsdon Rowan fonds

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<td>Public programmes – Cedar</td>
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<td>Cedar tree exhibit plan</td>
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Public Relations fonds

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Hindaleah Ratner fonds

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William McLennan (MOA Curator) fonds

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Hilary Stewart fonds

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Exhibit Title: **Celadon: Beyond the Glaze**  
Date(s):  [ca. 2002]

Carol Mayer fonds  
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<td>Celadon – papers by project participants</td>
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<td>Celadon: beyond the glaze by the Aesthetics Group</td>
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<td>Transformations: Technoladeez</td>
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Exhibit Title: **strposam: the city before the city**  
Date(s):  January 25, 2015 - January 24, 2016

Skooker Broome fonds  
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Director’s fonds  
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* STUDENT EXHIBIT*  
Exhibit Title: **Ceramics: The Eye of the Beholder**  
Date(s):  1993

Collection of Student Exhibition Projects  
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<td>Anth. 431: “The Eye of the Beholder” by Laura Beresford, Kathleen Brereton, Olga Ziduljak</td>
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* STUDENT EXHIBIT*  
Exhibit Title: **Ceramics: Faces on Ceramic Vessels**  
Date(s):  1993

David Cunningham fonds  
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<td>Ceramics 2 [Faces on Ceramic Vessels]</td>
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* STUDENT EXHIBIT*  
Exhibit Title: **Changing Tides: The Development of Archaeological Research in British Columbia's Fraser Delta Region**  
Date(s):  February 27 – September 29, 1985
**Herb Watson fonds**

*Exhibition Design Series*

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*Exhibition Design Series [graphic display]*

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**Exhibit Design: 2000-15 Accession**

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**Public Relations Office fonds**

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**William McLennan (MOA Curator) fonds**

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*STUDENT EXHIBIT*

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**Exhibit Comment Books**

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<td>Children and Their World</td>
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**Exhibit Design: 2000-15 Accession**

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**William McLennan (MOA Curator) fonds**

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<td>[199-?]</td>
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<td>Chinese Children’s Art: Selections from Luda Municipality, Liaoning Province, People’s Republic of China</td>
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Herb Watson fonds

*Exhibition Design Series [installation photographs]*

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Hindaleah Ratner Fonds

*Exhibits Series, Coordinating Subseries*

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<td>Chinese Children’s Art: Robson Square Media Centre</td>
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Hindaleah Ratner fonds

*Exhibit Series, Programming Subseries*

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<td>Chinese Children’s Art</td>
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* STUDENT EXHIBIT

Exhibit Title: Chinese Exhibit Case
Date(s): 1973

Public Programming and Education fonds

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Exhibit Title: Chinese Opera Costumes
Date(s): till November 7, 1976

Herb Watson fonds

*Exhibition Design Series [installation photographs]*

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* STUDENT EXHIBIT

Exhibit Title: Chinese Peasant Textiles Art: Kwantung and Szechuan Provinces
Date(s): April 12 – June 15, 1977

Elizabeth Johnson fonds

_Subseries N: Chinese Peasant Textiles Art: Kwantung and Szechuan Provinces_

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<td>[Chinese Peasant Textiles Art: Kwantung and Szechuan Provinces]</td>
<td>[1977?]</td>
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Exhibit Title: **Chinese Snuff Bottles**  
Date(s): October 9 – 31, 1977

Herb Watson fonds  
*Exhibition Design Series [installation photographs]*  
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Audrey Shane fonds  
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<td>Snuff Bottles [Images]</td>
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Madeline Bronsdon Rowan fonds  
*Permanent and Temporary Exhibitions Records*  
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Hindaleah Ratner fonds  
*Exhibit Series, Programming Subseries*  
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Exhibit Title: **Chinese Trade Ceramics**  
Date(s): 1998 – 2000

Carol Mayer fonds  
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<td>Exhibit- Chinese Export Porcelain – British Museum</td>
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<td>[Export Loans from British Museum to Canada]</td>
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Exhibit Title: **Chronicles of Pride**  
Date(s): [ca. 1986]

Exhibit Design: 2000-15 Accession  
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William McLennan (MOA Curator) fonds
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**MOA Publications & Ephemera collection**

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**Exhibit Title:** Chinese Values  
**Date(s):** 1961

**Public Programming and Education fonds**

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**Exhibit Title:** Claiming Space: Voices of Urban Aboriginal Youth
**Date(s):** June 1, 2014 – January 4, 2015

**Directors fonds**

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**Skooker Broome fonds**

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<td>2014</td>
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**MOA Publications & Ephemera collection**

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**Exhibit Title:** Classics, Leary Collection
**Date(s):** [19-?] 

**Public Programming and Education fonds**

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**William McLennan (MOA Curator) fonds**

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Exhibit Title: Classics, Sid Leary
Date(s): 1958 – 1959

Public Programming and Education fonds
Box# File# Slide# Title Date(s)
Binder 8 15-18 Classics, Sid Leary 1958-1959

Exhibit Title: Classics, Neolithic Greece
Date(s): [19-?]

Public Programming and Education fonds
Box# File# Slide# Title Date(s)
Binder 8 95-96 Classics, Neolithic Greece [19-?]

Exhibit Title: A Coat of Many Colours: Two Centuries of Jewish Life in Canada
Date(s): September 6 – November 17, 1991

Carol Mayer fonds
Box# File# Title Date(s)
3 9 Exhibition: Traveler In – Coat of Many Colours 1988-1991

Exhibit Comment Books
Box# File# Title Date(s)
4 3 Coat of Many Colours 6 Sep. 17 Nov. 1991

David Cunningham fonds
Box# File# Title Date(s)
1 20 A Coat of Many Colours 1990-1991

Public Relations and Communications Office fonds
Box# File# Title Date(s)
7 2 A Coat of Many Colours - CMC travelling exhibition 1989
12 22 Coat of Many Colours 1991

Miriam Clavir fonds
Box# File# Title Date(s)
2 12 Coat of Many Colours Exhibit 1989-1991

Public Programming and Education fonds
Box# File# Title Date(s)
Rosa Ho fonds

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MOA Publications & Ephemera collection

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* STUDENT EXHIBIT *

Exhibit Title: **Collections Connections**

Date(s): 1993

Collection of Student Exhibition Projects

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<td>Anth. 431: “Collections Connections” by Diana Gatrill, Kelly Harrison, Joyce Staroszik, Naomi Urabe</td>
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Exhibit Title: **Connoisseur's Collection: Chinese Ceramics from the Victor Shaw Donation**

[Early Chinese Ceramics from the Victor Shaw Donation]

Date(s): May 30, 2001 – March 10, 2002 (Gallery 5)

Exhibit Comment Books

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<td>27 Jul.-15 Aug. 2001</td>
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<td>15 Aug.-7 Sep. 2001</td>
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<td>7 Sep.-26 Nov. 2001</td>
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David Cunningham fonds

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<td>Shaw 2002 hall case</td>
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MOA Publications & Ephemera collection

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Exhibit Title: **Conservation Exhibit**

Date(s): March 12-13, 1982
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**STUDENT EXHIBIT**

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<th>Conversations: The D. Miguel and Julia Tecson Philippine Collection (Anth 432)</th>
<th>Date(s):</th>
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**STUDENT EXHIBIT**

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<th>Contemporary Salish Weaving: Continuity and Change</th>
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David Cunningham fonds
Box#  File#  Title  Date(s)
3  35  Basket exhibit  2000-2001
16  6  Continuing Traditions… exhibit panels  2001

Director’s fonds
Box#  File#  Title  Date(s)
82  12  Salish Basketry Exhibit  2000

Exhibit Title: **Contrasts: Hong Kong’s New Territories in the 20th century (Festival Hong Kong 1992 at MOA)**
Date(s): November 1992 – May 23 1993 MOA lobby

Elizabeth Johnson fonds Series 2: Exhibits Subseries B: “Contrasts” and “Possessions”
Box#  File#  Title  Date(s)
1  6  Festival Hong Kong: Grant – 1992  1992
1  7  “Contrasts”, “Possessions” [Exhibit Proposals]  1992
1  8  Festival Hong Kong: Report and Budget  1992
1  9  Festival Hong Kong: Planning  1992
1  10  Festival Hong Kong: Schools  1992
1  11  Festival Hong Kong: Resource People  1992
1  12  Festival Hong Kong: Reception [speaking notes]  1992

David Cunningham fonds
Box#  File#  Title  Date(s)
2  10  [Text – Cantonese] [ca.1992]
2  11  [Festival Hong Kong ’92 at MOA] [ca.1992]
2  12  Hong Kong/Coins  1992
2  13  New Territories of Hong Kong  1991-1992
2  14  Possessions [label text] [ca.1992]
2  15  Possessions [Chinese text] [ca.1992]
2  16  Contrasts [label text] [ca.1992]
2  17  Contrasts [Chinese text] [ca.1992]

Exhibit Comment Books
Box#  File#  Title  Date(s)
6  6  Possessions from the Past & Contrasts  26 Sep.-4 Dec. 1992
6  7  Untitled [ca. 1992]

Exhibit Title: **The Copper that Came From Heaven: The Dance Dramas of the Kwakwak’wakw**
Date(s): July 22, 1983 – April 8, 1984
1 14 The Copper that Came From Heaven: Kwagiutl Ceremony and ArtDance Dramas of the Kwakwaka’wakw 22 Jul. 1983-8 Apr. 1984

Exhibition Design Series [graphic display]
Box# File# Title Date(s)
3 8 The Copper that Came From Heaven: Kwagiutl Ceremony and ArtDance Dramas of the Kwakwaka’wakw 22 Jul. 1983-8 Apr. 1984

Exhibition Design Series [installation photographs]
Box# File# Title Date(s)
5 18 The Copper that Came From Heaven: Kwagiutl Ceremony and ArtDance Dramas of the Kwakwaka’wakw 22 Jul. 1983-8 Apr. 1984

Exhibit Design: 2000-15 Accession
Box# File# Title Date(s)
8 32 The Copper That Came Down From heaven 22 Aug. 1983

MOA Publications & Ephemera – Invitations

Public Relations Office
Box# File# Title Date(s)
3 15 Kwagiutl – The Copper that came from Heaven Exhibit 1982-1983

MOA Publications & Ephemera collection
Box# File# Title Date(s)
1 32 The Copper that Came From Heaven [ca. 1983]

Public Programming and Education fonds
Box# File# Title Date(s)
1 6 School Programs – The Copper that Came From Heaven Education Committee 1983-1984

Hindaleah Ratner fonds
Box# File# Title Date(s)
10 3 Kwagiutl Exhibit June '83 ["The Copper that Came from Heaven"] 1980-1983

William McLennan (MOA Curator) fonds
Box# File# Title Date(s)
8 32 Photographs [ca. 1983]
### Exhibit Title: The Cosmic Dance
**Date(s):** 1993

**Collection of Student Exhibition Projects**

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### Exhibit Title: Cowichan Indian Knitting
**Date(s):** August 19 – November 9, 1986

**Herb Watson fonds**

**Exhibition Design Series**

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**Exhibition Design Series [installation photographs]**

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<td>3</td>
<td>B&amp;W Negatives</td>
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<td>Museum Note #21 (Published copy)</td>
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**Oversize**

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<td>Cover Proof from Publisher</td>
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**Exhibit Design: 2000-15 Accession**

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**Public Relations fonds**

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**Director’s fonds**

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<td>NMC Grant application - Phase I - Cowichan Sweater Exhibit Proposal</td>
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### William McLennan (MOA Curator) fonds

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### MOA Publications & Ephemera collection

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### *STUDENT EXHIBIT*

**Exhibit Title:** Creating Context  
**Date(s):** Through September 30, 1990

#### Exhibit Comment Books

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**Exhibit Title:** Culture at the Centre  
**Date(s):** March 18, 2018 – November 4, 2018

### Director’s fonds

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**Exhibit Title:** Cycles: The Graphic Art of Robert Davidson, Haida  
**Date(s):** October 30, 1979 – February 3, 1980

### Audiotapes

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MAN 66 CBC review of Davidson books and exhibit, 1979. [ca. 1979]
Note attached from MMA says: “First fifteen minutes or so on this tape are reviews of Hilary Stewart’s and Robert Davidson’s book, Audrey Hawthorn’s book and the Davidson exhibit…. (cassette tape). [accession #61].


Herb Watson fonds

**Exhibition Design Series**

<table>
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**Exhibition Design Series [installation photographs]**

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Hindaleah Ratner fonds

**Exhibits Series, Coordination Subseries**

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MOA Publications & Ephemera collection

**Exhibit Series, Programming Subseries**

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<td>Cycles Victoria</td>
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* STUDENT EXHIBIT

Exhibit Title: Design Variations in Guatemalan Textiles Weaving a Jaspe Yarn
Date(s): April 1 – October 14, 1979

Exhibit Comment Books
Box# File# Title Date(s)
1 3 Weaving 1979

Herb Watson fonds
Box# File# Title Date(s)
6 4 Student exhibits: Design Variations in Guatemalan Textiles; The Evolution of Bill Reid’s Beaver Print Mar.-Nov. 1978

* STUDENT EXHIBIT

Exhibit Title: Dragon and Phoenix
Date(s): 1993

MOA Archives collection of Student Exhibition Projects
Box# File# Title Date(s)
1 1 Anth. 431: “Final Report on the Anth. 431 Exhibit Project: Dragon and Phoenix” by Doris Cheung, Carol Latimer, Hin Li, Andrew Hildred 1993

Exhibit Title: The Dragon Jars of Southeast Asia: The Julia and Miguel Tecson Collection
Date(s): December 19 1991 – 1992

Carole Mayer fonds
Box# File# Title Date(s)
5 2 Exhibit – Dragon Jars Jan.-Apr. 1992
5 3 Asia – Pacific “Dragon Jars” 1992-1993

MOA Events Slides – 1988 – present
Location Title Date(s)
Binder 5 Dragon Jars [1 page, 3 slides] Feb. 1992
**STUDENT EXHIBIT**

<table>
<thead>
<tr>
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<th>Dress and Identity: Selections from MOA's Fine Costume Collection</th>
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<td>Date(s):</td>
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**Herb Watson fonds**

*Exhibition Design Series [installation photographs]*

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**Madeline Bronsdon Rowan fonds**

*Permanent and Temporary Exhibitions Records*

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**Graphic Design Records**

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**Exhibit Design: 2000-15 Accession**

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**Hindaleah Ratner fonds**

*Exhibit Series, Programming subseries*

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**MOA Publications & Ephemera collection**

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**William McLennan (MOA Curator) fonds**

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Last revised 30 November 2021

M:\Groups\Archives\ Case Files and Finding Aids\Guides\ExhibitionsGuide\ExhibitRecordsGuide
### STUDENT EXHIBIT

**Exhibit Title:** Echoes 1995 & 1996  
**Date(s):** 1995 – 1996

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**Rosa Ho fonds**

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<td>Gerti Tom at the Native Education Centre &amp; Echoes</td>
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**Exhibit Title:** El Corazon Del Mundo: At the Heart of the World  
**Date(s):** October 23, 2002 – March 30, 2003

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<td>[Samper (El Corazon Del Mundo)]</td>
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**David Cunningham fonds**

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**William McLennan (MOA Curator) fonds**

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**Public Programming & Education fonds**

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**MOA Publications & Ephemera collection**

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**Exhibit Title:** Encounter 1778: Drawings, watercolours, and sketches by John Webber at Nootka Sound
Date(s): March 28 – July 2, 1978

**Herb Watson fonds**

*Exhibit Design Series*

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*Exhibition Design Series [installation photographs]*

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<td>Encounter 1778: Drawings Watercolours and Sketches by John Webber at Nootka Sound</td>
<td>28 Mar.-2 Jul. 1978</td>
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**Madeline Bronsdon Rowan fonds**

*Permanent and Temporary Exhibitions Records*

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<td>Exhibit – Encounter 1778 J. Webber drawings watercolours</td>
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**Marjorie Halpin (MOA Curator) fonds**

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<td>MacFarlane (<em>Paper Encounter 1778: Drawings and Watercolours of Nootka Sound by John Webber</em>)</td>
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<td>Webber exhibition scripts – N. MacFarlane</td>
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<td>MacFarlane (Loans for Encounter 1778)</td>
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<td>Captain Cook [exhibit]</td>
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<td>[Nootka exhibit]</td>
<td>[197-?]</td>
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<td>[Loans for Encounter 1778]</td>
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*Exhibit Design: 2000-15 Accession*

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**MOA Publications & Ephemera – Invitations**

**Hindaleah Ratner fonds**

*Exhibit Series, Programming Subseries*

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**MOA Publications & Ephemera collection**

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<th>Exhibit Title:</th>
<th>Everything Politics – Australian Aboriginal Political Art in print &amp; poster</th>
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**STUDENT EXHIBIT**

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Herb Watson fonds

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Hindaleah Ratner fonds

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<td>Travelling Exhibits Evolution of Bill Reid's Print</td>
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Exhibit Design: 2000-15 Accession

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Carol Mayer fonds

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**Skooker Broome fonds**

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**William McLennan (MOA Curator) fonds**

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**MOA Publications & Ephemera collection**

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**Public Programming and Education fonds**

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**Carol Mayer fonds**
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**Public Relations and Communications Office fonds**

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*STUDENT EXHIBIT*

| Exhibit Title: | Exhibit Project – Lab #1 | Date(s): | 1978 |

**Collection of Student Exhibition Projects**

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Exhibit Title: The Fabric of Our Land
Date(s): November 19, 2017 – April 15, 2018

Director's fonds

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*STUDENT EXHIBIT*

Exhibit Title: Faces and Voices of the Inuit Art Market
Date(s): June 19, 2011 - September 25, 2011

Directors fonds

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Exhibit Title: A Family Affair: Making Cloth in Taquile Peru
Date(s): May 9 – October 1, 1989

Elizabeth Johnson fonds – Exhibits

*Subseries H: A Family Affair: Making Cloth in Taquile Peru*

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Rosa Ho fonds

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Herb Watson fonds

Exhibition Design Series

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Exhibition Design Series [graphic display]

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### MOA Publications & Ephemera collection

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### Exhibit Title: **Field Notes**

**Date(s):** February – September 30, 1990

### Exhibit Comment Books

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### Carol Mayer fonds

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### Exhibit Title: **Fluff and Feathers**

**Date(s):** 1993 – 1994?

### Miriam Clavir fonds

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### Exhibit Title: **For Our Daughters**

**Date(s):** April 13, 1995 – December 7, 1997
11 6 For Our Daughters 13 Apr.-2 Jun. 1995
12 4 For Our Daughters Book 11 Mar.-4 Apr. 1995
12 5 For Our Daughters Book 2 Jun.-6 Jul. 1995
12 6 For Our Daughters Book 6 Jul.-4 Aug. 1995
12 7 For Our Daughters Book 5 Aug.-5 Sep. 1995
14 2 For Our Daughters Book 5 Sep.-7 Nov. 1995
14 3 For Our Daughters Book 8 Nov.-19 Dec. 1995
14 9 For Our Daughters Book 26 Feb.-16 Apr. 1996
18 7 For Our Daughters Book 16 Apr.-13 Jun. 1996
18 8 For Our Daughters Book 13 Jun.-25 Jul. 1996
19 5 For Our Daughters Book 6 Aug-9 Sep. 1996
20 7 For Our Daughters Book 22 Apr.-26 May 1997
22 1 For Our Daughters Book 13 Jan.-5 Mar. 1997

Public Programming and Education fonds
Box# File# Title Date(s)
8 9 For Our Daughters program guide 1997

Exhibit Title: Forest One
Date(s): March 20, 2012 – May 27, 2012

Karen Duffek fonds
Box# File# Title Date(s)
6 4 Forest One 2011-2012

Exhibit Title: The Four Seasons: Food Getting in British Columbia Prehistory
Date(s): April 24 – November 4, 1979

Herb Watson fonds
Exhibition Design Series
Box# File# Title Date(s)
1 7 The Four Seasons: Food Getting in British Columbia Prehistory [exhibit text] 24 Apr.-4 Nov. 1979

Exhibition Design Series [graphic display]
Box# File# Title Date(s)
3 2-3 The Four Seasons: Food Getting in British Columbia Prehistory 24 Apr.-4 Nov. 1979

Last revised 30 November 2021
M:\Groups\Archives\ Case Files and Finding Aids\Guides\ExhibitionsGuide\ExhibitRecordsGuide


**Exhibition Design Series [installation photographs]**

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### William McLennan (MOA Curator) fonds

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### *STUDENT EXHIBIT*

Exhibit Title: **From Backroom to Classroom: Interpreting Visible Storage**  
Date(s): March 19 – September, 1992 [Anth 431]

### Exhibit Comment books

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Exhibit Title: **From Classical to Modern: Javanese Shadow Play Figures**  
Date(s): 1988 – 1991

### Carol Mayer fonds

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### Exhibit Title: **From Under the Delta: Wet-Site Archaeology in British Columbia’s Lower Mainland**  
Date(s): March 1995 – March 1999

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Last revised 30 November 2021

M:\Groups\Archives\Case Files and Finding Aids\Guides\ExhibitionsGuide\ExhibitRecordsGuide
### Exhibit Comment Books

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12 44  Weavers at Musqueam Exhibit Janice Paul [restricted]  2004
12 45  Musqueam Weavers 03 April  2003
12 46  Musqueam Weavers Sourcebook & Weaving Worlds Together Master CD [Disk]  2002

V: Jensen drive  Musqueam weavers  1999-2005
V: Jensen drive  Maggie Louis, Musqueam weaver [restricted]  2003
Intake drive  Debra & Robyn Sparrow: Text & Images  1997, 2002
Intake drive  Weavers at Musqueam Exhibit Janice Paul  2004

Public Programming and Education fonds

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**William McLennan (MOA Curator) fonds**

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**MOA Publications and Ephemera collection**

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<tr>
<td>2</td>
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<td>Gathering Strength: New Generations in Northwest Coast Art</td>
<td>1998</td>
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**Exhibit Title: **Ghosts in the Machine  
**Date(s):** 1988 –1989

**Carol Mayer fonds**

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**Rosa Ho fonds**

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<tr>
<td>V-7-</td>
<td>171</td>
<td>Ghosts in the Machine (Phase 1)</td>
<td>1988</td>
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**Exhibit Title: **Gifts and Giving  
**Date(s):** October 4 1988 – January 1989
Herb Watson fonds

*Exhibition Design Series*

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*Exhibition Design Series [installation photographs]*

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Carol Mayer fonds

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Exhibit Title: **Great Canada Exhibit**

Date(s): 1990 –1991

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Carol Mayer fonds

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Exhibit Title: **Grecian Urns: Pottery from the Ancient Greek World**

Date(s): January 20, 1987

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Herb Watson fonds

*Exhibition Design Series*

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<td>Grecian Urns: Pottery from the Ancient Greek World</td>
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*Exhibition Design Series [installation photographs]*

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<td>Grecian Urns: Pottery from the Ancient Greek World</td>
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Exhibit Design: 2000-15 Accession

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Public Relations fonds

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Hindaleah Ratner fonds

*Exhibit Series, Programming Subseries*
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William McLennan (MOA Curator) fonds

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MOA Publications and Ephemera collection

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<td>Grecian Urns: Pottery from the Ancient Greek World</td>
<td>1987 (Creation)</td>
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Exhibit Title: **Greek and Roman Life in Miniature**

Date(s): February 15 – March 31, 1977

Exhibit Design: 2000-15 Accession

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MOA Publications & Ephemera – Invitations

Hindaleah Ratner fonds

*Exhibit Series, Programming Subseries*

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William McLennan (MOA Curator) fonds

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MOA Publications and Ephemera collection

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Exhibit Title: **A Green Dress: Objects, Memory, and the Museum**

Date(s): September 27, 2011 – April 8, 2012

Karen Duffek fonds

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Directors fonds

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<td>A Green Dress: Objects, Memory and the Museum</td>
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Carol Mayer fonds

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<td>A Green Dress: Objects, Memory and the Museum</td>
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<tr>
<td>Exhibit Title:</td>
<td>Guatemalan Highland Textiles</td>
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<td>---------------</td>
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<td>Date(s):</td>
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Ingeborg (Inge) Ruus fonds:

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<td>Collection Notes + background material for weaving exhibit 9 (S. America)</td>
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<td>[South American Clothing And Textiles]</td>
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Exhibit Title: **Hands of Our Ancestors: The Revival of Salish Weaving at Musqueam**
Date(s): January 28 – July 20, 1986

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<td>[ca. 1986]</td>
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<td>Publicity [press coverage]</td>
<td>[ca. 1986]</td>
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<td>Wendy Grant [press coverage]</td>
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<td>Funding [MAP, Vancouver Centennial Project</td>
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<td>Graphics [Use of National Museum of Canada Photos]</td>
<td>[ca. 1986]</td>
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<td>Travel [coordination]</td>
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<td>Opening [speaking notes]</td>
<td>[ca. 1986]</td>
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<td>Events [planning]</td>
<td>[ca. 1986]</td>
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<td>Report</td>
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<td>Comments [photocopy of comments book]</td>
<td>[ca. 1986]</td>
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<td>Project [notes and transcripts]</td>
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<td>Meetings [ethical review application and misc. records]</td>
<td>[ca. 1986]</td>
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<td>Background [articles and notes]</td>
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<td>Mary Smith [The Development of the Chilkat Blanket]</td>
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<td>23</td>
<td>2</td>
<td>Transcripts – hands of our ancestors [Restricted]</td>
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<td>Textile forum [out of the silence Debra Sparrow]</td>
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<td>Seabird island</td>
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<td>Audio-apes</td>
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<td>[Hands of Our Ancestors Interview]</td>
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Exhibit Comment Books

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Herb Watson fonds

**Exhibition Design Series**

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<td>Hands of Our Ancestors: The Revival of Salish Weaving at Musqueam</td>
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**Exhibition Design Series [graphic display]**

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**Exhibition Design Series [installation photographs]**

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**Graphic Design Records**

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<td>B&amp;W Photographs</td>
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<td>Colour Transparencies</td>
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<td>Museum Note #16 (Published copy)</td>
<td>[ca. 1986]</td>
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<td>Cut and Past Page Layouts</td>
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<td>Final Copy of Invitation</td>
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**Exhibit Design: 2000-15 Accession**

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**William McLennan (MOA Curator) fonds**

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<td>Photographs in exhibit and book</td>
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**MOA Publications and Ephemera collection**

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<td>Hands of Our Ancestors: The Revival of Salish Weaving at Musqueam</td>
<td>1986 (Creation)</td>
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Exhibit Title: **Heaven, Hell and Somewhere in Between: Portuguese Popular Art**

Date(s): May 12 – October 12, 2015

**Directors fonds**

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<td>Misc. Heaven &amp; Hell [research notes &amp; pieces]</td>
<td>[ca. 2014?]</td>
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<td>93</td>
<td>5</td>
<td>Films for Heaven, Hell and Somewhere in Between</td>
<td>2015</td>
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<td>6</td>
<td>MOA Journey [Portugal, Heaven &amp; Hell]</td>
<td>2015</td>
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</table>
Presentation on Heaven, Hell and Somewhere in Between
March-April 2015

Book. Heaven, Hell, and Somewhere in Between
2014-2015

Field photos, 2010-2014, Portugal [Heaven & Hell]
2010-2014

Field photos. 2011. Portugal
2011

[Festivals in Portugal – videos, photos, and pamphlet]
2010-2012

Heaven, Hell, & Somewhere in Between: Portuguese Popular Art [exhibition binder] [restricted]
2010-2015


[Heaven, Hell, & Somewhere in Between: Portuguese Popular Art-Media Coverage-Laura Murray PR]
2015

Herdity: Hereditary Chiefs of the Haida
April 28, 1998 – February 21, 1999


Heredity: Hereditary Chiefs of the Haida 1988 (Creation)

Hidden Dimensions: Face Masking in East Asia
May 24, 1984 – January 6, 1985

Hidden Dimensions: Face Masking in East Asia
24 May-31 Oct. 1984

Hidden Dimensions: Face Masking in East Asia
24 May-31 Oct. 1984

Photographs [ca. 1984]
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<th>Date(s)</th>
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<td>1984</td>
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<th>Date(s)</th>
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<tr>
<td>Box# 28  File# 6-B-14</td>
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<td>East Asian Masks</td>
<td>1982-1984</td>
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<tr>
<td>Box# 59  File# 6-B-14a</td>
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<td>Masks – East Asian [exhibit proposal]</td>
<td>1982-1983</td>
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<td>Box# 29  File# 6-D-4</td>
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<td>Binder 3  File# 6</td>
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<td>Opening of “Hidden Dimensions”</td>
<td>May 24, 1984</td>
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**Exhibit Title:** High Slack: An Installation by Judith Williams  
**Date(s):** June 21 – December, 1994

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<th>Rosa Ho fonds</th>
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<tr>
<td>Box# 7  File# 9</td>
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<td>Judy Williams “High Slack”</td>
<td>1993-1994</td>
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<tr>
<td>Box# 17  File# 8</td>
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<td>High Slack – Chilcotin Justice Inquiry</td>
<td>1994</td>
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<td>Box# 18  File# 4</td>
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<td>High Slack – Waters Export Articles</td>
<td>1993</td>
</tr>
<tr>
<td>Box# 18  File# 5</td>
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<td>&quot;High Slack&quot; [1/3]</td>
<td>1993-1995</td>
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<tr>
<td>Box# 18  File# 6</td>
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<td>&quot;High Slack&quot; [2/3]</td>
<td>1993-1995</td>
</tr>
<tr>
<td>Box# 18  File# 7</td>
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<td>&quot;High Slack&quot; [3/3]</td>
<td>1993-1995</td>
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<td>Box# 17  File# 6</td>
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<td>High Slack</td>
<td>8 Sep.-30 Dec. 1994</td>
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<td>Box# 17  File# 7</td>
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<td>High Slack</td>
<td>21 Jun.-28 Aug. 1994</td>
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M:\Groups\Archives\ Case Files and Finding Aids\Guides\ExhibitionsGuide\ExhibitRecordsGuide
David Cunningham fonds
Box#  File#  Title                        Date(s)

Darrin Morrison fonds
Box#  File#  Title                        Date(s)

MOA Publications and Ephemera collection
Box#  File#  Title                        Date(s)
2     4      [High Slack: An Installation by Judith] Williams 1994 (Creation)

* STUDENT EXHIBIT
Exhibit Title: The Hindu Divine: Gods and Goddesses in Indian Art
Date(s): April 2 – November 8, 1987

Exhibit Comment Books
Box#  File#  Title                        Date(s)
1     20     Hindu Devine                  1987

Herb Watson fonds
Exhibition Design Series [installation photographs]
Box#  File#  Title                        Date(s)
5     8      The Hindu Divine: Gods and Goddesses in Indian Art 31 Mar.-Oct. 1987

Graphic Design Records
Box#  Title                        Date(s)
8     Photographs                    [ca. 1987]

Exhibit Design: 2000-15 Accession
Box#  File#  Title                        Date(s)
8     6      Hindu Divine                  Mar. 1987

Public Relations fonds
Box#  File#  Title                        Date(s)
5     17     Hindu Divine                  1987

William McLennan (MOA Curator) fonds
Box#  File#  Title                        Date(s)
8     6      Photographs                    1987

Public Programming & Education fonds
Binder  File#  Title                        Date(s)
3     11     Student Exhibit “The Hindu Divine” 1984 (Creation)

Exhibit Title: “ひろしま Hiroshima”
Date(s): October 14, 2011 – February 12, 2012
Karen Duffek fonds

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<td>[Visitor Log]</td>
<td>2012</td>
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<td>8</td>
<td>Hiroshima – PR + programs + relevant resources + reviews</td>
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Directors fonds

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David Cunningham fonds

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<td>Hiroshima… [design &amp; planning]</td>
<td>[2011 – 2012]</td>
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MOA Publications and Ephemera collection

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<tr>
<td>11</td>
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<td>ひろしま Hiroshima</td>
<td>2011-2012</td>
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<td>46</td>
<td>ひろしま Hiroshima</td>
<td>2011 (Creation)</td>
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*STUDENT EXHIBIT*

| Exhibit Title: Homo Ekta Chromo |
| Date(s): April 11 – September 1979 |

MOA Audio Recordings

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<th>Type</th>
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<tr>
<td>MOA 9. a, b Reel to Reel Box 1</td>
<td>Sound track for Homo Ekta Chromo slide presentation. [accession #90]</td>
<td>Large reel</td>
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Collection of Student Exhibitions and Research Projects

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<td>Binder 3</td>
<td>[“Homo Ekta Chromo” UBC Fine Arts students exhibit slides]</td>
<td>11 Apr.-Sep. 1979</td>
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*STUDENT EXHIBIT*

| Exhibit Title: How Was Your Trip? What Did You Buy? |
| Date(s): [Spring 1996] - |

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<table>
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<td>Box# File# Title</td>
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| David Cunningham fonds                    |                       |
| Box# File# Title                          | Date(s)               |
| 3 58 432 – 1997 [How was your trip? What did you buy?] | 1997                  |

| *STUDENT EXHIBIT*                         |                       |
| Exhibit Title: Huacos and Huacas: Objects from Sacred Places of Ancient Peru |                       |
| Date(s): April 5 – June 15, 1977         |                       |

| Herb Watson fonds                         |                       |
| **Exhibition Design Series [installation photographs]** |                       |
| Box# Title                                | Date(s)               |
| Box 6.13 & 16 Student exhibits: Huacos and Huacas; Dress and Identity | 5 Apr.-30 Sep. 1977   |

| MOA Publications and Ephemera collection  |                       |
| Box# File# Title                          | Date(s)               |
| 1 5 Huacos and Huacas: Objects from Sacred Places of Ancient Peru | 1977 (Creation)       |

| **Exhibit Title:** Hunt Family Heritage: Contemporary Kwakiutl Art |                       |
| Date(s): May 26 – August 30, 1981          |                       |

| Exhibit Design: 2000-15 Accession         |                       |
| Box# File# Title                          | Date(s)               |
| 8 48 Hunt Family Heritage                 | 26 May 1981           |

| Public Relations Office fonds             |                       |
| Box# File# Title                          | Date(s)               |
| 1 12 Hunt Family Fort Rupert Dancers—[Past Programs] | 1982-1983             |
| 3 18 Hunt Family Heritage Exhibit         | [ca. 1982]            |

| Hindaleah Ratner fonds                    |                       |
| Box# File# Title                          | Date(s)               |
| 10 4 The Hunt Family May 26 – August 30 [“Hunt Family Heritage: Contemporary Kwakiutl Art”] | 1981                   |
### Audiotapes

<table>
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<th>File#</th>
<th>Date and Title</th>
<th>Type</th>
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| Audio Tapes | Box 1 | “Hunt Family Heritage”: Traveling exhibit from National Museum of Man held at MOA 26 May 1981. Includes speakers – MM Ames, M. Shaw, Kevin Neary, Tony Hunt, and Emma Hunt. Side 1 [accession #33, 33a, 33b] |

### William McLennan (MOA Curator) fonds

<table>
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<td>8</td>
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<td>Hunt Family heritage</td>
<td>[198-?]</td>
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### MOA Publications and Ephemera collection

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<td>1</td>
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<td>Hunt Family Heritage: Contemporary Kwakiutl Art</td>
<td>1981 (Creation)</td>
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### Exhibit Title:
**(In)visible: The Spiritual World of Taiwan Through Contemporary Art**

**Date(s):**

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<tbody>
<tr>
<td>96</td>
<td>1/2</td>
<td>(In)visible: The Spiritual World of Taiwan through Contemporary Art, Media Coverage- Laura Murray PR</td>
<td>2015</td>
<td></td>
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<tr>
<td>96</td>
<td>3</td>
<td>(In)visible / Spotlight Taiwan – correspondence and planning</td>
<td>2014-2015</td>
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<tr>
<td>97</td>
<td>3</td>
<td>(In)visible: The Spiritual World of Taiwan through Contemporary Art</td>
<td>2014-2016</td>
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**MOA Publications and Ephemera collection**

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<tr>
<td>2</td>
<td>63</td>
<td>(In)visible: The Spiritual World of Taiwan Through Contemporary Art</td>
<td>2014</td>
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### Exhibit Title:
**“I Have Seen the Other Side of the World”**

**Date(s):**
June 28 – September 4, 1988

<table>
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<tr>
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<tr>
<td><strong>Exhibition Design Series</strong></td>
<td>2</td>
<td>12</td>
<td>I Have Seen the Other Side of the World: Masks of the Northwest Coast</td>
<td>28 Jun.-4 Sep. 1988</td>
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**Exhibition Design Series [installation photographs]**

<table>
<thead>
<tr>
<th>Audrey Shane fonds</th>
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<tr>
<td>2</td>
<td>1-G-1</td>
<td>I have seen the other side of the world</td>
<td>[1988?]</td>
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<table>
<thead>
<tr>
<th>Carol Mayer fonds</th>
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<tbody>
<tr>
<td>3</td>
<td>2</td>
<td>Exhibition – Masks. In House 1988</td>
<td>1988</td>
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### Exhibit Title:
**Image and Life: 50,000 Years of Japanese Prehistory (a.k.a. Images of Life)**

**Date(s):**
August 8 – October 15, 1978

<table>
<thead>
<tr>
<th>Herb Watson fonds</th>
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### Exhibition Design Series [installation photographs]

<table>
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### Exhibit Design: 2000-15 Accession

<table>
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<td>8</td>
<td>28</td>
<td>Images of Life: 50,000 Years of Japanese Pre-History</td>
<td>1978</td>
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### Director's fonds

<table>
<thead>
<tr>
<th>Box#</th>
<th>File#</th>
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<th>Date(s)</th>
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<tr>
<td>29</td>
<td>6-D-8</td>
<td>Japanese Exhibit: Image and Life</td>
<td>1976-1979</td>
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### Hindaleah Ratner fonds

#### Exhibit Series, Programming Subseries

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<tr>
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<tr>
<td>7</td>
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<td>Japanese Archaeology Summer 78</td>
<td>1977-1978</td>
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#### Public Programming and Education fonds

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<td>Ellen Zak – Image and Life: 50,000 Years of Japanese Pre-History – Teaching Kit</td>
<td>1979</td>
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### William McLennan (MOA Curator) fonds

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<tr>
<td>8</td>
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<td>Photographs</td>
<td>[ca. 1977 – 1978]</td>
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<td>72</td>
<td>6</td>
<td>[Exhibition proposal]</td>
<td>[ca. 1977?]</td>
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### MOA Publications & Ephemera – Invitations

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<td>Image and Life: 50,000 Years of Japanese Prehistory</td>
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**Exhibit Title:** Images of Imperial Power: Coins, keys, seals, weights, and sculptures from the Roman and Byzantine Courts  
**Date(s):** January 20 – March 15, 1981

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### Herb Watson fonds

#### Exhibition Design Series

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#### Exhibition Design Series [installation photographs]

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### Hindaleah Ratner fonds

#### Exhibit Series, Programming Subseries

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<td>Security in Byzantium</td>
<td>1979-1981</td>
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### MOA Publications & Ephemera – Invitations

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<td>1</td>
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<td>Images of Imperial Power: Coins, Keys, Scales, Weights and Sculptures from Roman and Byzantine Courts</td>
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#### Exhibit Title: Indian Modern
#### Date(s): [ca. 1987]

### Exhibit Design: 2000-15 Accession

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<td>Indian Modern</td>
<td>[ca. 1987]</td>
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### Public Relations fonds

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<td>14</td>
<td>Bob Boyer: A Blanket Statement</td>
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<tr>
<td>11</td>
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<td>Indian Modern</td>
<td>1987-1988</td>
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### Carol Mayer fonds

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<td>Exhibit: Indian modern (Phase II) 88/89 – Wilson, Sioui, Angeconeb</td>
<td>1988</td>
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### William McLennan (MOA Curator) fonds

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### Margaret Stott fonds

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<td>Exhibit: Indian modern – Info [Information]</td>
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#### Exhibit Title: Inside Passage – 1792
#### Date(s): September 14, 1993 – February 27, 1994

### Carol Mayer fonds

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<td>Exhibition “Images of Inside Passage” – traveler in</td>
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<td>Travelling Out – Inside Passage Exhibit</td>
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### Herb Watson fonds

#### Exhibition Design Series [installation photographs]

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<td>The Inside Passage – 1792; text and photographs</td>
<td>[ca. 1992]-[ca. 1995]</td>
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### David Cunningham fonds

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<td>Inside Passage: 1792</td>
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### MOA Publications & Ephemera – Invitations

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<td>Inside Passage: 1792</td>
<td>1993 (Creation)</td>
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**Exhibit Title:** In the Footprint of Crocodile Man: Contemporary Art of the Sepik River, Papua New Guinea  
**Date(s):** March 1, 2016 – January 31, 2017

#### Directors fondo

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<td>In the Footprint of the Crocodile Man: Contemporary Art of the Sepik River, Papua New Guinea Media Coverage</td>
<td>2016-2017</td>
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* **STUDENT EXHIBIT**

**Exhibit Title:** Inuit Life Then and Now  
**Date(s):** 1992 – 1993

#### Collection of Student Exhibition Projects

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**Exhibit Title:** Inuit Prints and Drawings: Cape Dorset and Baker Lake  
**Date(s):** November 8, 1988 – February 26, 1989

#### Exhibit Comment Books

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#### Audrey Shane fondo

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<td>Re: Exhibit [Inuit Prints]</td>
<td>[1984?]</td>
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<tr>
<td>1</td>
<td>1-E-2</td>
<td>Inuit [Research Notes]</td>
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#### Public Relations Fonds

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Exhibit Title: **Inuit Prints: Japanese Inspiration**  
Date(s): June 19, 2011 - September 25, 2011

### Directors fonds

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### MOA Publications & Ephemera – Invitations

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#### Exhibit Design: 2000-15 Accession

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### Public Relations fonds

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### William McLennan (MOA Curator) fonds

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#### Exhibit Title: Jane Ash Poitras: Sweatlodge Etchings

Date(s): 1987

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### William McLennan (MOA Curator) fonds

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#### Exhibit Title: Japanese and Chinese Art and History

Date(s): 19-?

### Public Programming and Education fonds

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| Hindaleah Ratner fonds |  |
| **Box#** | **File#** | **Title** | **Date(s)** |
| 9 | 4 | Joe David / Ron Hamilton Summer ’78 | 1977-1978 |
| 12 | 5 | Joe David – Meares Island Pole | 1985 |
Herb Watson fonds

*Exhibition Design Series [installation photographs]*

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**Graphic Design Records**

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**Exhibit Design: 2000-15 Accession**

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**MOA Publications & Ephemera collection**

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Exhibit Title: **Kaxlaya Gvilas (the ones who uphold the laws of our ancestors)**  
Date(s): April 24 – September 3, 2002

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Kaxlaya Gvilas: The Ones who Uphold the Laws of our Ancestors 2002 (Creation)

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**Exhibit Comment Books**

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**Jennifer Kramer fond**

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<td>Peter Scow interview</td>
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**Director’s fonds**

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**MOA Publications & Ephemera collection**

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### Elizabeth Johnson fonds

**Subseries G: Records of the Krista Point weaving exhibit**

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### Koerner Ceramics Gallery

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### David Cunningham fonds

*NOTE: This files have been incorrectly attributed to this fonds – correct unknown*

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<td>19</td>
<td>Koerner Ceramics Gallery and new wing</td>
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### Koerner Collection of European Ceramics

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### *STUDENT EXHIBIT*

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Last revised 30 November 2021

M:\Groups\Archives\ Case Files and Finding Aids\Guides\ExhibitionsGuide\ExhibitRecordsGuide
**MOA Audio Recordings**

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**Herb Watson fonds**

*Exhibition Design Series [graphic display]*

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<td>31 Mar. 1983</td>
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*Exhibition Design Series [installation photographs]*

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**Hindaleah Ratner fonds**

*Exhibit Series, Coordination subseries*

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**STUDENT EXHIBIT**

| Exhibit Title: | Kwagiutl Graphics: Tradition in a New Medium | Date(s): | March 28, 1980 – December 31, 1981 |

**Exhibit Comment Books**

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**Herb Watson fonds**

*Exhibition Design Series*

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*Exhibition Design Series [installation photographs]*

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### Making a Bent Box; Images and Meaning; Inside the Bent Box; Contemporary Salish Weaving; Continuity and Change. Children and their World; West Coast Graphics: Images of Change; Kwagiul Graphic Display [Bent Box]

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**Type**

- Large reel

**MOA Publications & Ephemera Collection**

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### Kwagiul Watercolours and Drawings

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**Herb Watson fonds**

**Exhibition Design Series [graphic display]**

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**Exhibition Design Series [installation photographs]**

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### STUDENT EXHIBIT

**Exhibit Title:** A Land Question: the Nisga’a Nation: A Framework for Understanding  
**Date(s):** 1993

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### STUDENT EXHIBIT

**Exhibit Title:** A Land Question: the Nisga’a Nation: A Framework for Understanding  
**Date(s):** 1993

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**Exhibit Title:** Lawrence Paul Yuxweluptun: Art Made Under the Colonial Occupation  
**Date(s):** May 10 – October 16, 2016

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**Exhibit Title:** Layers of Influence: Unfolding Cloth Across Cultures  
**Date(s):** November 17, 2016 – April 9, 2017

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Exhibit Title: The Legacy: Continuing Traditions of Canadian Northwest Coast Indian Art
Date(s): November 25, 1981 – August 31, 1982

Exhibit Comment Books

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Exhibit Design: 2000-15 Accession

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Director’s fonds

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<td>6-D-6</td>
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MOA Publications & Ephemera – Invitations

Public Relations fonds

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Audiotapes

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<tr>
<td>MOA 7</td>
<td>Opening of “Legacy” at Museum of Anthropology.</td>
<td>Cassette tape</td>
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Hindaleah Ratner fonds

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<td>Legacy Open Nov ’81</td>
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<td>“Legacy” travel file Edinburgh Festival</td>
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<td>The Legacy: continuing traditions of Canadian northwest coast Indian art 1981</td>
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Public Programming and Education fonds

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William McLennan (MOA Curator) fonds

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Exhibit Title: Looking at Labels
**Date(s):** July 19, 1994 – August 3, 1994

### Carol Mayer fonds

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**Exhibit Comment Books**

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<td>[Looking at Labels]</td>
<td>1994</td>
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**Exhibit Title:** Remembering Luboml: Images of a Jewish Community  
**Date(s):** [ca. 1998]

### Public Relations and Communications Office fonds

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<td>27</td>
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<td>[Luboml]</td>
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**Exhibit Title:** Luminescence: the Silver of Peru  
**Date(s):** October 5, 2012-December 16, 2012

### Directors fonds

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<tr>
<td>86</td>
<td>7</td>
<td>Luminescence: The Silver of Peru</td>
<td>2011-2012</td>
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<td>86</td>
<td>8</td>
<td>Luminescence: The Silver of Peru – Media Coverage</td>
<td>2012</td>
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<td>99</td>
<td>12</td>
<td>2012 October 4 - Luminescence: The Silver of Peru Opening</td>
<td>2011-2012</td>
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### David Cunningham fonds

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<td>Silver-Toronto, Luminescence</td>
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<td>Peruvian Silver, 2012</td>
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<td>[Planning calendar]</td>
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<td>[Exhibition concept]</td>
<td>[ca. 2012]</td>
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<td>[Correspondence]</td>
<td>2011 – 2012</td>
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<td>14</td>
<td>[Object photographs]</td>
<td>[ca. 2012]</td>
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<td>[Budget]</td>
<td>2012</td>
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<td>[Research notes]</td>
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<td>[Design &amp; Layout]</td>
<td>[2012]</td>
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<td>[Objects lists file]</td>
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### *STUDENT EXHIBIT*

**Exhibit Title:** Lyle Wilson: Artist – Art or Artifact?  
**Date(s):** 1993
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<tr>
<td>1</td>
<td>6</td>
<td>Anth. 431: “Lyle Wilson: Artist – Art or Artifact?” by Holli Facey, Kim Morrison, Owen Spoptiuk, Janice Tollesfen</td>
<td>1993</td>
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**STUDENT EXHIBIT**

Exhibit Title: **The Magic of Masks in Sri Lanka**  
Date(s): April 5, 1983 – June 1984

Herb Watson fonds

*Exhibition Design Series [graphic display]*

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<td><strong>The Magic of Masks in Sri Lanka</strong>; Show and Tell: The Story of the Big Mac Box; When Kings Were Heroes; Krishna Worship at Nathadwara; Early Kwagiutl Watercolours and Drawings [Big Mac]</td>
<td>31 Mar. 1983</td>
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<td>5</td>
<td>19-20</td>
<td><strong>The Magic of Masks in Sri Lanka</strong>; Show and Tell: The Story of the Big Mac Box; When Kings Were Heroes; Krishna Worship at Nathadwara; Early Kwagiutl Watercolours and Drawings</td>
<td>31 Mar. 1983</td>
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Michael M. Ames fonds (private records)

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<td>Exhibit report – The Magic of Masks in Sri Lanka</td>
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Public Relations and Communications Office fonds

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<td>Sri Lanka masks</td>
<td>[198-?]</td>
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Exhibit Title: **Maiolica Majolica**  
Date(s): January – April 1993

Carol Mayer fonds

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Exhibit Title: **Man Ray, African Art and the Modernist Lens**  
Date(s): October 30, 2010 – January 23, 2011

David Cunningham fonds

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<td>May Ray [design &amp; planning]</td>
<td>2009 - 2011</td>
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Carol Mayer fonds

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<td>[May Ray]</td>
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### Director's fonds

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<td>99</td>
<td>16</td>
<td>2010 October 29 - Man Ray Exhibit Opening</td>
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### MOA Publications & Ephemera collection

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<td>Man Ray: African Art and the Modernist Lens</td>
<td>2010 (Creation)</td>
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#### Exhibit Title: The Marvellous Real: Art from Mexico 1926-2011

**Date(s):** October 25, 2013 – March 30, 2014

### Directors fonds

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<td>The Marvellous Real: Art from Mexico 1926-2011</td>
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<td>The Marvellous Real: Art from Mexico-Media</td>
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#### Skooker Broome fonds

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<td>Marvellous Real, process: Moodboards, wordmark, colour test</td>
<td>[2013]</td>
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<td>9</td>
<td>Marvellous Real, room panels</td>
<td>2013</td>
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<td>9</td>
<td>10</td>
<td>Marvellous Real, text panels: intro column vinyl, Ozmatli, intro panels, acknowledgements</td>
<td>2013</td>
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<td>7</td>
<td>13</td>
<td>Marvellous Real, print material: ads, invitation, banner, bus concepts</td>
<td>2013</td>
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### MOA Publications & Ephemera collection

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<td>Marvellous Real: Art from Mexico, 1926-2011</td>
<td>2013 (Creation)</td>
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### Carol Mayer fonds

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<td>Hawaiian Opening</td>
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<td>5</td>
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<td>Turning Back the Sky. Correspondence</td>
<td>1995-1997</td>
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<td>Hawaii: costs &amp; fundraising</td>
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<td>[Maui exhibition – research, correspondence, and promotion]</td>
<td>[1994-1997]</td>
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### Public Relations and Communications Office fonds

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<td>Turning Back the Sky</td>
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**Exhibit Title:** Mehodihi: Well-Known Traditions of Tahltan People  
**Date(s):** October 18, 2003 – January 9, 2005

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<td>Mehodihi: the Tahltan project</td>
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<td>[200-]</td>
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<td>2002 – 2003</td>
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<td>2003 – 2004</td>
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<td>1999 - 2003</td>
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<td>Tahltan Show/Project</td>
<td>2000-2004</td>
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<td>Correspondence with K’omoks First Nation</td>
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<td>Mehodihi: Well-Known Traditions of Tahltan People</td>
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<td>Tahltan exhibit</td>
<td>2003</td>
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<td></td>
<td>11</td>
<td>16</td>
<td>Mehodihi opening</td>
<td>2003</td>
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<td></td>
<td>W: Archives</td>
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<td>Mehodihi opening</td>
<td>2003</td>
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Exhibit Title: Melanesian Art
Date(s): 1962

Public Programming and Education fonds
Box# File# Slide# Title Date(s)
Binder 8 75-94 Melanesian Art 1962
2

Exhibit Title: Michael Nicoll Yahgulanaas – Meddling in the Museum
Date(s): July 10, 2007 – April 28, 2008

Public Relations and Communications Office fonds
Box# File# Title Date(s)
Karen Duffek fonds
Box# File# Title Date(s)
4 6 Mike Nicoll [Yahgulanaas]-HOARDINGS 2005-2008
5 1 Michael Nicoll Yahgulanaas 2002-2003
Director’s fonds
Box# File# Title Date(s)

MOA Publications & Ephemera collection
Box# File# Title Date(s)
2 40 Michael Nicoll Yahgulanaas – Meddling in the Museum 2007 (Creation)

Exhibit Title: Multiplicity: A New Cultural Strategy
Date(s): 1993 – May 22, 1994

Exhibit Comment Books
Box# File# Title Date(s)
8 2 Multiplicity 18 Apr.-21 May 1994

David Cunningham fonds
Box# File# Title Date(s)
2 3 Multiplicity 1989-1994
3 34 Multiplicity; A New Cultural Strategy [photographs of installation] [ca. 1993]

Director’s fonds
Box# File# Title Date(s)
29 6-D-1 Multiplicity 1991-1993
Miriam Clavir Fonds
Box#  File#  Title          Date(s)
2  34   Multiplicity (damage)  1994

Rosa Ho fonds
Box#  File#  Title          Date(s)

Public Relations and Communications Office fonds
Box#  File#  Title          Date(s)
12  27   Multiplicities  1993

Karen Duffek fonds
Box#  File#  Title          Date(s)
5  7    Multiplicity: A New Cultural Strategy  1990-1994

Exhibit Title: “Museum Quality”: Significant Acquisitions Purchased for the Museum’s Permanent Collection by the Anthropology Shop Volunteers
Date(s): November 16, 1983 – March 4, 1984

Graphic Design Records
Box#  Title          Date(s)
8    Photographs  1983-

Exhibit Design: 2000-15 Accession
Box#  File#  Title          Date(s)
8    9    Museum Quality  29 Nov. 1983

Public Relations fonds
Box#  File#  Title          Date(s)
3    24   Museum Quality exhibit  [ca. 1983]-[ca. 1984]

William McLennan (MOA Curator) fonds
Box#  File#  Title          Date(s)
8    9    Photographs  1983

* STUDENT EXHIBIT

Exhibit Title: Museum Students’ Design Projects
Date(s): 1993 – 1994

Exhibit Comment Books
Box#  File#  Title          Date(s)
6    8    What is a Masterpiece  12 Oct.-20 Dec. 1994
7    1    Who Shall Remain Nameless  20 Apr.-25 May 1993
7    3    Who Shall Remain Nameless  1 Jun.-17 Aug. 1993
7    4    Who Shall Remain Nameless  17 Aug.-7 Nov. 1993
| Exhibit Title: | Musica Latina Caliente  
| Date(s): | February 1 – April 30, 1989 |

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<td>2</td>
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<td>Latin Exhibit</td>
<td>1989</td>
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| Exhibit Title: | My Ancestors are Still Dancing  
| Date(s): | 2001 – September 28, 2002 |

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<th>Date(s)</th>
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<tr>
<td>20</td>
<td>9</td>
<td>Betsy [my ancestors are still smiling]</td>
<td>[200-]</td>
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<td>20</td>
<td>10</td>
<td>Willy White 2006</td>
<td>2006</td>
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<td>20</td>
<td>11</td>
<td>Canadian Council Application</td>
<td>1998-2005</td>
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<td>Exhibit Installation Slides</td>
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<td>MOA Collections [Chilkat object records]</td>
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<td>Old Photos [photocopies]</td>
<td>[Photocopied 200-]</td>
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<td>WW Permission [Restricted]</td>
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Please share your comments on this exhibit [exhibit resource binder] 2002

Chilkat and composite weaving [exhibit resource binder] 2002

Raven's Tail Weaving [exhibit resource binder] 2002

[William White interview transcriptions (inaccurate)] [Restricted] 2002

Elizabeth Johnson (MOA Curator) fonds
Audiotapes Box [William White Interview] 2002
#13 and #14 WW1 Done [William White interview tape 1]
Audio Recording WW2 Done [William White interview tape 2]
# MOA 280a to WW3 Tape 3 Done [William White interview tape 3]
MOA 280f W4 Done [William White interview tape 4]
And Box# 23-9 WW6 [William White interview tape 6]
Mary Frame? WW [William White interview tape]
Note: No permissions for further use.
[accession #2013-07] [Restricted]

Darrin Morrison fonds
Box# File# Title Date(s)
5 6 Willy White Weaving Project 2001-2002

Public Relations and Communications Office fonds
Box# File# Title Date(s)
30 7 [Willy White] 2002

Public Programming and Education fonds
Box# File# Title Date(s)
12 31 William White “My Ancestors are Still Dancing” 2002-2004
Sourcebook
W: Archives William White “My Ancestors are Still Dancing” 2002-2004
Intake drive Sourcebook

Karen Duffek fonds
Box# File# Title Date(s)
5 2 Willy White Exhibit 2002, 2004
5 3 Willy White [transcripts] 2000

Exhibit Title: Mary Anne Barkhouse: Selected Works
Date(s): April – December 1999

Darrin Morrison fonds
Box# File# Title Date(s)
5 7 Derek Wilson [Mary Anne Barkhouse: Selected Works] 1999
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<tr>
<td>North American Basketry</td>
<td>1959</td>
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<tr>
<td>Northwest Coast Indian Artists' Guild Exhibition</td>
<td>September 19 – October 15, 1978</td>
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<td>MOA Publications &amp; Ephemera – Invitations</td>
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<p>| Marjorie Halpin (MOA Curator) fonds               | Date(s)       |</p>
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<p>| Public Programming and Education fonds            | Date(s)       |</p>
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<p>| Hindaleah Ratner fonds                            | Date(s)       |</p>
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| MOA Publications & Ephemera – Invitations         |               |

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<p>| Public Programming and Education fonds*           |               |
| *moved to MOA General Media collection in 2018    |               |</p>
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Last revised 30 November 2021
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<th>An Exhibition of the Works of Norman Tait, a contemporary Nishga Artist The Four</th>
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**Herb Watson fonds**

*Exhibition Design Series [installation photographs]*

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**MOA Publications & Ephemera – Invitations**

**Public Relations and Communications Office fonds**

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**Hindaleah Ratner fonds**

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**William McLennan (MOA Curator) fonds**

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**Exhibit Title: Nunavutmiutanik Elisasiniq: A Tribute to the People of Nunavut – exhibit**

| Date(s): | March 30 – September 14, 1999 |

**David Cunningham fonds**

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**Exhibit Comment Books**
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<td>Nunavut</td>
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<td>Nunavut</td>
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**Rosa Ho fonds**

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<td>July Papatsie visit Nov. 16-22, 1998</td>
<td>1998</td>
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**Elizabeth Johnson fonds**

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**Darrin Morrison fonds**

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**Public Programming and Education fonds**

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<td>Mar-99 (Creation)</td>
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**Exhibit Title:** 
NYP

**Date(s):** 
July 24 – October 14, 1997

**Collection of Exhibit Comment Books**

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**STUDENT EXHIBIT**

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Exhibit Design: 2000-15 Accession

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William McLennan (MOA Curator) fonds

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Exhibit Title: Oceania

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Public Programming and Education fonds

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Exhibit Title: Oceania and Australia

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Public Programming and Education fonds

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Exhibit Title: On Stoney Ground

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Exhibit Design: 200-15 Accession

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William McLennan (MOA Curator) fonds

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**David Cunningham fonds**

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**Elizabeth Johnson fonds**

*Subseries E: Open House, 1987*

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**Exhibit Title: Ouroboros**

| Date(s): | November 5, 1985 – January 26, 1986 |

**Exhibit Comment Books**

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**Exhibition Design Series**

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Exhibit Title: **Our Chiefs and Elders: Photographs by David Neel, Kwagiutl**
Date(s): August 17, 1990 – June 30, 1991

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Exhibit Title: **Our Eldest Elders: A Photographic Tribute**
| Date(s): | July 4 – November 2, 1986 |

Herb Watson fonds

*Exhibition Design Series*

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Public Relations fonds

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Hindaleah Ratner fonds

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### Paradise Lost? Contemporary Works from the Pacific

**Exhibit Title:** Paradise Lost? Contemporary Works from the Pacific  
**Date(s):** July 24 – September 29, 2013

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### Pasifika: Island Journeys – The Frank Burnett Collection of Pacific Arts

**Exhibit Title:** Pasifika: Island Journeys – The Frank Burnett Collection of Pacific Arts  
**Date(s):** June 21, 2003 – May 9, 2004

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<td>[Pasifika Case List and Display Photos] Island Journeys – The Frank Burnett Collection of Pacific Arts</td>
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31 6  Pasifika 21 Jun.-15 Aug. 2003
32 1  Pasifika 15 Aug.-[ca. 19 Oct.] 2003
32 3  Pasifika 27 Jan.-16 Apr. 2004
32 4  Pasifika 16 Apr.-9 May 2004

Public Relations and Communications Office fonds

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Public Programming and Education fonds

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W: Archives Pasifika Opening 2003
Intake drive

William McLennan (MOA Curator) fonds

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David Cunningham fonds

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Carol Mayer fonds

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MOA Shop fonds

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Exhibit Title: Paper Fair
Date(s): November 17-21, 1981

Hindaleah Ratner fonds

Exhibit Series, Programming Subseries
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**Exhibit Title:** Paul Gibbons Mask Display  
**Date(s):** April 30 – June, 1991

Collection of Exhibit Comment Books

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**Exhibit Title:** Photographs in Denendeh  
**Date(s):** 1991

Carole Mayer fonds

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**Exhibit Comment Books**

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**Exhibit Title:** Pigapicha! 100 Years of Studio Photography in Nairobi  
**Date(s):** November 25, 2014 – April 5, 2015

Directors fonds

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<td>Pigapicha!-Media Coverage-Laura Murray PR</td>
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Nuno Porto fonds

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Skooker Broome fonds

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MOA Publications & Ephemera collection

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* STUDENT EXHIBIT *
### Exhibit Title: **Pipe Lines**

**Date(s):** 1993

**Collection of Student Exhibition Projects**

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<td>Anth. 431: “Pipe Lines Exhibit Report” by Marie Lacabanne, Margaret Fuke MacDonald, Kirsten Smith</td>
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### Exhibit Title: **Plantae Occidentalis: 200 Years of Botanical Art in British Columbia**

**Date(s):** April 17 – September 2, 1979.

**Herb Watson fonds**

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<td>[Panels, frames, and display case plans for Plantae Occidentalis exhibit]</td>
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**Hindaleah Ratner fonds**

**Exhibit Series, Programming Subseries**

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**MOA Publications & Ephemera collection**

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**MOA Publications & Ephemera – Invitations**

### Exhibit Title: **Pleased to Meet You: Introductions by Gwyn Hanssen Pigott**

**Date(s):** November 3, 2012 – March 24, 2013

**Directors fonds**

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**Carol Mayer fonds**

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### MOA Publications & Ephemera collection

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#### Exhibit Comment Books

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#### Herb Watson fonds

*Exhibition Design Series [installation photographs]*

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#### Exhibit Design: 2000-15 Accession

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#### William McLennan (MOA Curator) fonds

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<th>Possessions from the Past: Objects from a Lifetime of Change (Festival of Hong Kong 1992 at MOA)</th>
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#### Exhibit Comment Books

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#### Elizabeth Johnson fonds

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Last revised 30 November 2021
### David Cunningham fonds

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### Rosa Ho fonds

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#### Exhibit Title:
**Precisions of Line Perfections of Form**

**Date(s):** 1979

#### Exhibit Comment Books

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#### Exhibit Title:
**Prints Exhibition: Roy Hanuse, Joe David, and Art Thompson**

**Date(s):** 1981

#### Exhibit Design: 2000-15 Accession

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### William McLennan (MOA Curator) fonds

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#### Exhibit Title:
**Proud to be Musqueam**

**Date(s):** May 24 – July 1988

### Carol Mayer fonds

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**Exhibit Comment Books**

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**Herb Watson fonds**

*Exhibition Design Series*

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**Public Relations and Communications Office fonds**

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**Director’s fonds**

*Series 6: Exhibitions Files*

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<td>[Proud to be Musqueam exhibit and Musqueam protest of University Endowment Lands Park ceremony]</td>
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**David Cunningham fonds**

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**Public Programming and Education fonds**

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Elizabeth Johnson fonds

Subseries F: Quilting in East Asia exhibit records

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Exhibit Title: **A Rare Flower: A Century of Cantonese Opera in Canada**
Date(s): May 16 – November 7, 1993; June 20 – October 15, 1995

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<td>CCC [Chinese Cultural Centre Venue proposal]</td>
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| 2 | 32 | Opening [ceremony agenda and speaking notes] | 1992
| 2 | 33 | Interest Group [Correspondence with Cindy W. Kwok] | [199-?]
| 2 | 34 | School programme [UK exhibit catalogue and Social Studies curriculum guidelines] | [199-?]
| 2 | 35 | Mounts [Mounting Ethnographic Garments and Problematic Issues of Aesthetics and Representation in the Exhibition of Costumes] | [199-?]
| 2 | 36 | Chinese Times [Letter to editor, Vancouver Sun] | 1992
| 2 | 37 | $ Problems | [199-?]
| 2 | 38 | Invitation [draft list] | 1992
| 2 | 39 | Jin Wah Sing party | [1992?]
| 2 | 40 | Corrections [Draft and corrected exhibit labels] | [1992?]
| 2 | 41 | Corrections [Draft and corrected exhibit labels – continued] | [199-?]
| 2 | 42 | Corrections [Draft and corrected exhibit labels – continued] | [199-?]
| 2 | 43 | Corrections [Draft and corrected exhibit labels – continued] | [199-?]
| 2 | 44 | PR [Public relations] photos | [1992?]
| 2 | 45 | Exhibit Text [Draft text labels] | 1993
| 2 | 46 | [Photocopies of album covers in Chinese] | [199-?]
| 2 | 47 | Jin Li drawings | [199-?]
| 2 | 48 | [Display case] 0 – 3 | [199-?]
| 2 | 49 | C & J George 1985 [Miscellaneous Photographs and telegram – 1924] | [199-?]
| 2 | 50 | [Display case] 4 – 1 | [199-?]
| 2 | 51 | [Display case] 4 – 2 | [199-?]
| 2 | 52 | [Display case] 0 – 1, 0 – 2 | [199-?]
| 2 | 53 | [Display case] 2 – 1 | [199-?]
| 2 | 54 | [Photographs of performers and other images] | [199-?]
| 3 | 1 | MOA Transparencies W. McLennan | [199-?]
| 3 | 2 | [Display case] 4 – 3 | [199-?]
| 3 | 3 | [Display case] 4 – 4 | [199-?]
| 3 | 4 | [Display case] 5 – 1 | [199-?]
| 3 | 5 | [Display case] 5 – 2 | [199-?]
| 3 | 6 | [Display case] 1 – 2 | [199-?]
| 3 | 7 | [Display case] 1 – 1 | [199-?]
| 3 | 8 | [Display case] 1 – 3 | [199-?]
| 3 | 9 | Archives Photos [City of Vancouver Archives and the Vancouver Public Library] | [199-?]
| 3 | 10 | Hong Kong Bank 1985 [Chinese theatre photograph and illustration] | [199-?]
| 3 | 11 | Chan Kwak Yuen [designer of Cantonese Opera Costumes] | [199-?]
| 3 | 12 | CMC Collections [catalogue records] | [199-?]
| 3 | 13 | Vancouver Museum [catalogue records] | [199-?]
| 3 | 14 | Glenbow [catalogue records] | [199-?]
| 3 | 15 | Kelowna [catalogue records] | [199-?]

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<td>[Object and Event Images]</td>
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<td>1919 Advertisements of Cantonese Opera Shows</td>
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<td>1921 Jan 4 – April 30 Sing Ping theatre Show Advertisements</td>
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<td>1921 May – September Show Advertisements Sing Ping Theatre</td>
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<td>1923 March 23 – Dec 29 Chok Mum On Troupe Kok Fung Nin Troupe Advertisements</td>
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<td>1935 Jan 18 to Dec 16 [Ads or articles about Cantonese Opera]</td>
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**Exhibit Title:** Recalling the Past: Early Chinese Art from the Victor Shaw Collection  
**Date(s):** December 3, 1997 – December, 1998

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### David Cunningham fonds

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### Skooker Broome fonds

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### Shaw Exhibit [Recalling the Past: Early Chinese Art From the Victor Shaw Collection]

**Exhibit Title:** Reclaiming History: Ledger Drawings by Assiniboine Artist Honggeeysa  
**Date(s):** January 31 – March 31, 1996

### Director’s fonds

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### * STUDENT EXHIBIT

**Exhibit Title:** Reflecting Northwest Coast Artistry [Anth 432]  
**Date(s):** April 2, 1996 – March 1997

**Exhibit Comment Books**

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**MOA Publications & Ephemera collection**

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**Exhibit Title:** Reflections of India: Paintings from the 16th to the 19th Century  
**Date(s):** January 8 – February 11, 1980

### Herb Watson fonds

**Exhibition Design Series [installation photographs]**

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### Elizabeth Johnson fonds

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### Elizabeth Johnson fonds

**Subseries Q: Repatriation Panels exhibit**

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MOA Publications & Ephemera – Invitations

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Public Relations and Communications Office fonds

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David Cunningham fonds

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Karen Duffek fonds

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**Exhibit Title:** Robes of Power: Totem Poles on Cloth  
**Date(s):** March 7 – May 25, 1986

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Last revised 30 November 2021

M:\Groups\Archives\ Case Files and Finding Aids\Guides\ExhibitionsGuide\ExhibitRecordsGuide
### Hindaleah Ratner fonds

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### William McLennan (MOA Curator) fonds

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### MOA Publications & Ephemera collection

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**Exhibit Title:** Roy Vickers: Beginnings  
**Date(s):** February 1, 1977

### Exhibit Design: 2000-15 Accession

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### Hindaleah Ratner fonds

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### William McLennan (MOA Curator) fonds

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### MOA Publications & Ephemera collection

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### Exhibit Title: Sacred Objects & Holy Presence
**Date(s):** 1989 – 1990

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### Exhibit Title: Safar/Voyage: Contemporary Works by Arab, Iranian and Turkish Artists
**Date(s):** April 20 – September 15, 2013

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<td>94</td>
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<td>OS28</td>
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<td>The Museum of Anthropology thanks the Ismaili Muslim Community for their generous gift of Islamic works of art for MOA’s permanent collection</td>
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Exhibit Design: 2000-15 Accession

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William McLennan (MOA Curator) fonds

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Exhibit Title: Salish Art: Visions of Power, Symbols and Wealth

Date(s): October 21, 1980 – April 5, 1981

Herb Watson fonds

*Exhibition Design Series*

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*Exhibition Design Series [installation photographs]*

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Michael Kew Curator fonds

Series: Visions of Power, Symbols of Wealth Exhibition Album 4, Album 5

Hindaleah Ratner fonds

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Exhibit Title: Saltglazed Stoneware

Date(s): May 1992

Carol Mayer fonds

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Exhibit Title: Savage Graces: After Images by Gerald McMaster

Date(s): July 29, 1992 – August 15, 1993
### Carol Mayer fonds

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### Exhibit Comment Books

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<td>Savage Graces</td>
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### David Cunningham fonds

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<td>Gerald McMaster Indigena: A Native Curator’s Perspective Fall 92</td>
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<td>6</td>
<td>Wintercounts</td>
<td>[199-?]</td>
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<td>[Gerald McMaster – Savage Graces Exhibition]</td>
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<td>“Canadian Art Magazine” [Savage Graces by Gerald McMaster]</td>
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**Exhibit Title:** Sensibilities: Unsuspected Harmonies in Multicultural Aesthetics  
**Date(s):** October 27, 1982 – June 5, 1983

### Marjorie Halpin (MOA Curator) fonds

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### MOA General Media - Audiotapes

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### Herb Watson fonds

**Exhibition Design Series [installation photographs]**

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*Exhibition Design Series* [graphic display]

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*Exhibition Design Series* [installation photographs]

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Public Relations Office fonds

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Director’s fonds

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Audrey Shane fonds

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Audiotapes

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<td>MOA 8</td>
<td>“Opening remarks: Exhibit ‘Sensibilities’. John Stager and Marjorie Halpin. October 26/82. [accession #243]</td>
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Public Relations and Communications Office fonds

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William McLennan (MOA Curator) fonds

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MOA Publications & Ephemera collection

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Exhibit Title: *Sewing Dissent: Patterns of Resistance in Chile*

Date(s): 1987

Public Relations fonds

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**Exhibit Title:** The Shaman and the Northwest Coast  
**Date:** 1965

**Public Programming and Education fonds**

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<td>The Shaman and the Northwest Coast</td>
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*STUDENT EXHIBIT*

**Exhibit Title:** Show and Tell: The Story of a Big Mac Box  
**Date:** April 5, 1983 – June 1984

**Herb Watson fonds**

*Exhibition Design Series [graphic display]*

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<td>The Magic of Masks in Sri Lanka; Show and Tell: The Story of the Big Mac Box; When Kings Were Heroes; Krishna Worship at Nathadwara; Early Kwagiutl Watercolours and Drawings; graphic display [Big Mac]</td>
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<td>The Magic of Masks in Sri Lanka; Show and Tell: The Story of the Big Mac Box; When Kings Were Heroes; Krishna Worship at Nathadwara; Early Kwagiutl Watercolours and Drawings</td>
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**Graphic Design Records**

*Exhibit Design: 2000-15 Accession*

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**William McLennan (MOA Curator) fonds**

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<td>Irene Mills research for Edenshaw</td>
<td>2000 - 2011</td>
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<td>59</td>
<td>1</td>
<td>Test prints</td>
<td>2001</td>
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<td>59</td>
<td>2</td>
<td>Exhibit photos</td>
<td>[2007 – 2010]</td>
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<td>59</td>
<td>3</td>
<td>Edenshaw MOA opening</td>
<td>2011</td>
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**Exhibit Title:** Signed Without Signature: Works by Charles & Isabella Edenshaw  
**Date:** November 26, 2010 – September 30, 2011

**William McLennan (MOA Curator) fonds**

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<td>[2007 – 2010]</td>
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* STUDENT EXHIBIT *

**Exhibit Title:** Site to Site: Imaging the Sacred [student exhibit]  
**Date(s):** April 8, 2004 – August 1, 2005

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**Public Programming and Education fonds**

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**Exhibit Title:** Speaking to Memory: Images and Voices from St. Michael’s Residential School

**Date(s):** September 18, 2013 – May 11, 2014

**David Cunningham fonds**

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**William McLennan (MOA Curator) fonds**

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Banner hold ups
August – September 2013

digital
Bev Brown #1 with names
September 2012 – March 2013

72
Books & writings
January 2013

Digital
Building graphic
[ca. 2012 – ca. 2014]

73
Speaking to Memory and St. Michael's demolition book, 2018
[ca. 2018]

Directors fonds
Box#  File#  Title                                Date(s)
94  7      Speaking to Memory [exhibition planning binder]  2013-2014

Skooker Broome fonds
Box#  File#  Title                                Date(s)
7    11     Speaking to Memory, Quotes              2013
9    7      Speaking to Memory, Large banners with quotes  2013
9    8      Speaking to Memory, text panels         2013

MOA Publications & Ephemera collection
Box#  File#  Title                                Date(s)
2    54     Speaking to Memory: Images and Voices from St. Michael's School  2013 (Creation)

Exhibit Title: Spirits in the Rock: An Exhibition of Paintings by Ojibwa artist John Laford
Date(s): May 8, 1982 – January 2, 1983

Herb Watson fonds
Exhibition Design Series
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Exhibit Design: 2000-15 Accession
Box#  File#  Title                                Date(s)
8    49     Paintings by John Lafard               Jul. 1982

Public Relations fonds
Box#  File#  Title                                Date(s)
3    21     Spirits in the Rock Exhibit            1982

William McLennan (MOA Curator) fonds
Box#  File#  Title                                Date(s)
8    49     Paintings by John Lafard               [198-?]

MOA Publications & Ephemera collection
Box#  File#  Title                                Date(s)
1    30     Spirits in the Rock: An Exhibition of Paintings by Ojibwa artist John Laford  1982 (Creation)
Exhibit Title: The Spirit of Islam: Experiencing Islam through Calligraphy
Date(s): October 20, 2001 – May 12, 2002

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Last revised 30 November 2021
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Elizabeth Johnson fonds

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Skooker Broome fonds

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**Audrey Shane fonds**

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**William McLennan (MOA Curator) fonds**

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William McLennan (MOA Curator) fonds

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<td>1987</td>
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### Public Relations and Communications Office fonds

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### William McLennan (MOA Curator) fonds

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### Director's fonds

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<td>The Third Eye-Phase I</td>
<td>Aug. 1985- Jun. 1993</td>
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### MOA Publications & Ephemera collection

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### * STUDENT EXHIBIT *

| Exhibit Title:       | Thunderbird and Whale |
| Date(s):            | 1992 – 1993           |

### Carol Mayer fonds

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<td>4</td>
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<td>Thunderbird &amp; Whale – Traveler out</td>
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### David Cunningham fonds

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**STUDENT EXHIBIT**

**Exhibit Title:** To Wash Away the Tears  
**Date(s):** 2003

**Collection of Student Exhibitions Projects**

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<td>Oversize Box 1</td>
<td>“To Wash Away the Tears” – bound edition of exhibit labels. Exhibit curated by the 2003 graduating class of the Critical Curatorial Studies program in conjunction with Shane Pointe. Sue Rowley was coordinating curator for the exhibit. [accession number 2003-7]</td>
<td>2003</td>
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<td>To Wash Away the Tears</td>
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**Director’s fonds**

**Series 6: Exhibitions Files, Subseries B: Planning Files**

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<td>62</td>
<td>6-B-26</td>
<td>Pointe, Shane : “To Wash Away the Tears” exhibition development</td>
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**David Cunningham fonds**

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**Public Programming and Education fonds**

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**Exhibit Title:** Traces of Words: Art and Calligraphy from Asia  
**Date(s):** May 11 – October 9, 2017

**Director’s fonds**

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**Public Relations and Communications Office fonds**

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<td>Traces of Words: Art and Calligraphy in Asia Media Coverage</td>
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**Exhibit Title:** The Trader and Tribal Crafts  
**Date(s):** 1961

**Public Programming and Education fonds**

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**Exhibit Title:** Treasures of the Tsimshian from the Dundas Collection
Date(s): February – June 2008

Public Relations and Communications Office fonds

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Public Programming and Education fonds

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William McLennan (MOA Curator) fonds

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Director’s fonds

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Exhibit Title: Traditional Arts of Korea: Adornment, Costumes, and Ceramics

Date(s): September 27 – December 31, 1977

Herb Watson fonds

**Exhibition Design Series [installation photographs]**

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Hindaleah Ratner fonds

**Exhibit Series, Programming Subseries**

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MOA Publications & Ephemera collection

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Exhibit Title: Traditional East Africa Medical Beliefs and Practices

Date(s): January 25 – 29, 1978, Hotel Vancouver

Herb Watson fonds

**Exhibition Design Series [graphic display]**

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### Exhibit Design Series [installation photographs]

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#### Exhibit Title: Transforming Image

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#### Carol Mayer fonds

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#### David Cunningham fonds

**NOTE: This files have been incorrectly attributed to this fonds – correct fonds unknown**

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#### William McLennan (MOA Curator) fonds

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<td>[197-] – [199-]</td>
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<td>[197-] – [199-]</td>
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**STUDENT EXHIBIT**

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David Cunningham fonds

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Exhibit Title:  Transitions: Contemporary Canadian Indian and Inuit Art

Date(s): July 7 – January 3, 1999

Darrin Morrison fonds

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Public Relations and Communications Office fonds

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Public Programming and Education fonds

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MOA Publications & Ephemera collection

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Exhibit Title:  Translations of Tradition: Joanna Staniszkis’ Recent Work

Date(s): January 24, 1989 – April 16, 1989

Elizabeth Johnson fonds- Exhibits- Exhibit Records

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<td>Translations of Tradition Evaluation [article/paper] 1988-[1990?]</td>
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<td>Translations of Tradition Report Materials 1989-1990</td>
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Audrey Shane fonds

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Last revised 30 November 2021

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**Herb Watson fonds**

*Exhibition Design Series*

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*Exhibition Design Series [installation photographs]*

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**Exhibit Design: 2000-15 Accession**

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**Public Relations fonds**

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**William McLennan (MOA Curator) fonds**

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**Exhibit Title:** Trapline Lifeline

*Date(s):* September 25 – December 8, 1991

**Carol Mayer fonds**

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**Exhibit Comment Books**

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<td>5</td>
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<td>Trapline – Lifeline and Photographs in Denendeh</td>
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**David Cunningham fonds**

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**Public Programming and Education fonds**

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**Exhibit Title:** The Tribal Societies and Control of the Supernatural
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### Public Programming and Education fonds

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<td>The Tribal Societies.</td>
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**Exhibit Title:** Tupilaq: Greenland Spirit Carvings  
**Date(s):** January 17 – March 4, 1984

### Herb Watson fonds

**Exhibition Design Series**

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**Exhibition Design Series [graphic display]**

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**Exhibition Design Series [installation photographs]**

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**Exhibit Design: 2000-15 Accession**

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### Public Relations Office fonds

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### William McLennan (MOA Curator) fonds

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**Exhibit Title:** TwoRow II  
**Date(s):** January 15, 2013 – March 24, 2013

### Directors fonds

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<tr>
<td>87</td>
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<td>TwoRow II [exhibition planning binder]</td>
<td>2012-2013</td>
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Exhibit Title: “Unity Quilt” by Indian Homemaker’s Association of BC
Date(s): 1999

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<td>3</td>
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<td>Indian Homemakers Association: [Curation &amp; Coordination]</td>
<td>1999</td>
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<td>11</td>
<td>19</td>
<td>Opening: The Unity Quilt Exhibit – Slides</td>
<td>[19-?]</td>
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<td>13</td>
<td>12</td>
<td>Indian Homemakers Exhibit</td>
<td>1998-2001</td>
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<td>56</td>
<td>Unity Quilt Exhibit</td>
<td>1999</td>
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Darrin Morrison fonds

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Public Relations and Communications Office fonds

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Exhibit Title: Vereinigung (Unification)
Date(s): February 17 – October 27, 1996

Rosa Ho fonds
Box# | File# | Title                  | Date(s)
--- | --- | --- | ---
13  | 1   | Connie Sterritt         | 1996-1997

Public Relations and Communications Office fonds
Box# | File# | Title               | Date(s)
--- | --- | --- | ---
29  | 13  | [Connie Sterritt]    | 1997

* STUDENT EXHIBIT
Exhibit Title: Viewpoints
Date(s): April 4, 2002 – March 31, 2003

Carol Mayer fonds
Box# | File# | Title       | Date(s)
--- | --- | --- | ---
8   | 13  | Transform   | 2002
8   | 14  | Explore     | 2002
9   | 2   | Contemplate  | 2002
15  | 2/3 | Viewpoints featuring Reflect | 2002

Exhibit Title: The Village is Tilting: Dancing AIDS in Malawi
Date(s): February 6 – September 3, 2007

Public Relations and Communications Office fonds
Box# | File# | Title                      | Date(s)
--- | --- | --- | ---
25  | 7   | [Dialogue 07 (Malawi)]    | 2006
26  | 3   | [Curran 2007] (Malawi)     | 2006-2007

Public Programming and Education fonds
Box# | File# | Title                                      | Date(s)
--- | --- | --- | ---
10  | 6   | “The Village is Tilting” Malawi School Program | 2007
10  | 33  | The village is Tilting: Dancing AIDS in Malawi Exhibit materials | [ca. 2007]
W: Archives Intake drive |  | “The Village is Tilting” Malawi School Program | 2007
W: Archives Intake drive |  | The Village is Tilting: Dancing AIDS in Malawi Exhibit materials | [ca. 2007]

Carol Mayer fonds
Box# | File# | Title                                      | Date(s)
--- | --- | --- | ---
12  | 4/5  | The Village is Tilting: Dancing AIDS in Malawi | 2006-2009
### Director's fonds

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<td>2007 - The Village is Tilting : Dancing AIDS in Malawi</td>
<td>2006-2007</td>
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### MOA Publications & Ephemera collection

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<td>2</td>
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<td>The Village is Tilting: Dancing AIDS in Malawi</td>
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**ONLINE EXHIBIT**

<table>
<thead>
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<th>Exhibit Title:</th>
<th>Virtual Museum of Canada &quot;Respect to Bill Reid Pole&quot; Online Exhibit</th>
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### Public Relations and Communications Office fonds

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<td>Virtual Museum of Canada exhibit</td>
<td>1998-2001</td>
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<td>32</td>
<td>6</td>
<td>VMC exhibit user survey/stats</td>
<td>2001-2002</td>
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<td>32</td>
<td>7</td>
<td>VMC exhibit awards</td>
<td>2002</td>
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<td>33</td>
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<td>VMC exhibit expenses</td>
<td>2002</td>
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<td>33</td>
<td>2</td>
<td>VMC exhibit PR</td>
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<tr>
<td>33</td>
<td>3</td>
<td>VMC exhibit design/development of site</td>
<td>2001-2002</td>
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<td>33</td>
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<td>VMC exhibit: pole raising</td>
<td>2000-2002</td>
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<td>VMC exhibit: Jim Hart pole</td>
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<td>[Jim Hart media]</td>
<td>[ca. 2000]</td>
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### Exhibit Comment Books

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<td>Visible Storage</td>
<td>27 Jul.-8 Aug. 1995</td>
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<td>Visible Storage</td>
<td>20 Sep.-18 Oct. 1995</td>
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<td>Visible Storage</td>
<td>16 Feb.-12 Mar. 1996</td>
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<td>15</td>
<td>1</td>
<td>Visible Storage</td>
<td>13 Apr.-2 Jun. 1995</td>
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<td>15</td>
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<td>Visible Storage</td>
<td>2-15 Jun. 1995</td>
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<td>25 Mar.-17 Apr. 1996</td>
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<td>17 Apr.-28 May 1996</td>
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<td>28 May-11 Jul. 1996</td>
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<td>11 Jul.-12 Sep. 1996</td>
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<td>6 Feb. 1997</td>
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### Carol Mayer fonds

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<tr>
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<td>A Guide to Visible Storage</td>
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<td>Visible Storage – Group 1</td>
<td>1994</td>
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<td>Visible Storage – Group 2</td>
<td>1994</td>
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<td>15</td>
<td>Visible Storage exhibit photos and negatives</td>
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<td>15</td>
<td>1</td>
<td>[Exhibit flipbook about Argillite]</td>
<td>[1994]</td>
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### Exhibit Title: Visions of Enlightenment: Buddhist Art at MOA
### Date(s): May 10, 2012-October 8, 2012

### Directors fonds

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<td>86</td>
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<td>Visions of Enlightenment: Buddhist Art at MOA [exhibition planning binder]</td>
<td>2011-2012</td>
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### Carol Mayer fonds

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<td>Committee Buddhist Art 2012 [restricted]</td>
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### MOA Publications & Ephemera collection

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<td>49</td>
<td>Visions of Enlightenment: Buddhist Art at MOA</td>
<td>2012 (Creation)</td>
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### Exhibit Title: A Visual Journey on Memory, Place, & Displacement
### Date(s): Tuesday, March 28 – June 10, 2006

### Public Relations and Communications Office fonds

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<td>[Jesus Colorado photo exhibit]</td>
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### MOA Publications & Ephemera collection

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<tr>
<td>2</td>
<td>36</td>
<td>Memory, Place, and Displacement: A Journey by Jesús Alarcon</td>
<td>2006 (Creation)</td>
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### Exhibit Title: Wayang: From the Gods to Bart Simpson
**Date(s):** June 11 – August 27, 1991

**Exhibit Comment Books**

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<td>5</td>
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**David Cunningham fonds**

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<tr>
<td>1</td>
<td>8</td>
<td>Wayang: From Gods to Bart Simpson: Shadow Play Figures</td>
<td>1991</td>
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<tr>
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<td>Javanese shadow figures</td>
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* STUDENT EXHIBIT *

### Exhibit Title: Wearing Politics, Fashioning Commemoration: Factory Printed Cloths in Ghana
**Date(s):** February 22, 2004

**Elizabeth Johnson fonds**

*Series 2, Subseries R*

<table>
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<td>2004</td>
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<td>Wearing Politics Michelle Willard</td>
<td>2004</td>
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**Darrin Morrison fonds**

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<td>Wearing Politics: Fashioning Commemoration Feb.-Jan 04/05, Ghanaian Exhibit, Michelle Willard</td>
<td>2004-2005</td>
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**Public Relations and Communications Office fonds**

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**MOA Publications & Ephemera collection**

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<td>33</td>
<td>Wearing Politics, Fashioning Commemoration: Factory F 2004 (Creation) Ghana</td>
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### Exhibit Title: We Sing to the Universe: Poems and Drawings by Ron Hamilton
**Date(s):** October 28, 1994 – March 31, 1995

**Marjorie Halpin (MOA Curator) fonds – Exhibitions – Ron Hamilton Exhibit**

<table>
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<td>Hamilton Exhibit (Photos, negatives…) 1 of 2 1994-1999</td>
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<tr>
<td>1</td>
<td>14</td>
<td>Hamilton Exhibit (Photos, negatives…) 2 of 2 1994-1999</td>
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<tr>
<td>1</td>
<td>15</td>
<td>Hamilton (exhibit)</td>
<td>1997</td>
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<td>Hamilton (exhibit)</td>
<td>1993</td>
</tr>
<tr>
<td>2</td>
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<td>[Excerpts from comment books – <em>We Sing to the Universe an Exhibit by Ron Hamilton</em>]</td>
<td>1994-1995</td>
</tr>
<tr>
<td>2</td>
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<td>[Permissions –<em>We Sing to the Universe and Exhibit by Ron Hamilton</em>]</td>
<td>1994</td>
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<tr>
<td>3</td>
<td>21</td>
<td>Ron Hamilton</td>
<td>[1994?]</td>
</tr>
<tr>
<td>4</td>
<td>130</td>
<td>Tape: Side A: “Tape #2 Side #1” Side B: blank</td>
<td>[1994?]</td>
</tr>
<tr>
<td>4</td>
<td>131</td>
<td>Tape: Side A: “Tape #1 Side #1” (Ron Hamilton talking about his drawings/sketches.)</td>
<td>[1994?]</td>
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<tr>
<td>4</td>
<td>138</td>
<td>Tape: “Oral Trad.” Side A: Debra Sparrow’s speech at Ron Hamilton’s exhibit opening that is available on another tape in this list. Side B: is recording of museum tour</td>
<td>[1994?]</td>
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**Film – Video Recording Collection – Exhibits – Ron Hamilton Opening Oct. 28/94**

<table>
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<tr>
<td>152</td>
<td>a)</td>
<td>Video: “Ron Hamilton Opening, Oct 28/94, MOA Tape #1, TC 01:00:00-30:00”</td>
<td>1994</td>
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**Exhibit Comment Books**

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<tr>
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<td>missing</td>
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<td>12</td>
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<td>6 Mar.-4 Apr. 1995</td>
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<td>27</td>
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<td>We Sing to the Universe</td>
<td>11 Jan.-6 Mar. 1995</td>
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**Audiotapes**

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<tr>
<td>Audio Tapes</td>
<td>Ron Hamilton’s commentary re: sketches/drawings which he sent to Marjorie Halpin Side A: “Tape #2, Side 31, Side B: Blank”</td>
<td>Cassette tape</td>
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<tr>
<td>MOA 131</td>
<td>Ron Hamilton Side A: “Tape #1, Side #1”</td>
<td>Cassette tape</td>
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**David Cunningham fonds**

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<td>Hamilton [correspondence and loan agreement]</td>
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<td>Ron Hamilton [exhibit text]</td>
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**Carol Mayer fonds – Exhibition Files – Ron Hamilton 1994**

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Last revised 30 November 2021

M:\Groups\Archives\ Case Files and Finding Aids\Guides\ExhibitionsGuide\ExhibitRecordsGuide
### Exhibit Title: West Coast Exhibit
Date(s): 1988 - ?

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<tr>
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<td>17</td>
<td>Ron Hamilton [West coast Exhibit]</td>
<td>1988-1989</td>
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### * STUDENT EXHIBIT *

| Exhibit Title: West Coast Graphics: Images of Change | Date(s): March 28, 1980 - December 31, 1981 |

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### Exhibit Comment Books

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### Darrin Morrison fonds

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### Public Relations and Communications Office fonds

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### Marjorie Halpin (MOA Curator) fonds

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<td>1988-1989</td>
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### Exhibit Series, Coordination Subseries

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### Herb Watson fonds

**Exhibition Design Series**

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**Exhibition Design Series [installation photographs]**

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### Hindaleah Ratner fonds
### *STUDENT EXHIBIT*

**Exhibit Title:** What Are You Buying?
**Date(s):** 1997

David Cunningham fonds
Archives Video What Are You Buying (video on laserdisc) 1997
media shelf 253
(laserdisc)

### *STUDENT EXHIBIT*

**Exhibit Title:** What Constitutes A Complete Collection?
**Date(s):** 1978

Collection of Student Exhibition Projects

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<td>Anth. 431: “Summary Kept on Display Project ‘What Constitutes a Complete Collection?’” [accession 2001 – 18]</td>
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### *STUDENT EXHIBIT*

**Exhibit Title:** What Does this Bowl Mean?
**Date(s):** 1993

Collection of Student Exhibition Projects

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<tr>
<td>1</td>
<td>8</td>
<td>Anth. 431: “What Does this Bowl Mean?” by Todd Ayotte, Jill Baird, Kelly Foisy, Soula Groumoutis, Jenni Stamper</td>
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### *STUDENT EXHIBIT*

**Exhibit Title:** What is Canadian Cultural Property?
**Date(s):** [Fall, 1996] – January 31, 1997

Exhibit Comment Books

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<tr>
<td>19</td>
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<td>What is Canadian Cultural Property</td>
<td>18 Feb.–29 Mar. 1997</td>
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Elizabeth Johnson (MOA Curator) fonds

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<td>19</td>
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<td>[What is Canadian Cultural Property?]</td>
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### Exhibit Title: Wheel: Overlays - An Installation by Edgar Heap of Birds
Date(s): March 20 – April 29, 2007

**Public Relations and Communications Office fonds**

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<tr>
<td>26</td>
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<td>[Heap of Birds exhibit]</td>
<td>2006-2007</td>
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**MOA Publications & Ephemera collection**

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<td>2</td>
<td>39</td>
<td>Wheel: Overlays - An Installation by Edgar Heap of Birds</td>
<td>2007 (Creation)</td>
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**Karen Duffek fonds**

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<td>Heap of Birds Final Report</td>
<td>2007</td>
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<td>Council Application ACCF Edgar Heap of Birds Native Youth Project</td>
<td>2006-2007</td>
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<tr>
<td></td>
<td>11</td>
<td>Video Heap of Birds: &quot;90F10 Tree Reports, 50 min.&quot; and &quot;Art is my Sharp Rock, 20 min.&quot;</td>
<td>[ca. 2006?]</td>
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* **STUDENT EXHIBIT**

<table>
<thead>
<tr>
<th>Exhibit Title:</th>
<th>When Kings Were Heroes</th>
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<tbody>
<tr>
<td>Date(s):</td>
<td>April 5 – November 6, 1983</td>
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**Herb Watson fonds**

*Exhibition Design Series [graphic display]*

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<td>Student exhibits: The Magic of Masks in Sri Lanka; Show and Tell: The Story of Big Mac Box; <strong>When Kings Were Heroes</strong>; Krishna Worship at Nathadwara; Early Kwagiul Watercolours and Drawings</td>
<td>31 Mar. 1983</td>
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</table>

*Exhibition Design Series [installation photographs]*

<table>
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<td>31 Mar. 1983</td>
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**Carol Mayer fonds**

<table>
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Exhibit Design: 2000-15 Accession
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<tbody>
<tr>
<td>8</td>
<td>14</td>
<td>When Worlds Collide</td>
<td>Jul. 1989</td>
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**Public Relations and Communications Office fonds**

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<th>Date(s)</th>
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<tbody>
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<td>4</td>
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<td>Lyle Wilson</td>
<td>1989</td>
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**Marjorie Halpin (MOA Curator) fonds**

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**Skooker Broome fonds**

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<td>13</td>
<td>When Worlds Collide: Lyle Wilson</td>
<td>[ca. 1989]</td>
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**William McLennan (MOA Curator) fonds**

<table>
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**Directors fonds**

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<tr>
<td>62</td>
<td>6-D-10</td>
<td>Reflections on authenticity: [When Worlds Collide Exhibit]</td>
<td>1989</td>
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Exhibit Title: **Without Masks: Contemporary Afro-Cuban Art**  
Date(s): May 2 – November 2, 2014

**David Cunningham fonds**

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<td>[Photos showing layout in another gallery]</td>
<td>[ca. 2014]</td>
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<td>15</td>
<td>[Layout &amp; Design]</td>
<td>[2013 – 2014]</td>
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<td>[Layout &amp; Design]</td>
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<td>17</td>
<td>[Working list]</td>
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<td>[Possible exclusions]</td>
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**Directors fonds**

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<td>[exhibition planning binder]</td>
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<td>Without Masks-Media Coverage-Laura Murray PR</td>
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<td>2014 May 2nd Without Masks Public Opening</td>
<td>2014</td>
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<td>99</td>
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<td>2014 May 1st-Without Masks Director’s Reception</td>
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**Skooker Broome fonds**
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<td>Without Masks, print material: ads, banner</td>
<td>2014</td>
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<td>7</td>
<td>16</td>
<td>Without Masks, text panels: monolith, panels</td>
<td>2014</td>
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<td>9</td>
<td>12</td>
<td>Without Masks, text panels: monolith, panels</td>
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<td>9</td>
<td>13</td>
<td>Without Masks, object labels</td>
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Exhibit Title: Where are the Children? Healing the Legacy of the Residential Schools  
Date(s): June 2, 2002 – January 31, 2003

Director’s fonds
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Public Programming and Education fonds
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<td>“Where Are The Children?” Residential Schools Education Materials</td>
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<td>“Where are the Children At?” Residential School programming</td>
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William McLennan (MOA Curator) fonds
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<td>Where are the children? Healing the legacy slides</td>
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Public Programming and Education fonds
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<td>Jeff Thomas Curator- Where are the children?</td>
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Exhibit Title: The Whiteman in North America c. 1970 – 1980  
Date(s): October 27, 1987 – January 31, 1988

Graphic Design Records
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<td>High Contact B&amp;W Negatives</td>
<td>[1987?]</td>
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<td>2</td>
<td>Draft typesetting pages for text and labels</td>
<td>[1987?]</td>
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William McLennan (MOA Curator) fonds
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<th>Date(s)</th>
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<td>Exhibit text</td>
<td>[1987 or 1988]</td>
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* STUDENT EXHIBIT

Exhibit Title: Within the Pear Garden: Chinese Opera Costumes  
Date(s): 1981
Exhibit Comment Books

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<th>File#</th>
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Exhibit Title: **World Aids Day**  
Date(s): December 1, 1990

Carol Mayer fonds

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<th>File#</th>
<th>Title</th>
<th>Date(s)</th>
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Public Programming and Education fonds

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<th>Title</th>
<th>Date(s)</th>
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<tbody>
<tr>
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<td>World Aids Day</td>
<td>Dec-99 (Creation)</td>
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<td>World Aids Day</td>
<td>1999 (Creation)</td>
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Exhibit Title: **The World of Spirits: An exhibition of Igbo Masks from South East Nigeria**  
Date(s): July 4 – August 31, 1977

Exhibit Design: 2000-15 Accession

<table>
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<th>File#</th>
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<th>Date</th>
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<tbody>
<tr>
<td>8</td>
<td>35</td>
<td>The World of Spirits: Igbo Masks</td>
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Film and Video Recordings

<table>
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Hindaleah Ratner fonds

**Exhibit Series, Coordination Subseries**

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<th>Title</th>
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<td>37</td>
<td>Emmanuel Onwazolum Spr/Sum 77</td>
<td>1976-1977</td>
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William McLennan (MOA Curator) fonds

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<td>Photographs</td>
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Exhibit Title: **Written in the Earth: Coast Salish Art**  
Date(s): August 16, 1996 – April 1, 1997

Carol Mayer fonds

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Last revised 30 November 2021  
M:\Groups\Archives\ Case Files and Finding Aids\Guides\ExhibitionsGuide\ExhibitRecordsGuide
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### Audiotapes

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<td>Written in the Earth Interview. February 18, 1996</td>
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<td>Audio Tapes</td>
<td>Edna Grant and Dominic Point. February 20, 1996</td>
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<td>Elders of Musqueam</td>
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<td>1995 Interviews for “Written in the Earth.” Dominic Point, Edna Grant and Susan Point. 1995 UBC</td>
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<td>Museum of Anthropology Commenting on Ancient carvings from prehistoric sites in the Lower Mainland. Margaret Holm, David Pokotylo. For Written in the Earth. Translations for objects in the exhibit.</td>
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<td>Written in the Earth. February 23, 1995 Dominic Point Snake story, Creek Cohoe fishing, Flooding at Musqueam, Name of Musqueam grass, Origin of Sxwaixwai</td>
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### Director’s fonds

**Series 6: Exhibitions Files, Subseries B: Planning Files**

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<td>6-B-1a</td>
<td>FUD-WIE Coresp. [“From Under the Delta” and “Written in the Earth”] 1 [restricted]</td>
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### Public Relations and Communications Office fonds

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### David Cunningham fonds

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### Director’s fonds

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**Exhibit Title:** Yuquot...4,000 Years: Continuity and Change in a West Coast Village
**Date(s):** April 22, 1978 – February 5, 1979

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