

# **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

This document has been compiled from a variety of sources. It is a working document, and is almost certainly missing exhibitions (especially older ones), and has some inaccurate dates and/or titles. Archives staff are reviewing the document and updating errors as they are found, and can assist in confirming information as needed for researchers.

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<b>Year of 1976</b>
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**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 was presented on November 18.

**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.

<b>Year of 1977</b>
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**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*

*November 1 – January 31, 1978, Museum of Anthropology.*

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**

*October 1977 – January 31, 1978*

**Norman Tait: Nishga Carver**

*September 17, - October 1, 1977, Museum of Northern British Columbia, Prince Rupert*

*November 1, 1977 – January 31, 1978, Museum of Anthropology*

**STUDENT EXHIBITIONS:**

**The Art of Ancient Peru**

**(Huacos and Huacas: Objects from the Sacred Places of Ancient Peru)**

*April 5 – May 15, 1977(may have been on display through June 15, 1977)*

An exhibition by the students of Fine Arts 461 and 561.

**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*

**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*

An M.A. thesis exhibition prepared by Emmanuel Onwuzolum.

<b>Year of 1978</b>
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**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*

<b>Year of 1979</b>
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**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***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*



<b>Year of 1980</b>
---------------------

**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**

*March 28, 1980 – January 3, 1981*

**Contemporary Salish Weaving: Continuity and Change**

*March 28, 1980 - January 3, 1981 (Corridor Case)*

**Kwagiutl Graphics: Tradition in a New Medium**

*March 28, 1980 - December 31, 1981 (Theatre Gallery)*

**West Coast Graphics: Images of Change**

*March 28, 1980 - September 30, 1981 (Theatre Gallery)*

<b>Year of 1981</b>
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**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.

<b>Year of 1982</b>
---------------------

**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*

<b>Year of 1983</b>
---------------------

**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)*

<b>Year of 1984</b>
---------------------

**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

Deifenbaker 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:**

**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)*

<b>Year of 1985</b>
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**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:**

**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.



<b>Year of 1986</b>
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**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

April 1 – May 15, 1988

**Sweatlodge Etchings**  
1986

<b>Year of 1987</b>
---------------------

**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.

**The Whiteman in North America c. 1970 - 1980***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*

## **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.

<b>Year of 1988</b>
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**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 EXHIBITION****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 facet of this relationship.

**Anthropology 541: Student Exhibits on Popular Culture**

*April 1 – September 30, 1988 (Gallery 9)*

<b>Year of 1989</b>
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**Translations of Tradition: Joanna Staniszki's Recent Work**

January 24, 1989 - April 16, 1989 (Gallery 5)

Joanna Staniszki 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 Kwagiutl 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 Angecone. The linocuts and etchings displayed are part of a travelling exhibition organized by the Thunder Bay Art Gallery. Angecone 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, Angecone also looks at the art of world native cultures. His work is an exploration of a universal visual language for its 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.



<b>Year of 1990</b>
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**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.

<b>Year of 1991</b>
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**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. Odum. Designed by

Last revised: 12 January 2024

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 and 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

<b>Year of 1992</b>
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**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 20<sup>th</sup> 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
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**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, newspaper clippings, 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**

May 18, 1993 - January, 1994 [Spring 1998 - August 1998] (Theatre Gallery)  
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



<b>Year of 1994</b>
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**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 quilt 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-nuulth artist Ron Hamilton. Made for his own pleasure over the past thirty years, Ki-ke-in's (Ron

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.

<b>Year of 1995</b>
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**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 frog and human form. The sculpture was commissioned by Westminister 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, newspaper clippings 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 artists 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-Shishya 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

<b>Year of 1996</b>
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**From the Inside Out: Cultural Healing in Prisons**

1996

**Reclaiming History: Ledger Drawings by Assiniboine Artist Hongeeyesa**

January 31 - March 31, 1996

An exhibit of drawings in graphite, pencil crayon, crayon, and ink by Hongeeyesa, 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-Sishya 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?**

[Fall, 1996] - January 31, 1997

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.

<b>Year of 1997</b>
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**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 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.



<b>Year of 1998</b>
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**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)

April 28 - July 31, 1998, thru August 31, 2001

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 Kigusiuk (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<sup>rd</sup> through December 31, 2001

<b>Year of 1999</b>
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**Exhibit A: Objects of Intrigue**

March 9, 1999 - March 31, 2000

Created to celebrate the Museum's 50<sup>th</sup> 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 5<sup>th</sup> century B.C. to the 6<sup>th</sup>-7<sup>th</sup> 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.

**Nunavutmiutaniq 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.

<b>Year of 2000</b>
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**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, Gitksan, Kwakwaka'wakw), Winidi/John Powell (Kwakwaka'wakw), Larry McNeil (Nisga'a), and Marianne Nicolson (Kwakwaka'wakw).

**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.

**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.

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<b>Year of 2001</b>
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**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.

**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.

**Dempsey Bob: "The Art Goes Back to the Stories"**

October 9, 2001 through December 2002 (Theatre Gallery)

This exhibition of the work of well-known Tahltan-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 organized 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>. 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 Benetton posters.

### **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 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.

### **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.

Year of 2002
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**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](http://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.

[http://www.virtualmuseum.ca/sgc-cms/expositions-exhibitions/bill\\_reid/english/index.html](http://www.virtualmuseum.ca/sgc-cms/expositions-exhibitions/bill_reid/english/index.html)

**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.



<b>Year of 2003</b>
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**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>

**“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 (Gitksan); 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 Tahltan People  
“Our Great Ancestors Lived That Way”**

October 18, 2003

MOA Curator of Ethnology Pam Brown (Heiltsuk), guest curator Tanya Bob (Tahltan), and members of the Tahltan community create the first ever museum exhibit of Tahltan First Nations art and culture. The Tahltan 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 Tahltan and their land, culture, and heritage.

**STUDENT EXHIBITIONS****To Wash Away the Tears**

March 18, 2003

Last revised: 12 January 2024

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.

<b>Year of 2004</b>
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**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 19<sup>th</sup> 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 1<sup>st</sup>, 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.

<b>Year of 2005</b>
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**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
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### **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](http://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 January 2024

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 Palembang, 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.

<b>Year of 2007</b>
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**A Partnership of Peoples Exhibit**

Gallery 8

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.

“I’m there to uncover or reveal the history between the Native and the Anglo populations,” says Heap of Birds, who is of Cheyenne/Arapaho descent. “These events changed the Native world in a very rapid and negative way forever.” Mourning, defying, exposing, honouring, renewing: the work offers a possibility of creating change through exchange, stimulating dialogue through the weapon, and regenerative tool, of art. Edgar Heap of Birds is a Professor at the University of Oklahoma. He has been exhibiting since 1979 in the U.S, Canada, South Africa, Australia, and Europe. Wheel: Overlays is presented by the UBC Museum of Anthropology, and curated by Karen Duffek, Curator, Contemporary Visual Arts.

**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

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.



<b>Year of 2008</b>
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**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.

<b>Year of 2009</b>
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**Panel Installation: 'ehhwe'p syuth (To Share History)**

by Coast Salish artist John Marston

March 8 through September 30, 2009

This 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
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**Border Zones: New Art Across Cultures**

Exhibition to inaugurate The Audain Gallery at MOA

January 23-September 12, 2010, The Audain Gallery

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 Láy Láy. 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/>. 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'iyyuu, 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.

<b>Year of 2011</b>
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**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 Tahlitan 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 Tahlitan 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 Tahlitan history and means of sharing it with one another. For this exhibition, Peter locates the table—the place of gathering, of Tahlitan 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 Tahlitan 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 Qiatsuk, Kananginak Pootoogook and Eegyvuđluk 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

Last revised: 12 January 2024

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](http://www.moa.ubc.ca/events). Exhibition sponsored in part by Shiseido and the Japan Foundation. Media sponsor The Georgia Straight.

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 the hiragana appears before the word 'hiroshima' as part of MOA's exhibition title, and that the 'h' in Hiroshima not be capitalized.

### **STUDENT EXHIBITIONS:**

#### **Faces and Voices of the Inuit Art Market**

June 19–September 25, 2011, The Audain Gallery

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



<b>Year of 2012</b>
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**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**

March 17-September 3, 2012, The Audain Gallery, MOA.

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'stalís**

July 14 to September 15, 2012

The Kwakwaka'wakw artist Henry Speck, or Udzi'stalís (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.

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.

<b>Year of 2013</b>
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**TwoRow II by Alan Michelson**

January 15, 2013 – March 24, 2013

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 co-existence, 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.

Curated by Karen Duffek, Curator, Contemporary Visual Arts & Pacific Northwest.

**Safar/Voyage: Contemporary Works by Arab, Iranian and Turkish Artists**

April 20 – September 15, 2013 Audain &amp; 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](http://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, Ayman 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 Natuoivi, 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 Hawrysis, linguist Tyler Peterson, and members of the Indigenous Gitksan community at Anspayaxw (Kispiox, British Columbia).

Using innovative sound technology, Wynne merges recordings of the endangered Gitksanimaax language, oral histories, and songs performed by Gitksan 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 Kispiox 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

Last revised: 12 January 2024

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 Réseau (THEN/HiER).

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**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 Christierson. 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.

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“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, Santería, Ifá, Abakuá — and there are a lot of Cubans of direct or mixed African descent,” says Curator Orlando Hernández. “In Without 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 (Nlaka'pamux, 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 Bål Nango (Sámi, Norway), Harry Brown (Kwakwaka'wakw), Anna McKenzie (Opaskwayak Cree, Manitoba), Sarah Yankoo (Austrian, Scottish, Algonquin, Irish and Romanian), Raymond Caplin (Mi'gmac), Emilio Wawatie (Anishinabe) and the Northern Collection (Toombz/Shane Kelsey [Mohawk], and the Curse/Cory Golder [Mi'maq]). 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://www2.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

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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 Amoraes, 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 Internacional 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

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**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.

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### **čəsnaʔəm: the city before the city**

January 25, 2015 – December 2015

O'Brian Gallery, MOA

CURATORS Susan Rowley, Co-curator of the Museum of Anthropology, Jordan Wilson, Co-curator of the Museum of Anthropology

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](http://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

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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**

November 20, 2015 – April 3, 2016

CURATOR: Dr. Fuyubi Nakamura, MOA Curator, Asia

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**(In)visible: The Spiritual World of Taiwan Through Contemporary Art**

November 20, 2015 – April 3, 2016

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.

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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 Museum 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.

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**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

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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

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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.

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**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 from 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—Nonggirnga 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 – January 15, 2023

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.

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**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.



<b>Year of 2020</b>
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**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

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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

### **The Great Hall Renewal Project: Building for a New Era**

December 16, 2020 – January 15, 2023

Curator: Fuyubi Nakamura

MOA's architecture has important heritage value for UBC and beyond. We are now rebuilding the Museum's Great Hall to upgrade the seismic resiliency of the space and protect the irreplaceable collection in the event of a major earthquake.

This exhibition gave a glimpse of the plans behind this monumental undertaking, through architectural and engineering drawings, scale models, videos and historical photographs.

The Museum is built on the traditional, ancestral and unceded land of the Musqueam people. The Great Hall's seismic upgrades require a sensitive approach, and representatives from the Musqueam Indian Band are participating in planning meetings and providing a critical cultural perspective for the project team to take into account. MOA is also liaising with other Indigenous communities and families whose cultural objects were on display in the Great Hall and are now safely resting in the O'Brian Gallery adjacent to the Great Hall.

MOA's iconic building was designed by the Canadian architect, Arthur Erickson (1924–2009). Feedback from the Arthur Erickson Foundation has informed the architectural and construction approach to this project. Because it would not be feasible to achieve improved seismic performance while keeping the Great Hall's existing structural elements in place, project engineers determined that a complete rebuild was the best approach. The design solution for MOA is to position base isolators under the main, suspended floor slab to absorb the impact of seismic activity. The Great Hall will be detached from the rest of the Museum and rebuilt on new foundations so it can move freely in the event of an earthquake.

When the project is complete, the Great Hall will still have the appearance of the original space, preserving its architectural character and heritage values.

<b>Year of 2021</b>
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**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.

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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.

## Year of 2022

### **Xicanx: Dreamers and Changemakers**

May 12, 2022 – January 1, 2023

CURATORS: Jill Baird (MOA Curator, Education), Greta de León (Executive Director, The Americas Research Network)

The artists in this exhibition are dreamers and changemakers. They are of Mexican American heritage—self-identified as Xicanx\*. The term transcends borders and gender to encompass the Xicanx people's multi-generational experiences of social difference.

Xicanx artists, working across all mediums, are part of a rich tradition of combining visual art and activism. Some began their work as part of El Movimiento, the Chicano civil rights movement of the 1960s and 1970s that had its roots in the United States. Others define themselves as Indigenous, drawing upon their origins in Aztlán, the ancestral homeland referenced in Mexican códices and oral histories. The next generation is expanding the idea of Xicanx art while continuing to address the personal, social and political issues of our times.

The fight by Xicanx artists for social justice began generations ago and continues to this day. Their art and their activism remain vital in the movement towards social justice for all.

Learn more on Xicanx Digital (<https://xicanxart.com/>), a bilingual English and Spanish online platform that amplifies the scope of the exhibition. It offers artists' biographies, statements, and favourite music, films and foods. This digital catalogue includes essays on Xicanx music, literature, film, cuisine and educational resources and teaching guides.

\*PRONOUNCED CHI-CAN-X, AND THE NEUTRAL GRAMMATICAL GENDER OF CHICANO/A.

## 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

### A

Exhibit Title:	<b>Acts of Transformation: From War Toys to Peace Art</b> – 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)
10	5	“Acts of Transformation: From War Toys to Peace Art” Educational Materials	2006
12	3	“Acts of Transformation: From War Toys to Peace Art”	2004-2007
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]
14	4	[Acts of Transformation: From War Toys to Peace Art. World Peace Forum Student Leadership Initiative: letters and images from students in Uganda]	[Jun. 2006]
W: Archives Intake drive		Peace Art Workshop at MOA	8-10 May 2006
W: Archives Intake drive		“Acts of Transformation: From War Toys to Peace Art”	2004-2007

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

#### Carol Mayer fonds

Box#	File#	Title	Date(s)
5	10	Exhibit – Lower Lobby – Sally Michener – 1994	1994-1996

Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
12	25	Sally Michener	[ca. 1993]

Exhibit Title:	<b>Amazonia</b>
Date(s):	March 10, 2017 – January 28, 2018

Director's fonds

Box#	File#	Title	Date(s)
102	1	Amazonia [exhibit planning binder]	2017-2018

Exhibit Comment Books and Guest Registers/Guest Books collection

Box#	File#	Title	Date(s)
33	5	Amazonia: The Rights of Nature	2017
33	6	Amazonia: The Rights of Nature	2017-2018

Nuno Porto fonds

Box#	File#	Title	Date(s)
1	5	Amazonia – Collected research materials	[201-] - 2017
1	6	Amazonia – Collected research materials	[201-] - 2017
1	7	Amazonia – Collected research materials	[201-] - 2017
1	8	Amazonia – Gallery display publications	[2016] - 2017
2	1	Amazonia – Gallery display publications	[2016] - 2017
OS 32	3	Amazonia – Gallery display publications	[2016] - 2017
2	2	Amazonia – Collected articles	2017 - 2018

Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
35	3	Amazonia: The Rights of Nature Media Coverage	2017-2018

Exhibit Title:	<b>Ancient Cloth...Ancient Code?</b>
Date(s):	March 4 - June 14, 1992

David Cunningham fonds

Box#	File#	Title	Date(s)
1	21	[Exhibit source book]	[ca. 1991]
1	22	Exhib[it] Ancient Cloth ... Ancient Code? [photographs]	1990-1992
1	23	Original Transcript	1992
1	24	Object List	1992
1	25	Cases	1992
1	26	Hall Case Quipu model banners	1992
1	27	Technology	[ca. 1992]
1	28	Quipu	[ca. 1992]
1	29	Twisted Strands 1-2-3	[ca. 1992]
1	30	Braiding interlace images	1992
1	31	Diamond braiding	1992
1	32	Chevron braiding	1992
1	33	Wrapping	1992

1	34	Symmetry tunic	1992
5	Rolled	Cases	[ca. 1992]
7	3	[Ancient Cloth ... Ancient Code? Objects list, labels and manual]	1991

Elizabeth Johnson fonds

Box#	File#	Title	Date(s)
1	23	Ancient Cloth – budgets	[ca. 1992]
1	24	Ancient Cloth – funding [MAP, CSB]	[ca. 1992]
1	25	Ancient Cloth – drafts [labels and programme]	[ca. 1992]
1	26	Ancient Cloth – storyline	[ca. 1992]
1	27	Ancient Cloth – coordination	[ca. 1992]
1	28	Ancient Cloth – draft text [Background information and drafts]	[ca. 1992]
6	24	Ancient Cloth – funding [MAP, CSB]	[ca. 1992]

Exhibit Design: 2000-15 Accessions

Box#	File#	Title	Date(s)
8	24	Ancient Cloth and Ancient Code	[ca. 1992]

Exhibit Comment books

Box#	File#	Title	Date(s)
5	4	Ancient Cloth...Ancient Code?	28 Feb.-29 Apr. 1992
5	7	Ancient Cloth...Ancient Code?	5 May-12 Jul. 1992

Miriam Clavir Fonds

Box#	File#	Title	Date(s)
2	28	Ancient Cloth...Ancient Code?	1990-1991

Public Programming and Educations fonds

Box#	File#	Title	Date(s)
1	12	Mary France – Ancient Cl[oth...Ancient Code?]	1990-1992
1	17	Ancient Cloth Ancient Code School Materials	1992

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	24	Photographs	1992

Director's fonds

Box#	File#	Title	Date(s)
102	5	Ancient Cloth: Ancient Code NML – Mary Frame	Aug. 1987 – Aug. 1990
102	6	Ancient Cloth Ancient Code Production Map	Jun. 1990 – Jul. 1991

Exhibit Title:	<b>Ancient Crossroads: The Rural Population of Classical Italy</b>
Date(s):	December 5, 1978 – February 11, 1979

MOA Publications & Ephemera – Invitations

Director's fonds

Box#	File#	Title	Date(s)
28	6-B-12	Crossroads 1984	1984

Hindaleah Ratner fonds

***Exhibit Series, Programming Subseries***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
7	10	Ancient Crossroads Fall 78	1977-1978

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

Darrin Morrison fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	8	Guatemalan Archeology Exhibit 1997, 1998, 1999	1997-1999
1	9	Mayan Weaving Exhibit Budget 2000	2000-2001

Carol Mayer fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	4	Exhibit – Guatemala	1998

Public Programming and Education fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	30	Guatemalan exhibit – Weaving to Defend a Culture	2000-2001

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Animals in Indian Bronze Sculpture</b>
Date(s):	1982

Collection of Student Exhibition Projects

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	14	UBC Open House, Asian Centre, “Animals in Indian Bronze Sculpture: by Anne-Marie Fenger, Elena Perkins [accession 2001 – 18]	1982

Exhibit Title:	<b>Anonymous Beauty</b>
Date(s):	1981

Graphic Design Records

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	1-12-1	Anonymous Beauty [negs] – 1986	1986
6	1-12-2	Anonymous Beauty [negs, photo] – 1986	1986

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	6-6/7	Photographs	1986

Exhibit Title:	<b>Anspayaxw: An Installation for Voice, Image, and Sound</b>
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Date(s):	2013
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Director's fonds

Box#	File#	Title	Date(s)
94	1	Anspayaxw [exhibition planning binder]	2013

Skooker Broome fonds

Box#	File#	Title	Date(s)
7	10	Anspayaxw [labels]	2013

Karen Duffek fonds

Box#	File#	Title	Date(s)
8	8	John Wynne 2013 [Anspayaxw exhibit] Satellite Gallery	2013

**\* STUDENT EXHIBIT**

Exhibit Title:	<b>Anthropology 432 Student Projects</b>
Date(s):	April 3 – December 31, 2001

Collection of Exhibit Comment Books

Box#	File#	Title	Date(s)
27	6	Benetton [student exhibit]	2001

Exhibit Title:	<b>APEC</b>
Date(s):	1998

Collection of Exhibit Comment Books

Box#	File#	Title	Date(s)
24	7	APEC	1998

Rosa Ho fonds

Box#	File#	Title	Date(s)
15	2	APEC Demonstrations	[ca. 1996-1997]

Exhibit Title:	<b>The Art of Norval Morrisseau</b>
Date(s):	May 2 – October 1, 2000

Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
27	14	[Morrisseau]	1999-2000
28	1	[Morrisseau]	2000

David Cunningham fonds

Box#	File#	Title	Date(s)
4	37	Morrisseau	1999-2000

Director's fonds

Box#	File#	Title	Date(s)
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Exhibit Title:	<b>Arts of Resistance</b>
Date(s):	May 17, 2018 – September 30, 2018

Director's fonds

Box#	File#	Title	Date(s)
102	4	Arts of Resistance [exhibit planning binder]	2016 - 2018

Exhibit Title:	<b>Asia Pacific Foundation</b>
Date(s):	1990 – 1993

Carol Mayer fonds

Box#	File#	Title	Date(s)
4	3	Exhibit – Asia Pacific Foundation	1990-1993

Exhibit Title:	<b>Ashes to Flowers: The Breathing</b>
Date(s):	1993 – 1994

Rosa Ho fonds

Box#	File#	Title	Date(s)
2	2	Shauna Beharry Oct/Nov 93 performance installation	1993-1994
13	2	[Shauna Beharry]	1993-1994

Exhibit Title:	<b>Attributed to Edenshaw: Identifying the Hand of the Artist</b> (Tahaygen and K'woiy ng: Works by Charles and Isabella Edenshaw)
Date(s):	April 28 – December 31, 1998

Exhibit Comment Books

Box#	File#	Title	Date(s)
24	6	Attributed to Edenshaw	20 Jul.-13 Aug. 1998

Director's fonds

Box#	File#	Title	Date(s)
27	6-B-1	Edenshaw-Proposed by Peter McNair	1994

Rosa Ho fonds

Box#	File#	Title	Date(s)
5	4	Edenshaw Family Gathering September 18, 19, 98	1998
5	5	Insurance waiver forms Edenshaw family Sept 19/98	1998
11	16	Edenshaw/Hereditary Opening April 28, 1998	1998

Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
26	16	[Attributed to Edenshaw]	1998-2000
27	1	[Edenshaw]	1998

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
55	7	Edenshaw artifacts photos	[200-?]
55	8	Attributed to Edenshaw	[1997, 1998]
56	1/2	Attributed to Edenshaw – Charles Edenshaw photographs	[199-]

## **B**

Exhibit Title:	<b>Beads: Selections from the Textile Collection of the Museum of Anthropology</b>
Date(s):	November 28, 1982

### Exhibit Design: 2000-15 Accession

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	1	Beadwork	Jul. 1982

### Exhibit Comment books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	15	Beads	28 Nov. 1982

### William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	1	Beadwork photographs	[1982]

Exhibit Title:	<b>Beginnings</b>
Date(s):	February 1 – March 15, 1977

### Graphic Design Records

<b>Box#</b>	<b>Title</b>	<b>Date(s)</b>
8	Photographs	[ca. 1977]

### MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	8	Beginnings exhibit	1977

### Hindaleah Ratner fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
10	2	Roy Vickers Winter/Spring '77 ["Beginnings"]	1976-1977

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Benetton</b>
Date(s):	2001

### Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
31	5	Benetton exhibit (Anthropology 432 Student Projects)	11 Sep.-6 Oct. 2001

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

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
27	6	Benetton exhibit	2001

### William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
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”]

Carol Mayer fonds

Box#	File#	Title	Date(s)
14	6	Who is the Benetton Anyway? – Colour slides	2001
14	7	Who is this Benetton Anyway? Arresting Images	2001
14	8	Layers of Benetton: Exhibit Journal	2001

**\* STUDENT EXHIBIT**

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

Exhibit Comment Books

Box#	File#	Title	Date(s)
1	7	Bent Box	1980

Herb Watson fonds

***Exhibition Design Series***

Box#	File#	Title	Date(s)
3	4	<b>Making a Bent Box; Images and Meaning; Inside the Bent Box;</b> Contemporary Salish Weaving; Continuity and Change.	28 Mar. 1980-3 Jan. 1981

***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
5	26	<b>Making a Bent Box; Images and Meaning; Inside the Bent Box;</b> Contemporary Salish Weaving; Continuity and Change.	28 Mar. 1980-3 Jan. 1981

**\* STUDENT EXHIBIT**

Exhibit Title:	<b>Beyond Fluttering Sleeves: An Exhibit of Japanese Kimono</b>
Date(s):	1997

Collection of Student Exhibition Projects

Box#	File#	Title	Date(s)
1	12	Anth. 449: “Beyond Fluttering Sleeves: An Exhibit of Japanese Kimono” by Jennet c. Taylor	1997

David Cunningham fonds

Box#	File#	Title	Date(s)
4	14	Jennet Taylor [Beyond Fluttering Sleeves: An Exhibition of Japanese Kimono]	1996-1997

Exhibit Title:	<b>Beyond Revival</b>
Date(s):	1988

Carol Mayer fonds

Box#	File#	Title	Date(s)
3	1	Exhibition – In House – Beyond Revival. August 1989	1988

Exhibit Title:	<b>Bill Reid: Beyond the Essential Form</b>
Date(s):	July 15 – October 5, 1986

Graphic Design Records

Box#	File#	Title	Date(s)
6	1-9-1	Bill Reid: Beyond the Essential Form (book)	[1986]
8		Photographs	[ca. 1986]

Director's fonds

Box#	File#	Title	Date(s)
27	6-B-9	Bill Reid – Exhibit Proposal 1985	1985
29	6-D-3	[Bill Reid: Beyond the Essential Form]	1986

Hindaleah Ratner fonds

***Exhibit Series, Programming Subseries***

In a Different Light Box#	File#	Title	Date(s)
2	24	Bill Reid Exhibit Labels	1986
8	14	[Bill] Reid – Misc[ellaneous] [“Beyond the Essential Form”]	1986
8	15	[Bill] Reid – Exhibit Themes	1986
8	16	Bill Reid – Travel	1986
8	17	Bill Reid – Photos	1986
8	18	Bill Reid – Gold + Silver 1986	1986
8	19	Bill Reid – cc Application	1985-1986

Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
11	61	Bill Reid – Gold and Silver exhibit	1982-1986
12	6	Bill Reid – press clippings	1980-1986

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
6	1	Booklet	1986

Karen Duffek fonds

Box#	File#	Title	Date(s)
OS28		[Ulli Steltzer photographs, Bill Reid – Skidegate pole raising (1978) and canoe launch (1986)]	1978-1986

MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
1	41	Bill Reid: Beyond the Essential Form	1986 (Creation)

Exhibit Title:	<b>Blood From Stone: Making and Using Stone Tools in Prehistoric British Columbia</b>
Date(s):	May 17, 1983 – April 29, 1984

Herb Watson fonds

***Exhibition Design Series***

Box#	File#	Title	Date(s)
1	13	Blood from Stone: Making and Using Stone Tools in Prehistoric B.C.	17 May 1983-1 Jan. 1984

***Exhibition Design Series [graphic display]***

Box#	File#	Title	Date(s)
3	6-7	Blood from Stone: Making and Using Stone Tools in Prehistoric B.C.	17 May 1983-1 Jan. 1984

Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
8	51	Blood from Stone	[ca. 1983]

Public Relations fonds

Box#	File#	Title	Date(s)
3	19	Blood from Stone Exhibit	1983

Hindaleah Ratner fonds

***Exhibit Series, Programming Subseries***

Box#	File#	Title	Date(s)
6	2	Blood From Stone '82	1982

Hindaleah Ratner fonds

***Exhibit Series, Coordinating Subseries***

Box#	File#	Title	Date(s)
3	4	Blood From Stone	1984-1985

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	51	Blood from stone exhibit (photographs)	[ca. 1983]

Director's fonds

Box#	File#	Title	Date(s)
102	9	Blood from Stone Travelling Con't – Map	Aug. 1986 – Feb. 1991

<b>* STUDENT EXHIBIT</b>
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Exhibit Title:	<b>Blue Jeans (Anthropology 431 project)</b>
Date(s):	March 29 – December 21, 1985

Public Relations Fonds – Exhibition Files

Box#	File#	Title	Date(s)
11	56	Blue Jeans Exhibit	29 Mar.-31 Dec. 1985

Exhibit Design: Herb Watson fonds- Accession 2000 - 15

Box#	File#	Title	Date(s)
8	19	Blue Jean Exhibition (Anth 431) 7 prints, 36 negatives	29 Mar. 1985

Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
8	19	Blue Jean Exhibition (Anth 431):	29 Mar. 1985

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	19	Exhibit photographs	1985

<b>* STUDENT EXHIBIT</b>			
Exhibit Title:	<b>The Boom Years: A Portrait of North Vancouver by G.G. Nye 1905 – 1910</b>		
Date(s):	1978		

Collection of Student Exhibition Projects

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	20	Anth. 431: "Exhibit Plan for "The Boom Years: A Portrait of North Vancouver by G.G. Nye 1905 – 1910"" by Don Bourdon [accession 2001 – 31]	1978

Exhibit Title:	<b>Border Zones: New Art Across Cultures</b>		
Date(s):	January 23-September 12, 2010		

Karen Duffek fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
7	1	Boundary and Translation, Canada Council PRODUCTION grant application, Sept. 2008	2008-2009
7	2	Boundary and Translation, Canada Council application – artists and outreach	[2008-2010]
7	3	Boundary & Translation, Canada Council CATALOGUE grant application, Sept. 2008	2008-2009
7	4	Grant support material	[ca. 2008]
7	5	Prabakar Visanath	2008-2009
7	6	Vishnu Procession [RESTRICTED]	2009-2010
7	7	Hayati Mokhtar & Dain-Iskander Said [RESTRICTED]	2008-2010
7	8	Larry Grant [RESTRICTED]	2009
7	9	John Wynne [RESTRICTED]	2005-2010
7	10	Marianne Nicolson	2007-2010
7	11	Yunkaporta, Ron (Law Poles) [RESTRICTED]	2008-2012
7	12	Gu Xiong [RESTRICTED]	2007-2009
8	1	Thamotharampillai Shanaathanan [RESTRICTED]	2008-2011
8	2	Tania Mouraud [RESTRICTED]	2008-2009
8	3	Rosanna Raymond	2008-2010
8	4	Edward Poitras [RESTRICTED]	2008-2010
8	5	Laura Wee Lay Laq [RESTRICTED]	2009-2010
8	6	BCMA 2010	[2009-2010]
8	7	BZ Reviews [RESTRICTED]	2010

Director's fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
99	20	2010 January 23rd - Border Zones Opening	2010

<b>* STUDENT EXHIBIT</b>			
Exhibit Title:	<b>A Break in the Ice: Inuit Prints from the Linda T. Lemmens Collection</b>		
Date(s):	February 20, 2000		

Darrin Morrison fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
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1	6	A Break in the Ice: Inuit Prints from Linda T. Lemmens Collection (ANTH 432)	1999-2000
1	7	Museum Slides, Student Builds [A Break in the Ice: Inuit Prints from Linda T. Lemmens Collection]	1999

Carol Mayer fonds

Box#	File#	Title	Date(s)
8	12	A Break in the Ice – Community and Identity: Group Journal	1999
14	2	Connections to Caribou	1998-1999
14	3	The Exhibition Process	1998-1999
14	4	A Break in the Ice: Journal of Exhibit Making Process	1999
14	5	Art and Economics: A Brief History of Baker Lake	1999

Director's fonds

Box#	File#	Title	Date(s)
86	1	Inuit Prints: Japanese Inspiration [exhibition planning binder]	1992-1993

Exhibit Title:	<b>British Columbia Contemporary Ceramics</b>
Date(s):	October 1991

Carol Mayer fonds

Box#	File#	Title	Date(s)
4	5	1991	Oct. 1991

Exhibit Title:	<b>Bob Boyer: A Blanket Statement</b>
Date(s):	January 19 – April 30, 1988

Herb Watson fonds

*Exhibition Design Series [installation photographs]*

Box#	File#	Title	Date(s)
5	6	Bob Boyer: A Blanket Statement	19 Jan.-30 Apr. 1988

Public Relations fonds

Box#	File#	Title	Date(s)
5	13	Bob Boyer: A Blanket Statement [File: Exhibits]	1987

Miriam Clavir fonds

Box#	File#	Title	Date(s)
2	38	Bob Boyer: A Blanket Statement [File: Exhibits]	1987-1988

Bill McLennan fonds

Box#	File#	Title	Date(s)
8	53	Museum note #23 "Bob Boyer: A Blanket Statement." [transparencies]	[1987?]

Exhibit Title:	<b>Buried History of London</b>
Date(s):	July 16, 1984 – January 6, 1985

Exhibit Design: 2000-15 Accession

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	13	Buried History of London	1984

Hindaleah Ratner fonds

***Exhibit Series, Programming Subseries***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	17	Archaeology of London	1983-1984

Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	11	2000 Year Buried History of London exhibit	1984

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	13	Exhibit photographs	1984

## C

Exhibit Title:	<b>Calendar Prints: Popular Art of South India</b>
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:	<b>Calvin Hunt Canoe</b>
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:	<b>Canadian Handicrafts</b>
Date(s):	1949

Public Programming and Education fonds

Box#	File#	Slide#	Title	Date(s)
Binder 2	8	1-14	Canadian Handicrafts	1949

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

Carol Mayer fonds

Box#	File#	Title	Date(s)
5	9	Traveler - Cannery Days	1994-1995

Exhibit Comment Books

Box#	File#	Title	Date(s)
7	5	Cannery Days	21 May 1993-18 Jan. 1994
29	7	[Comment book for “Cannery Days: A Chapter in the Lives of the Heilsuk”]	12 Jun. 1995-22 Sep. 1996

David Cunningham fonds

Box#	File#	Title	Date(s)
2	4	Cannery Days, Pam Windsor	1993-1994

Public Programming and Education fonds

Box#	File#	Title	Date(s)
4	33	Cannery Days	1995

Exhibit Title:	<b>Carl Beam</b>
Date(s):	April 8, 2011 – May 29, 2011

Karen Duffek fonds

Box#	File#	Title	Date(s)
6	1	Carl Beam NGC – April 17- May 29, 2011 - 1/2	2010-2011
6	2	Carl Beam NGC – April 17- May 29, 2011 - 2/2	2010-2011

David Cunningham fonds

Box#	File#	Title	Date(s)
8	3	Carl Beam [design & planning]	[ca. 2010]
8	4	Carl Beam NGC, 2010	[2010 – 2011]

Director's fonds

Box#	File#	Title	Date(s)
99	15	2011 April 7th - Carl Beam Opening [invitations] [restricted]	2011

Exhibit Title:	<b>Cedar!</b>
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Date(s):	October 16, 1984 – February, 1985
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Herb Watson fonds

***Exhibition Design Series***

Box#	File#	Title	Date(s)
1	19	Cedar! The Great Provider: An introduction to the Traditional Uses of Cedar Among the Northwest Coast Indians	Oct. 1984-Feb. 1985

***Exhibition Design Series [graphic display]***

Box#	File#	Title	Date(s)
3	11-13	Cedar! The Great Provider	Oct. 1984-Feb. 1985

***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
5	14	Cedar! The Great Provider: An introduction to the Traditional Uses of Cedar Among the Northwest Coast Indians	[ca. 1984]

Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
8	43	Cedar Exhibit	1984

Madeline Bronsdon Rowan fonds

Box#	File#	Title	Date (s)
15	14	Cedar exhibit – Artisans	1984
15	15	Cedar exhibit	1983-1984
15	16	Cedar note	1984
15	17	Public programmes – Cedar	1984
15	18	Cedar info for fundraiser	1984
15	19	Cedar tree exhibit plan	1984-1985

Public Relations fonds

Box#	File#	Title	Date(s)
3	3	Cedar Exhibit	1984-1985

Hindaleah Ratner fonds

Box#	File#	Title	Date(s)
8	13	Cedar Tree Exhibit Sept.'84 - Dec. '84	1984
11	1	Cedar Video	1984
11	2	Cedar Exh. Travel	1985-1987

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	43	Photographs from exhibit	[1984 – 1985]

Hilary Stewart fonds

Box#	File#	Title	Date(s)
12	6	Cedar tree exhibit	1984

Exhibit Title:	<b>Celadon: Beyond the Glaze</b>
Date(s):	[ca. 2002]

Carol Mayer fonds

Box#	File#	Title	Date(s)
7	14	Celadon – financial & sensitive	1991-2002
7	15	Celadon – papers by project participants	[ca. 2002]
15	4	An Exhibit in the Making	2003
15	5/7	Celadon: beyond the glaze by the Aesthetics Group	2003
15	8	Transformations: Technoladeez	2003
19	9	Celadon-General File Anth 431 2003	1996-2003

Exhibit Title:	<b>čəsnaʔəm: the city before the city</b>
Date(s):	January 25, 2015 - January 24, 2016

Skooker Broome fonds

Box#	File#	Title	Date(s)
8	2	čəsnaʔəm [graphics]	2014-2015
10	2	čəsnaʔəm [graphics]	2014-2015

Director's fonds

Box#	File#	Title	Date(s)
96	10	čəsnaʔəm [exhibition binder]	2013-2015

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Ceramics: The Eye of the Beholder</b>
Date(s):	1993

Collection of Student Exhibition Projects

Box#	File#	Title	Date(s)
1	4	Anth. 431: "The Eye of the Beholder" by Laura Beresford, Kathleen Brereton, Olga Ziduliak	1993

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Ceramics: Faces on Ceramic Vessels</b>
Date(s):	1993

David Cunningham fonds

Box#	File#	Title	Date(s)
1	1	[Anthropology] 431 reference material	1992-1993
29	12	Ceramics 2 [Faces on Ceramic Vessels]	1993

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Changing Tides: The Development of Archaeological Research in British Columbia's Fraser Delta Region</b>
Date(s):	February 27 – September 29, 1985

Herb Watson fonds

***Exhibition Design Series***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	20	Changing Tides: The Development of Archaeological Research in B.C.'s Fraser Delta Region	27 Feb.-Aug. 1985

***Exhibition Design Series [graphic display]***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	14	Changing Tides: The Development of Archaeological Research in B.C.'s Fraser Delta Region	27 Feb.-Aug. 1985

Exhibit Design: 2000-15 Accession

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	16	Changing Tides	Feb. 1984

Public Relations Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	10	Changing Tides [File: Past Exhibits]	1985
11	65	Changing Tides	1984-1985

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	16	Exhibit photographs	1984

**\* STUDENT EXHIBIT**

Exhibit Title:	<b>Children and Their World: Toys From Many Countries</b>
Date(s):	March 28, 1980 – January 3, 1981

Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	6	Children and Their World	1980

Exhibit Title:	<b>Chilean Arpilleras</b>
Date(s):	[199-?]

Exhibit Design: 2000-15 Accession

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	20	Chilean Arpilleras	[199-?]

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	20	Photographs	[199-?]r

Exhibit Title:	<b>Chinese Children's Art: Selections from Luda Municipality, Liaoning Province, People's Republic of China</b>
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Date(s):	February 26 – August 24, 1980
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Herb Watson fonds

***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
5	25	Chinese Children's Art: Robson Square Media Centre	8 Dec. 1980-1 Jan. 1981

Hindaleah Ratner Fonds

***Exhibits Series, Coordinating Subseries***

Box#	File#	Title	Date(s)
8	10	Chinese Children's Art: Robson Square Media Centre	1980

Hindaleah Ratner fonds

***Exhibit Series, Programming Subseries***

Box#	File#	Title	Date(s)
3	1	Robson Square	1980
3	19	Chinese Children's Art	1980

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Chinese Exhibit Case</b>
Date(s):	1973

Public Programming and Education fonds

Box#	File#	Slide#	Title	Date(s)
Binder	7		Chinese Exhibit case	1973
2				

Exhibit Title:	<b>Chinese Opera Costumes</b>
Date(s):	till November 7, 1976

Herb Watson fonds

***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
6	2	Chinese Opera Costumes	[197-?]

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Chinese Peasant Textiles Art: Kwantung and Szechuan Provinces</b>
Date(s):	April 12 – June 15, 1977

Elizabeth Johnson fonds

***Subseries N: Chinese Peasant Textiles Art: Kwantung and Szechuan Provinces***

Box#	File#	Title	Date(s)
5	21	Ethnography Notes Chinese Peasant Textile Arts	1976-1977
5	22	[Chinese Peasant Textiles Art: Kwantung and Szechuan Provinces]	[1977?]



5            23            [Chinese Peasant Textiles Art: Kwantung and Szechuan Provinces]            [1977?]

Exhibit Title:	<b>Chinese Snuff Bottles</b>
Date(s):	October 9 – 31, 1977

Herb Watson fonds

***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
6	15	Chinese Snuff Bottles	9-31 Oct. 1977

Audrey Shane fonds

***Exhibition Files***

Box#	File#	Title	Date(s)
1	1-A-1	Snuff Bottles [Chinese Snuff bottles]	1977
1	1-A-2	Snuff Bottles [Images]	[ca. 1977]

Madeline Bronsdon Rowan fonds

***Permanent and Temporary Exhibitions Records***

Box#	File#	Title	Date(s)
3	8	Exhibit Dress & Identity, memos labels	1977

Hindaleah Ratner fonds

***Exhibit Series, Programming Subseries***

Box#	File#	Title	Date(s)
4	8	Snuff Bottles Aug 77	1977

Exhibit Title:	<b>Chinese Trade Ceramics</b>
Date(s):	1998 – 2000

Carol Mayer fonds

Box#	File#	Title	Date(s)
6	6	Chinese Trade Exhibit Design/Curatorial/ Collections	1998-2000
6	7	Exhibit- Chinese Export Porcelain – British Museum	1998-2000
6	8	[Export Loans from British Museum to Canada]	1999

Exhibit Title:	<b>Chronicles of Pride</b>
Date(s):	[ca. 1986]

Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
8	7	Chronicles of Pride	[ca. 1986]

Public Relations fonds

Box#	File#	Title	Date(s)
11	58	Chronicles of Pride	1986

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	7	Photographs	[ca. 1986]

MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
1	39	Chronicles of Pride	1986

Hindaleah Ratner fonds

Box#	File#	Title	Date(s)
11	12	Chronicles of Pride / Patricia Richardson Logie	1986-1988

Exhibit Title:	<b>Chinese Values</b>
Date(s):	1961

Public Programming and Education fonds

Binder	File#	Slide#	Title	Date(s)
2	8	61-71	Chinese values	1961

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

Directors fonds

Box#	File#	Title	Date(s)
95	1	Claiming Space: Voices of Urban Aboriginal Youth [exhibition planning binder]	2013-2015
95	2	Claiming Space-Media Coverage-Laura Murray PR	2014-2015

Skooker Broome fonds

Box#	File#	Title	Date(s)
7	17	Claiming Space, ads	2014
10	1	Claiming Space, text panels: intro banner, grouping panels, o	2014
7	18	Claiming Space, process: moodboards, wordmark, label moc	[2014]

MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
2	60	Claiming Space: Voices of Urban Aboriginal Youth	2014

Exhibit Title:	<b>Classics, Leary Collection</b>
Date(s):	[19-?]

Public Programming and Education fonds

Binder	File#	Slide#	Title	Date(s)
2	8	72-74	Classics, Leary Collection	[19-?]

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
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1	7	The Leary collection museum note	1989 -
1	8	The Leary collection photographs	[ca. 1989]

Exhibit Title:	<b>Classics, Sid Leary</b>
Date(s):	1958 – 1959

Public Programming and Education fonds

Box#	File#	Slide#	Title	Date(s)
Binder 2	8	15-18	Classics, Sid Leary	1958-1959

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

Public Programming and Education fonds

Box#	File#	Slide#	Title	Date(s)
Binder 2	8	95-96	Classics, Neolithic Greece	[19-?]

Exhibit Title:	<b>A Coat of Many Colours: Two Centuries of Jewish Life in Canada</b>
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
24	5	Coat of Many Colours	Apr. 1989 – Aug. 1992

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)
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1	11	1991 A Coat of Many Colours School Materials	1991
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Rosa Ho fonds

Box#	File#	Title	Date(s)
9	3	Coat of Many Colours	1989
15	19	Coat Opening & Storytelling	1991

MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
1	57	A Coat of Many Colours School Materials	1991

**\* STUDENT EXHIBIT**

Exhibit Title:	<b>Collections Connections</b>
Date(s):	1993

Collection of Student Exhibition Projects

Box#	File#	Title	Date(s)
1	3	Anth. 431: "Collections Connections" by Diana Gatrill, Kelly Harrison, Joyce Staroszik, Naomi Urabe	1993

Exhibit Title:	<b>Connoisseur's Collection: Chinese Ceramics from the Victor Shaw Donation</b>
	<b>[Early Chinese Ceramics from the Victor Shaw Donation]</b>

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

Box#	File#	Title	Date(s)
28	2	Connoisseur's Collection	14 Jun.-11 Jul. 2001
28	3	Connoisseur's Collection	11-27 Jul. 2001
28	4	Connoisseur's Collection	27 Jul.-15 Aug. 2001
28	5	Connoisseur's Collection	15 Aug.-7 Sep. 2001
28	6	Connoisseur's Collection	7 Sep.-26 Nov. 2001
28	7	Connoisseur's Collection	26 Nov. 2001-1 Feb. 2002
28	8	Connoisseur's Collection	1 Feb.-11 Mar. 2002

David Cunningham fonds

Box#	File#	Title	Date(s)
4	13	Victor Shaw 2000	2000-2001
4	15	Shaw 2001	2001
4	16	[Exhibit text and labels]	2001
4	17	Shaw 2002 hall case	2002

MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
2	27	Connoisseur's Collection	2001

Exhibit Title:	<b>Conservation Exhibit</b>
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Date(s):	March 12-13, 1982
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Miriam Clavir fonds

Box#	File#	Title	Date(s)
	3	Conservation Exhibit	1982

**\* STUDENT EXHIBIT**

Exhibit Title:	<b>Conversations: The D. Miguel and Julia Tecson Philippine Collection (Anth 432)</b>
Date(s):	April 6 – February 2001

Darrin Morrison fonds

Box#	File#	Title	Date(s)
1	4	Conversations: The D. Miguel and Julia Tecson Philippine Coll.	2000

Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
26	15	[Conversations: Tecson]	2000

**\* STUDENT EXHIBIT**

Exhibit Title:	<b>Contemporary Salish Weaving: Continuity and Change</b>
Date(s):	March 28, 1980 – January 3, 1981

Exhibit Comment Books

Box#	File#	Title	Date(s)
1	4	Contemporary Salish Weaving	1980
1	10	Contemporary Salish Weaving	1981

Herb Watson fonds

***Exhibition Design Series***

Box#	File#	Title	Date(s)
3	4	Making a Bent Box; Images and Meaning; Inside the Bent Box; <b>Contemporary Salish Weaving; Continuity and Change.</b> Children and their World; West Coast Graphics: Images of Change; Kwagiutl Graphics: Tradition in a New Medium; graphic display [Bent Box]	28 Mar. 1980-3 Jan. 1981

***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
5	26	Making a Bent Box; Images and Meaning; Inside the Bent Box; <b>Contemporary Salish Weaving; Continuity and Change.</b> Children and their World; West Coast Graphics: Images of Change; Kwagiutl Graphics: Tradition in a New Medium; graphic display [Bent Box]	28 Mar. 1980-3 Jan. 1981

Exhibit Title:	<b>Continuing Traditions: Coast Salish Basketry</b>
Date(s):	June 12, 2001 – April 30, 2002

David Cunningham fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	35	Basket exhibit	2000-2001
16	6	Continuing Traditions... exhibit panels	2001

Director's fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
82	12	Salish Basketry Exhibit	2000

Exhibit Title:	<b>Contrasts: Hong Kong's New Territories in the 20<sup>th</sup> century (Festival Hong Kong 1992 at MOA)</b>
Date(s):	November 1992 – May 23 1993 MOA lobby

Elizabeth Johnson fonds Series 2: Exhibits Subseries B: "Contrasts" and "Possessions"

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
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

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
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

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	6	Possessions from the Past & Contrasts	26 Sep.-4 Dec. 1992
6	7	Untitled	[ca. 1992]

Exhibit Title:	<b>The Copper that Came From Heaven: The Dance Dramas of the Kwakwak'wakw</b>
Date(s):	July 22, 1983 – April 8, 1984

Herb Watson fonds

## Exhibition Design Series

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
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1	14	The Copper that Came From Heaven: Kwagiutl Ceremony and ArtDance Dramas of the Kwakwaka'wakw	22 Jul. 1983-8 Apr. 1984
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***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]

<b>STUDENT EXHIBIT</b>
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Exhibit Title:	<b>The Cosmic Dance</b>
Date(s):	1993

Collection of Student Exhibition Projects

Box#	File#	Title	Date(s)
1	2	Anth. 431: "Exhibit Report: The Cosmic Dance" by Jennifer House, Sandy McNeill, Negar Majzub, Jaime George.	1993

Exhibit Title:	<b>Cowichan Indian Knitting</b>
Date(s):	August 19 – November 9, 1986

Herb Watson fonds

Exhibition Design Series

Box#	File#	Title	Date(s)
2	6	Cowichan Indian Knitting	23 Sep. 1986-5 Jan. 1987

*Exhibition Design Series [installation photographs]*

Box#	File#	Title	Date(s)
5	10	Cowichan Indian Knitting	23 Sep. 1986-5 Jan. 1987

Graphic Design Records

Box#	File#	Title	Date(s)
4	1	B&W Prints	[ca. 1986]
4	2	B&W Contact Prints	[ca. 1986]
4	3	B&W Negatives	[ca. 1986]
4	4	Format B&W Contact Prints	[ca. 1986]
4	5	35mm B&W Negatives	[ca. 1986]
4	6	Hand-tinted Transparencies	[ca. 1986]
4	7	Museum Note #21 (Published copy)	[ca. 1986]

Oversize

Location	Title	Date(s)
	Cover Proof from Publisher	[ca. 1986]

Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
8	15	Cowichan Sweater Knitting	1987

Public Relations fonds

Box#	File#	Title	Date(s)
11	68	Cowichan Knitting	1986-[1989?]

Director's fonds

Box#	File#	Title	Date(s)
82	6	NMC Grant application - Phase I - Cowichan Sweater Exhibit Proposal	1981-1984



82	7	Cowichan – Phase I	1985
82	8	Cowichan - Heritage Trust	1985-1987
82	9	Cowichan Knitting Phase II	1985-1989

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	1/5	Photographs	1987
4	6	Cover design	1987
4	7	Booklet	1987
4	8	Correspondence	[ca. 1986]
4	9	Poster and invitation	[ca. 1986]
8	15	Cowichan sweater knitting photographs	[ca. 1986]

MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	43	Cowichan Indian Knitting	1986

<b>* STUDENT EXHIBIT</b>			
Exhibit Title:	<b>Creating Context</b>		
Date(s):	Through September 30, 1990		

Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	6	Creating Context	1990
3	1	Art, Craft or Artifact	1990
3	3	Creating Context	3 Jun.-16 Aug. 1990
3	4	Creating Context	20 Aug.-11 Oct. 1990

Exhibit Title:	<b>Culture at the Centre</b>		
Date(s):	March 18, 2018 – November 4, 2018		

Director's fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
102	2	Culture at the Centre [exhibit planning binder]	2017 - 2018

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

Audiotapes

<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
MOA 5	Opening “Ceremony”, part of the “Cycles” Exhibit at Museum of Anthropology. October 30, 1979. (cassette tape). [accession #16].	30 Oct. 1979
MAN 61	“CBC FM Review of Robert Davidson exhibit” (and review of Hilary Stewart’s	30 Oct. 1979

	book), October 30, 1979.	
MAN 66	CBC review of Davidson books and exhibit, 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].	[ca. 1979]
MAN 73	Tape contains CBC Radio review of Robert Davidson's Exhibit "Cycles" and of Hilary Stewart's book on Robert Davidson... (cassette tape). [accession #173].	[ca. 1979]

Herb Watson fonds

***Exhibition Design Series***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	8	Cycles: The Graphic Art of Robert Davidson, Haida	30 Oct. 1979-3 Feb. 1980

***Exhibition Design Series [installation photographs]***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
5	28	Cycles: The Graphic Art of Robert Davidson, Haida	30 Oct. 1979-3 Feb. 1980

Hindaleah Ratner fonds

***Exhibits Series, Coordination Subseries***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	1	Cycles: The Graphic Art of Robert Davidson, Haida	1982-1983
8	12	Robert Davidson Exhibit Travelling ["Cycles"]	1979-1980
9	5	Bob Davidson ["Cycles"]	1978-1986
10	5	Travelling Exhibits	1978-1981
10	6	[Cycles: The Graphic Art of Robert Davidson-Exhibition Locations Part 1/2]	1979-1982
10	7	[Cycles – The Graphic Art of Robert Davidson-Exhibition Locations Part 2/2]	1979-1982

MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	18	Cycles: The Graphic Art of Robert Davidson, Haida	1979

***Exhibit Series, Programming Subseries***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
7	23	Cycles Charlottes	1979-1980
7	25	Cycles Europe	1983
8	7	Cycles Victoria	1979-1980

# D

* STUDENT EXHIBIT	
Exhibit Title:	<b>Design Variations in Guatemalan Textiles Weaving a Jaspe Yarn</b>
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: <b>Design Variations in Guatemalan Textiles</b> ; The Evolution of Bill Reid's Beaver Print	Mar.-Nov. 1978

* STUDENT EXHIBIT	
Exhibit Title:	<b>Dragon and Phoenix</b>
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:	<b>The Dragon Jars of Southeast Asia: The Julia and Miguel Tecson Collection</b>
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

<b>* STUDENT EXHIBIT</b>		
Exhibit Title:	<b>Dress and Identity: Selections from MOA's Fine Costume Collection</b>	
Date(s):	June 14 – September 30, 1977	

Herb Watson fonds

***Exhibition Design Series [installation photographs]***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	13,16	13&16 Student exhibits: Huacos and Huacas; <b>Dress and Identity</b>	5 Apr.-30 Sep. 1977

Madeline Bronsdon Rowan fonds

***Permanent and Temporary Exhibitions Records***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	8	Exhibit Dress & Identity, memos labels	1977

Graphic Design Records

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
7	1-14-1	Dress and Identity	[ca. 1977]

Exhibit Design: 2000-15 Accession

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	34	Dress and Identity	30 Sep. 1977

Hindaleah Ratner fonds

***Exhibit Series, Programming subseries***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	3	Dress + Identity Spring Sum 77	1977

MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	6	Dress and identity	1977

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	34	Dress and identity [negs and prints]	[ca. 1977]
57	1	Dress and identity (photographs)	[ca. 1977]

# E

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Echoes 1995 &amp; 1996</b>
Date(s):	1995 – 1996

## Carol Mayer fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
5	5	Exhibit – Echoes – Lower Foyer, April 1993	1992-1996
5	6	ECHOES 1995	1995
5	7	ECHOES 1996	1996

## Rosa Ho fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
14	9	Gerti Tom at the Native Education Centre & Echoes Installation	[1995-1996?]

Exhibit Title:	<b>El Corazon Del Mundo: At the Heart of the World</b>
Date(s):	October 23, 2002 – March 30, 2003

## Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
29	8	[Samper (El Corazon Del Mundo)]	2002-2003

## David Cunningham fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	36	Samper [exhibit graphics]	2002

## Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
7	34	At the Heart of the World	2003

## William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	55	El Corazon Del Mundo... slides	2003

## Public Programming & Education fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
17	1	El Corazon Del Mundo Heart of the World Exhibit Opening	2002

## MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	28	El Corazon Del Mundo Heart of the World	2002

Exhibit Title:	<b>Encounter 1778: Drawings, watercolours, and sketches by John Webber at Nootka Sound</b>
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Date(s):	March 28 – July 2, 1978
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Herb Watson fonds

***Exhibit Design Series***

Box#	File#	Title	Date(s)
1	5	Encounter 1778: Drawings Watercolours and Sketches by John Webber at Nootka Sound	28 Mar.-2 Jul. 1978

***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
6	9	Encounter 1778: Drawings Watercolours and Sketches by John Webber at Nootka Sound	28 Mar.-2 Jul. 1978

Madeline Bronsdon Rowan fonds

***Permanent and Temporary Exhibitions Records***

Box#	File#	Title	Date(s)
3	15	Exhibit – Encounter 1778 J. Webber drawings watercolours	[ca. 1978]

Marjorie Halpin (MOA Curator) fonds

Box#	File#	Title	Date(s)
2	8	MacFarlane ( <i>Paper Encounter 1778: Drawings and Watercolours of Nootka Sound by John Webber</i> )	[197-?]
2	9	Webber exhibition scripts – N. MacFarlane	1977-1978
2	10	MacFarlane (Loans for Encounter 1778)	1976-1978
2	11	Captain Cook [exhibit]	1975-1976
2	12	[Correspondence with Centennial Museum re: Cook exhibit]	1976-1978
2	13	[Nootka exhibit]	[197-?]
2	14	[Loans for Encounter 1778]	1975-1978
7	13	MacFarlane, N [script for Webber video]	[197-?]

Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
9	1	Encounter 1778: Drawings of Nootka Sound by John Webber	[197-?]

MOA Publications & Ephemera – Invitations

Hindaleah Ratner fonds

***Exhibit Series, Programming Subseries***

Box#	File#	Title	Date(s)
4	10	Weber-Winter 1978	1978
4	14	Cook Historic Sites Winter 78	1977-1978

MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
1	12	Encounter 1778: Drawings of Nootka Sound by John Webber	1978

Last revised 3 July 2023

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Exhibit Title:	<b>Everything Politics – Australian Aboriginal Political Art in print &amp; poster</b>
Date(s):	1988 – 1989

Carol Mayer fonds

Box#	File#	Title	Date(s)
3	7	Exhibition – Traveler In – Australian Art (Jumbana-Flinders University)	1988-1989

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>The Evolution of Bill Reid's Beaver Print</b>
Date(s):	April 1 – December 31, 1979

Exhibit Comment Books

Box#	File#	Title	Date(s)
1	1	The Evolution of Bill Reid's Beaver Print	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

Hindaleah Ratner fonds

Box#	File#	Title	Date(s)
6	15	Travelling Exhibits Evolution of Bill Reid's Print	1980-1981

Exhibit Title:	<b>Eulachon: A Fish to Cure Humanity</b>
Date(s):	February 5 – May 31, 1992

Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
8	36	Eulachon: A Fish to Cure Humanity	[199-?]

Carol Mayer fonds

Box#	File#	Title	Date(s)
4	1	Exhibit – Grease Trail – 1990	1977-1992
4	10	Exhibit – Grease Trail – 1990	1977-1992
4	11	Exhibition – The Grease Trails – Traveling Out	1990-1993
4	12	Eulachon. Small Version	1991-1995
9	3	Exhibit – Eulachon	1991
10	1/3	Teacher's Guide: Unit on Nass River Oolichan	1986
OS4		Teacher's Guide: Unit on Nass River Oolichan	1986

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10	4	Eulachon: A Fish to Cure Humanity Guest Book	1992
10	5/6	Eulachon: A Fish to Cure Humanity by Pam Wilson	1992
10	7	A Fish to Cure Humanity (Draft 1&2)	1991
10	8	A Fish to Cure Humanity (Draft 3)	1991
10	9	Euclachon: Timeline & Artifact Database	1992
10	10	Kitamaat Village by James L. Tirrul-Jones	1985
10	11	Eulachon: A Fish to Cure Humanity Photographs	1992
10	12	The Grease Trail: Haisla Interviews [restricted]	1991
11	1	The Nass River Eulachon Fishery by David R. Walker [Copyright - Nisgha Tribal Council].	1972
?	?	Photographs	1986
11	2	A Fish to Cure Humanity (Draft 4)	1991
11	3	Nisga'a Nation 34 <sup>th</sup> Annual Convention 1991	1991
11	4	Native Brotherhood of British Columbia	1991
11	5	Annotated Bibliography for Parks Canada	1984
11	6	Haisla Interviews: Photograph & Consent Forms	1991
11	7/8	Exhibit – Eulachon: Interviews [restricted]	1991
11	9	“Haisla Manufacture of Eulachon Oil” by Lyle Wilson	n.d.
11	10	Eulachon: Correspondence with Interviewees [restricted]	1991
11	11	“Oolachans with Attitudes/A Fish to Cure Humanity”	1991
11	12	“A Northern Kwakwilt Eulachon Trap” by Lyle Wilson	1990
11	13	Exhibit – Eulachons: Interviews & Questions [restricted]	1991
11	14	The Grease Trail: Research Correspondence	1991
11	15	B.C. Maritime Bicentennial Proposal	1991
9	4	The Grease Trail – Layouts and Budget	1991
9	5	The Grease Trail – Grant Applications	1991
9	6	The Grease Trail – Correspondence & Publicity	1991
9	7	Interview: Violet McKay [restricted]	1991
OS4		Eulachon: A Fish to Cure Humanity Poster	1992
9	8	[The Grease Trail – Interviews] [RESTRICTED]	1991
17	6	[Eulachon – [panel text]	[ca.1990-1992]
17	7	[Eulachon – correspondence and research]	[1990-1992]
17	8	Storage [Eulachon research]	[1990-1992]
18	1	[Eulachon – proposal, schedule, and expenses] [RESTRICTED]	1989-1990

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18	3-5	Eulachon run research by cultures – Allene Drake	[ca. 1990]
18	6	Eulachon computer discs: interviews, production, catalogue and texts, grants. From Allene Drake [RESTRICTED]	[ca. 1990]

Public Programming and Education fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	18	Eulachon School Tour '92	1992
4	6	Eulachon: A Fish to Cure Humanity program	1995
5	36	Eulachon: A Fish to Cure Humanity – Teacher's resource and educational materials	1992GF

Skooker Broome fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	4	French Exhibit Handout "Eulachon"	[ca. 1992]
4	5	A Fish to Cure Humanity	1990-1993
4	6	[Eulachon]	1992
4	7	Eulachon-Crates	1992
4	8	Eulachon II – "It Lives"	1992
4	9-10	A Fish to Cure Humanity – Eulachon Runs and Grease Trails	1991-1992
4	11	[Eulachon – Installation Instructions]	1992-1993
4	12	[Eulachon – Photographic Materials]	[ca. 1992] – [ca.1993]
5	1	Eulachon: A Fish to Cure Humanity – Exhibit Instructions	[ca. 1992]- [ca. 1993]
5	2	[A Fish to Cure Humanity – Photographic Materials]	[ca. 1992]
5	3	[Eulachon – Photographic Materials]	[ca. 1992]
11	1	[Eulachon Fish Stamp]	[ca. 1992]-[ca. 1993]

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	36	Photographs from opening ceremony	1992

MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	59	Euchalon: A Fish to Cure Humanity	1992

Exhibit Title:	<b>Exchange by Wilmott</b>
Date(s):	1965

Public Programming and Education fonds

<b>Box#</b>	<b>File#</b>	<b>Slide#</b>	<b>Title</b>	<b>Date(s)</b>
Binder 2	6	33-46	Exchange by Wilmott	1965

Exhibit Title:	<b>Exhibit "A" – Objects of Intrigue</b>
Date(s):	1998 – 1999

Carol Mayer fonds

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Box#	File#	Title	Date(s)
6	5	Exhibit "A" – Text	1998-1999

Darrin Morrison fonds

Box#	File#	Title	Date(s)
4	2	Exhibit A 50/50 1999	1998-1999
4	3	Tibetan Project	1996-1999
4	4	Masterpieces Gallery 3	1997-1999
4	5	Eric Robertson, "Shaking the Crowns Bones" 1999	1999

Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
27	2	[Exhibit A]	1999-2000
14	1	[Objects and Expressions slides and transparencies] (2 folders)	1998
33	19	[CMA award: Objects and Expressions]	2000
33	20	[CMA award: Objects and Expressions]	2000

Skooker Broome fonds

Box#	File#	Title	Date(s)
2	4	Exhibit A: Objects of Intrigue	1998-1999
2	5	Exhibit A: Objects of Intrigue	1998-1999
2	6	Exhibit A: Objects of Intrigue	1998-1999
2	7	Exhibit A – Materials	1998
2	8	50/50 [Exhibit A: Objects of Intrigue	1998

Director's fonds

Box#	File#	Title	Date(s)
70	3	Fluffs and Feathers	9 March 1999

<b>* STUDENT EXHIBIT</b>
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Exhibit Title:	<b>Exhibit Project – Lab #1</b>
Date(s):	1978

Collection of Student Exhibition Projects

Box#	File#	Title	Date(s)
1	15	Anth. 431: "Exhibit Project – Lab #1" [accession 2001 – 18]	1978

## F

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

### Director's fonds

Box#	File#	Title	Date(s)
102	3	Fabric of Our Land [exhibit planning binder]	2017 - 2018

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Faces and Voices of the Inuit Art Market</b>
Date(s):	June 19, 2011- September 25, 2011

### Directors fonds

Box#	File#	Title	Date(s)
86	2	Faces and Voices of the Inuit Art Market	2010-2011

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

### Elizabeth Johnson fonds – Exhibits

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

Box#	File#	Title	Date(s)
1	22	A Family Affair [Coordination]	1988-1989
5	27	A Family Affair: Making Cloth in Taquile Peru-Guest Curator Mary Frame [Binder 1]	1988
5	28	A Family Affair: Making Cloth in Taquile Peru-Guest Curator Mary Frame [Binder 2]	1988

### Rosa Ho fonds

Box#	File#	Title	Date(s)
3	1	A Family Affair May-Aug. 1989	1989

### Herb Watson fonds

#### Exhibition Design Series

Box#	File#	Title	Date(s)
2	15	A Family Affair: Making Cloth in Taquile, Peru	8 May-1 Oct. 1989

#### ***Exhibition Design Series [graphic display]***

Box#	File#	Title	Date(s)
4	12	A Family Affair: Making Cloth in Taquile, Peru	8 May-1 Oct. 1989

#### ***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
5	1	A Family Affair: Making Cloth in Taquile, Peru	8 May-1 Oct. 1989

***Exhibition Design Series [photographs and negatives]***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	14	A Family Affair: Making Cloth in Taquile, Peru	8 May-1 Oct. 1989

Public Relations Office fonds – Exhibition Files

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	9	A Family Affair [File: Past Exhibits]	1987-1988
4	20	Taquile	1989
4	21	Mary Frame – A Family Affair	1989

MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	54	A Family Affair: Making Cloth in Taquile, Peru	1989

Director's fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
103	08	Taquile – Production/Travel	Feb. 1987-Jun. 1993
103	09	Taquile Textiles – Planning Grant	Feb. 1987-Mar. 1991

Exhibit Title:	<b>Field Notes</b>
Date(s):	February – September 30, 1990

Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	2	Fieldnotes (Nancy Mitchell)	12 Jun.-5 Dec. 1990

Carol Mayer fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	12	Exhibition – In house – Fieldnotes 1990	1989-1991

Exhibit Title:	<b>Fluff and Feathers</b>
Date(s):	1993 – 1994?

Miriam Clavir fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	12	Fluff and Feathers	1991-1994

David Cunningham fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	14	Fluffs and Feathers	1988-1992

Exhibit Title:	<b>For Our Daughters</b>
Date(s):	April 13, 1995 – December 7, 1997

Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
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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	8	For Our Daughters Book	Dec. 1995-Feb. 1996
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
18	9	For Our Daughters Book	25 Jul.-6 Aug. 1996
19	1	For Our Daughters Book	9 Sep. 1996-13 Jan. 1997
19	5	For Our Daughters Book	6 Aug.-9 Sep. 1996
20	3	For Our Daughters Book	11 Mar.-22 Apr. 1997
20	7	For Our Daughters Book	22 Apr.-26 May 1997
22	1	For Our Daughters Book	13 Jan.-5 Mar. 1997
22	2	For Our Daughters Book	26 May-2 Jul. 1997
22	3	For Our Daughters Book	2 Jul.-13 Aug. 1997
22	4	For Our Daughters Book	8 Oct.-7 Dec. 1997
22	5	For Our Daughters Book	14 Aug.-22 Oct. 1997

Public Programming and Education fonds

Box#	File#	Title	Date(s)
8	9	For Our Daughters program guide	1997

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

Karen Duffek fonds

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

Exhibit Title:	<b>The Four Seasons: Food Getting in British Columbia Prehistory</b>
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

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***Exhibition Design Series [installation photographs]***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
5	22	The Four Seasons: Food Getting in British Columbia Prehistory	24 Apr.-4 Nov. 1979
6	5	The Four Seasons	24 Apr.-4 Nov. 1979

**Exhibit Design: 2000-15 Accession**

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	40	Four Seasons	[ca. 1979]

**Graphic Design Records**

<b>Box#</b>	<b>Title</b>	<b>Date(s)</b>
8	Photographs	[1979?]

**Hindaleah Ratner fonds**

***Exhibit Series, Coordination Subseries***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	3	Four Seasons Traveling	1980-82
7	13	Foodgetting in BC Prehistory/Four Seasons	1979

\*Original paintings by Gordon Miller – acc MOA 1991-010 (in box on top of MC)

**MOA Publications & Ephemera collection**

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	22	The Four Seasons: Food Getting in British Columbia Prehistory	1979

**\* STUDENT EXHIBIT**

Exhibit Title:	<b>Fragments: The E. Sonner Donation of African Sculpture</b>
Date(s):	May 30 – December 2, 1991

**Exhibit Comment Books**

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	5	Fragments	30 Mar.-27 Aug. 1991

**Graphic Design Records**

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8		Photographs	[ca. 1991]

**David Cunningham fonds**

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	18	431 African Exhibit	1990-1991
1	19	Labels	1991-[1991]
4	38	Sonner	1990-[1991?]

**Audiotapes**

<b>File#</b>	<b>Date and Title</b>	<b>Type</b>
MOA 135	“Fragments Mix II” Note: African type music possibly	Cassette type
Audio Tapes	used by Halpin in an exhibit.	
Box 4		

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Rosa Ho fonds

Box#	File#	Title	Date(s)
15	15	Sonner Programs – African Contacts	1988-1990

Carol Mayer fonds

Box#	File#	Title	Date(s)
4	2	Exhibit – in house – Sonner African Collection 1990-1991	1990-1991

Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
12	23	Fragments	1991

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	12	Photographs	1991

MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
1	56	Fragments: The E. Sonner Donation of African Sculpture	1991

**\* STUDENT EXHIBIT**

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

Exhibit Comment books

Box#	File#	Title	Date(s)
5	5	Comment Book on “Museum Principles and Methods”	5 Apr.-22 May 1992
7	2	Comment Book on “Museum Principles and Methods”	7 Jul.-2 Dec. 1992

**\* STUDENT EXHIBIT**

Exhibit Title:	<b>From Classical to Modern: Javanese Shadow Play Figures</b>
Date(s):	1988 – 1991

Carol Mayer fonds

Box#	File#	Title	Date(s)
3	10 (?)	Exhibit – In House – 1991 “From Classical to Modern”	1988-1991

David Cunningham fonds

Box#	File#	Title	Date(s)
1	9	Javanese Shadow Figures	1991

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

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Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
14	6	From Under the Delta	17 Apr.-22 May 1996
16	2	From Under the Delta	2 May-13 Jun. 1996
16	3	From Under the Delta	13 Jun.-25 Jul. 1996
16	4	From Under the Delta	25 Jul.-16 Aug. 1996
16	5	From Under the Delta	16 Oct.-23 Nov. 1996
16	6	From Under the Delta	15 Dec. 1996-13 Jan. 1997
19	8	From Under the Delta	16 Aug.-16 Oct. 1996
20	2	From Under the Delta	13 Jan.-14 Feb. 1997
20	4	From Under the Delta	11 Mar.-22 Apr. 1997
23	5	From Under the Delta	26 Jan.-2 May 1998
23	6	From Under the Delta	3 May-30 Jun. 1998
23	7	From Under the Delta	30 Jun.-19 Jul. 1998
24	8	From Under the Delta	[199-?]-18 Mar. 1999
25	1	From Under the Delta	2-23 Jul. 1997
25	2	From Under the Delta	5 Sep.-29 Oct. 1997
25	3	From Under the Delta	8 Oct. 1997-14 Jan. 1998

Director's fonds***Series 6: Exhibitions Files, Subseries B: Planning Files***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
62	6-B-27	Musqueam protocol : [re: "From Under the Delta" and "Written in the Earth" exhibitions]	1991-1997
62	6-B-29	[Written in the Earth and From Under the Delta exhibits]	1995-1996
53	6-B-1a	FUD-WIE Corresp. ["From Under the Delta" and "Written in the Earth"] 1 [restricted]	1994-1995
53	6-B-1b	Permits Photos FUD-WIE ["From Under the Delta" and "Written in the Earth"]1 [restricted]	1993-1997
75-13	6-B-42	From Under the Delta – plan for extending exhibit	

Darrin Morrison fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
5	1	From Under the Delta	1993-1995
5	2	FUD/WIE [Written in the Earth] Info.	1994-1997
5	3	FUD Basket Fragments	1995
5	4	From Under the Delta	1996-1998
5	5	F.U.D.	1999

Rosa Ho fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
15	22	From Under the Delta	1992-1994

Public Relations and Communications fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
27	4	[FUD (From Under the Delta) promotion]	1998
30	4	[Under the Delta]	1994-1996

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Public Programming and Education fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	20	From Under the Delta – Workshop and school program ideas	1995
4	21	From Under the Delta	1996
4	22	From Under the Delta	1999
4	23	From Under the Delta teaching kit	1993-1996
20	7	From Under the Delta Teaching Kit Education	1993

Skooker Broome fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	3	FUD [From Under the Delta]	1997-1998
3	4	From Under the Delta	1993-1995
3	5	FUD Text, Pictures, & Originals	1994-1995
3	6	From Under the Delta [Exhibit Planning]	1994-1996



## G

Exhibit Title:	<b>Gallery 3</b>
Date(s):	1994

### Elizabeth Johnson fonds

#### ***Subseries O: Gallery 3***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
5	25	Gallery 3	1994

### Director's fonds

#### ***Series 6: Exhibitions Files, Subseries B: Planning Files***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
62	6-B-23	Gallery 3	1998-1999
62	6-B-24	Gallery 3 modules	1998
62	6-B-25	Gallery 3 revised modules	1998

### Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
27	5	[Gallery 3]	1998-2000
27	6	[Gallery 3]	1999-2000

Exhibit Title:	<b>The Gallery Collection: Ten New Northwest Coast Indian Artist Silkscreen Prints</b>
Date(s):	1979

### Hindaleah Ratner fonds

#### ***Exhibit Series, Programming Subseries***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
7	20	The Gallery Collection [of Northwest Coast Indian Art	1979

Exhibit Title:	<b>Gathering Strength: New Generations in Northwest Coast Art</b>
Date(s):	1999 – 2004

### David Cunningham fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	12	Artist [Copyright Clearance]	1999-2000
3	13	Bill Reid/Young Haida [Karen Duffek]	1998-1999
3	14	Computer video units	1998
3	15	[Copyright clearance for photographs]	1999-2000
3	16	Eric Robertson – Lynn Hill, Darrin Morrison	1998
3	17	Eric Robertson [photos]	[199-?]
3	18	Gallery 3 – cases	1998-1999
3	19	Gallery 3 [committee meetings, minutes & memos]	1998-1999
3	20	Gallery 3 [committee meetings & proposals]	1998
3	21	[Gallery 3/Gathering Spirit – planning]	1999

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3	22	[Gallery 3/Gathering Spirit – planning]	1999-2000
3	23	[Invitation to opening]	2000
3	24	Koerner [copyright clearance]	1999-2000
3	25	Martin[copyright clearance]	1999-2000
3	26	Mungo Martin – Margaret Stott, Gloria Cranmer Webster	1998-1999
3	27	Musqueam Weavers – [Elizabeth Johnson & Jill Baird]	1998-1999
3	28	[Photos]	[199-?]
3	29	[Photos]	[199-?]
3	30	Reid [copyright clearance]	1999-2000
3	31	Significant relationships [Marjorie Halpin]	1998
3	32	Transforming Image – Bill	1998
3	41	Introduction – Phillips [Gallery 3]	1999-2000
3	42	Gallery 3 orders	1999
3	43	Transforming Image – McLennan	[1999]
3	44	Artist to Artist – Halpin	1999
3	45	Koerner/MacMillan – Halpin	1999
3	47	Gallery 3 labels	1999-2000
3	52	Gallery 3 exhibit	1998-1999
3	53	Gallery 3 general	1998-1999
3	54	Mungo Martin – Webster/Stott	1999
3	55	Mungo Martin	[1999?]
4	18	Gallery 3 Mungo Martin 2003	2000-2004

#### Director's fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
83	14	Transforming Image	1999-2002
70	2	Gathering Strength	14 Mar 2000

<b>Video Box#</b>	<b>Video #</b>	<b>Title</b>	<b>Date(s)</b>
6	140	Norman Tail Oct. 30, 1998	1998
6	141	Joe David Nov. 27, 1998	1998
6	142	Dorothy Grant – fashion show Dec. 10, 1998	1998

*Note: Video cassettes are located in video storage box #6.*

#### Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	20	Gathering Strength	2004-2005
7	20	Musqueam weavers	1999-2000
8	3	Musqueam weaving – Johnson/Baird	1999-2000

#### Elizabeth Johnson (MOA curator) fonds

20	8	Gallery 5, 3 [interview transcripts with Debra and Robyn Sparrow] [Restricted]	2004
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#### Skooker Broome fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	9	Gallery 3 Exhibit	1999-2000

#### Public Programming and Education fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
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5	8	Weaving Two Worlds Together program	2000
5	23	Musqueam weavers	1999-2005
5	25	Debra Sparrow: Weaving Two Worlds Together – Teachers notes and education volunteer notes	1995-1999
5	26	Debra Sparrow – Program outline and text	1994
5	27	Debra Sparrow – Contracts and budgets	1993-1994
5	28	Debra Sparrow – Correspondence	1994
5	29	Debra Sparrow – Transcripts [restricted]	1994
5	30	Debra Sparrow transcripts [restricted]	1994
5	31	Weaving Worlds Together pilot (1/2)	1997
5	32	Weaving Worlds Together pilot (2/2)	1997
5	33	Weaving Worlds Together – Volunteer training materials	1998
6	19	Musqueam weavers source book	2002
6	20	Gathering Strength	2004-2005
6	21	Musqueam weavers – Gallery 3	2002-2003
6	22	Musqueam weavers – Website project [restricted]	2002
6	23	Gallery 3	1999-2000
6	24	Gallery 3	2001-2002
6	25	Maggie Louis, Musqueam weaver [restricted]	2003
6	26	Roberta Louis, Musqueam weaver [restricted]	1999-2003
6	27	Debra Sparrow [restricted]	1999-2004
6	28	Marks-McCoy, Barbara [restricted]	2004
6	29	Krista Point [restricted]	2003
6	30	Rose Point [restricted]	1999
6	31	Robyn Sparrow [restricted]	1994-2004
6	32	Janice Paul [restricted]	2004
7	1	Musqueam weavers – Final text and permissions [restricted]	1999
7	2	Musqueam weavers – Transcripts and excerpts (1/3) [restricted]	1999
7	3	Musqueam weavers – Transcripts and excerpts (2/3) [restricted]	1999
7	4	Musqueam weavers – Transcripts and excerpts (3/3) [restricted]	1999
7	5	Musqueam weavers – Catalogue of digital photo files	[between 1999 to 2005]
7	10	Weaving Worlds Together – CD-ROM development	1999
7	11	Musqueam exhibit photographs	1994-2002
7	36	Weavers at Musqueam	2002
7	39	Weaving Two Worlds Together video project	1997-1998
8	47	VHS cassettes – Debra Sparrow, Weaving Two Worlds Together. Deb Sparrow #2 Process shoot studio, spinning, spinning wheel, dyeing. [restricted]	1998
11	10	Weaving Worlds Together: Community, Sustainability, and Aboriginal Youth	2006
12	4	Weavers at Musqueam Opening	2002
12	37	Debra & Robyn Sparrow: Text & Images	1997, 2002
12	38	Musqueam Weavers Final Texts for Gallery 3	1999-2002
12	39	Gallery 3 Program and Exhibit Development	1999
12	40	Gallery 3 Correspondence	1999-2004
12	41	Musqueam Weavers website development	2002

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12	42	Musqueam Weavers Sourcebook: Event and Correspondence	1999-2002
12	43	Weaving Worlds Together Development	[ca. 1998]
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
W: Archives		Weaving Worlds Together	1999-2003
Intake drive			
W: Archives		Debra & Robyn Sparrow: Text & Images	1997, 2002
Intake drive			
W: Archives		Musqueam Weavers Images	1998-2004,
Intake drive			predominantly 1999
W: Archives		Weavers at Musqueam Exhibit Janice Paul	2004
Intake drive			
W: Archives		Pictures Musqueam Acquisitions [McGary Point weaving]	1999
Intake drive			
W: Archives		Musqueam Weavers Sourcebook & Weaving Worlds Together Master CD [Disk]	2002
Intake drive			

Public Programming and Education fonds

<b>Box#</b>	<b>Media #</b>	<b>Title</b>	<b>Date(s)</b>
Audiotapes box #14	MOA 292a (series 3B)	Joan Peters [Musqueam Weavers Interview with Jill Baird and Dena Klashinsky] [restricted]	[1999]
Audiotapes box #14	MOA 292b (series 3B)	Interviews Musqueam Weavers/99. (a.) D[e]bra & R[obyn] Sparrow [with Jill Baird and Dena Klashinsky] April 10/99 transcribed restricted]	10 Apr. 1999
Audiotapes box #14	MOA 292c (series 3B)	Musqueam Weavers Interview Debbie Campbell 04/20/99 Transcribed. [With Jill Baird] [restricted]	20 Apr. 1999
Audiotapes box #14	MOA 292d (series 3B)	Wendy Grant John June 2/99 [Musqueam Weavers Interview with Jill Baird and Elizabeth Betsy [Johnson] [restricted]	2 Jun. 1999
Audiotapes box #14	MOA 292e (series 3B)	[Musqueam Weavers Interview] Wendy Grant John at UBC MOA June 2/99. Interviewers: [Elizabeth] Betsy Johnson, Jill Baird, Dena Klashinsky [restricted]	2 Jun. 1999
Audiotapes box #14	MOA 292f (series 3B)	[Musqueam Weavers Interview] Roberta Louis 17/6/99 With Jill [Baird] & [Elizabeth] Betsy [Johnson] [restricted]	17 Jun. 1999
Audiotapes box #14	MOA 292g (series 3B)	[Musqueam Weavers Interview] Roberta Louis June 17/99 With J[ill] Baird, E[izabeth] (Betsy) Johnson. Tape 1. Deb[ra]/Robyn Sparrow July 11/99 [Tape damaged - restricted]	17 Jun. 1999, 11 Jul. 1999
Audiotapes box #14	MOA 292h (series 3B)	[Musqueam Weavers Interview] Cecelia Grant June 24/99 With Jill Baird [restricted]	24 Jun. 1999
Audiotapes box #14	MOA 292i (series 3B)	[Musqueam Weavers Interview] Janna Becker June 29/99 With J[ill] Baird [restricted]	29 Jun. 1999

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Audiotapes box #14	MOA 292j (series 3B)	[Musqueam Weavers Interview] Rose Point Nov 10/99 [With Elizabeth] Betsy & Johnson [and] Jill Baird. Transcribed [restricted]	10 Nov. 1999
Audiotapes box #14	MOA 292k (series 3B)	Musqueam Weavers Interviews Debra & Robyn Sparrow 05/03/99 [With Jill Baird] Transcribed [restricted]	3 May 1999
Audiotapes box #14	MOA 292l (series 3B)	Musqueam Weavers Interviews Lynn Dan 05/07/99. Linda Gabriel (Joe) 05/12/99. Transcribed [ <b>Tape damaged</b> - restricted]	7 May 1999, 12 May 1999
Audiotapes box #14	MOA 292m (series 3B)	Musqueam Weavers Interviews Yvonne Peters 05/17/99 [With Jill Baird and Dena Klashinsky] Transcribed. Deb[ra] & Robyn Sparrow July 13/99 Deb[ra] 1 <sup>st</sup> Rob[yn] 2 <sup>nd</sup> Tape 2 [With Jill Baird] [restricted]	17 May 1999, 13 Jul. 1999
Audiotapes box #14	MOA 292n (series 3B)	Musqueam Weavers Interviews Wanda Stogan 05/18/99 [With Jill Baird and Dena Klashinsky] Transcribed 05/30/99. Krista Point 05/19/99 [With Jill Baird and Dena Klashinsky] Transcribed 05/30/99. [restricted]	18 May 1999, 19 May 1999
Audiotapes box #14	MOA 292o (series 3B)	Musqueam Weavers Interviews McGary Point 05/19/99 [With Jill Baird and Dena Klashinsky]. Leila Stogan 05/25/99 [With Jill Baird and Dena Klashinsky]. Transcribed 05/29/99 [restricted]	19 May 1999, 25 May 1999
Audiotapes box #14	MOA 292p (series 3B)	[Musqueam Weavers Interview] Vivian Campbell May 27/99 [With Jill Baird] [restricted]	27 May 1999
Audiotapes box #14	MOA 292q (series 3B)	Musqueam Weavers [Interview]: Janice Paul, Joan Point, Vivian Campbell May 31/99 [With Jill Baird and Dena Klashinsky] [restricted]	31 May 1999
Audiotapes box #14	MOA 292r (series 3B)	[Musqueam Weavers Interview] Cynthia Louie & Betsy [Elizabeth Johnson] 22/6/99 Cynthia house. [restricted]	22 Jun. 1999
Audiotapes box #14	MOA 293 (series 3B)	Weavers @ Musqueam [Interview] Barb Marks McCoy May 14, 2004 Present: Barb Marks McCoy, Jill Baird, Terry Point, Courtenay Gibson. Transcribed by Courtenay Gibson File name: May 14, 2004 Interview Barb Marks McCoy.doc [restricted]	14 May 2004
Videos box #8	Video 230a-b (series 3B)	VHS cassettes – Debra Sparrow, Weaving Two Worlds Together. Deb Sparrow #2 Process shoot studio, spinning, spinning wheel, dyeing. [restricted]	1998
Videos box #9	Video 234 (series 1A)	Weaving Two Worlds Together With Barbara Harrower Oct 27/94 [and Debra Sparrow] [restricted]	27 Oct. 1994
Videos box #9	Video 242 (series 1A)	05/05/94 [Debra] Sparrow [weaving interview with Jill Baird]. Mask 20/05/94 [First Nations Educational Program at MOA] [restricted]	May 1994

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Videos box #9	Video 235 (series 3B)	Weaving Two Worlds Together A [profile] on Debra Sparrow – Musqueam Weaver [restricted]	1998
Videos box #9	Video 236a (series 3B)	Deb Sparrow #1. At the River water/grasses/dandelion, preschool, studio/splitting, B&W Photograph [restricted]	[1998]
Videos box #9	Video 236b (series 3B)	Deb Sparrow #3. Warping, Weaving, Interview [restricted]	[1998]
Videos box #9	Video 236c (series 3B)	Deb Sparrow #4. Interview – Moss – River [restricted]	[1998]
Videos box #9	Video 241 (series 3B)	Salish Weaving /99. 15min – R[obin] & D[e]bra Sparrow May 3/99. Wendy Grant-John June 2/99 @ MOA [interview with Jill Baird] [46mins] [restricted]	May – Jun. 1999

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
57	2	Musqueam weavers	[ca. 2001]

Karen Duffek fonds

Box#	File#	Title	Date(s)
5	4	Gallery 3-Reid	1999
5	5	Bill Reid –EXHIBIT	1999
5	6	Bill Reid Computer [for computer display]	1999

MOA Publications and Ephemera collection

Box#	File#	Title	Date(s)
2	18	Gathering Strength: New Generations in Northwest Coast Art	1998

Exhibit Title:	<b>Ghosts in the Machine</b>
Date(s):	1988 –1989

Carol Mayer fonds

Box#	File#	Title	Date(s)
3	8	Exhibition – In House – Ghosts in the Machine Phase II – Fall 1989	1988-1989

Rosa Ho fonds

Box#	File#	Title	Date(s)
V-7-171		Ghosts in the Machine (Phase 1)	1988
15	16	Snake in the Grass[: Ghosts in the Machine]	1988-1991

Exhibit Title:	<b>Gifts and Giving</b>
Date(s):	October 4 1988 – January 1989



Herb Watson fonds

***Exhibition Design Series***

Box#	File#	Title	Date(s)
2	13	Gifts and Giving	9 Oct. 1988-1 Jan. 1989

***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
5	3	Gifts and Giving	9 Oct. 1988-1 Jan. 1989

Carol Mayer fonds

Box#	File#	Title	Date(s)
3	3	Exhibit: Gifts & Giving, Oct 1988 – Jan 1989	1988

Exhibit Title:	<b>Great Canada Exhibit</b>
Date(s):	1990 –1991

Carol Mayer fonds

Box#	File#	Title	Date(s)
3	18	Exhibit – traveler – 1991 – Great Canada Exhibit – Japan	1990-1991

Exhibit Title:	<b>Grecian Urns: Pottery from the Ancient Greek World</b>
Date(s):	January 20, 1987

Herb Watson fonds

***Exhibition Design Series***

Box#	File#	Title	Date(s)
2	7	Grecian Urns: Pottery from the Ancient Greek World	20 Jan.-8 Mar. 1987

***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
5	9	Grecian Urns: Pottery from the Ancient Greek World	20 Jan.-8 Mar. 1987

Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
8	8	Grecian Urns	[ca. 1987]

Public Relations fonds

Box#	File#	Title	Date(s)
11	67	Grecian Urns	1986

Hindaleah Ratner fonds

***Exhibit Series, Programming Subseries***

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Box#	File#	Title	Date(s)
2	22	Grecian Urns	1986-1987

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	8	Photographs	[ca. 1987]

MOA Publications and Ephemera collection

Box#	File#	Title	Date(s)
1	47	Grecian Urns: Pottery from the Ancient Greek World	1987 (Creation)

Exhibit Title:	<b>Greek and Roman Life in Miniature</b>
Date(s):	February 15 – March 31, 1977

Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
8	45	Greek and Roman Exhibits	1977

MOA Publications & Ephemera – Invitations

Hindaleah Ratner fonds

*Exhibit Series, Programming Subseries*

Box#	File#	Title	Date(s)
3	34	Greek + Roman W/S 77	1977

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	45	Greek and Roman exhibits	[198-]

MOA Publications and Ephemera collection

Box#	File#	Title	Date(s)
1	4	Greek and Roman Life in Miniature	1977 (Creation)

Exhibit Title:	<b>A Green Dress: Objects, Memory, and the Museum</b>
Date(s):	September 27, 2011 – April 8, 2012

Karen Duffek fonds

Box#	File#	Title	Date(s)
6	5	Memory Exhibit	2011-2012

Directors fonds

Box#	File#	Title	Date(s)
86	3	A Green Dress: Objects, Memory and the Museum	2011-2012

Carol Mayer fonds

Box#	File#	Title	Date(s)
13	10	A Green Dress: Objects, Memory and the Museum	2011

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Exhibit Title:	<b>Guatemalan Highland Textiles</b>
Date(s):	November 16 – December 31, 1976

Ingeborg (Inge) Ruus fonds:

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	14	Collection Notes + background material for weaving exhibit 9 (S. America)	[ca.1976]
1	15	Guatemalan Textile Exhibit	[ca.1976]
1	16	[Guatemalan Textile: Exhibit: Images]	[ca.1976]
1	17	[South American Clothing And Textiles]	[ca.1976]
2		Inge Ruus Slides Guatemala 1976 [Binder 1]	1976
3		Inge Ruus Slides Guatemala 1976 [Binder 2]	1976



# H

Exhibit Title:	<b>Hands of Our Ancestors: The Revival of Salish Weaving at Musqueam</b>
Date(s):	January 28 – July 20, 1986

## Elizabeth Johnson fonds – Exhibits – Hands of our Ancestors (1984 – 1992)

Box#	File#	Title	Date(s)
1	39	Agreements [regarding participation and photographs]	[ca. 1986]
1	40	Publicity [press coverage]	[ca. 1986]
1	41	Wendy Grant [press coverage]	[ca. 1986]
1	42	Funding [MAP, Vancouver Centennial Project]	[ca. 1986]
1	43	Graphics [Use of National Museum of Canada Photos]	[ca. 1986]
1	44	Travel [coordination]	[ca. 1986]
1	45	Opening [speaking notes]	[ca. 1986]
1	46	Events [planning]	[ca. 1986]
1	47	Report	[ca. 1986]
1	48	Comments [photocopy of comments book]	[ca. 1986]
1	49	Project [notes and transcripts]	[ca. 1986]
1	50	Meetings [ethical review application and misc. records]	[ca. 1986]
1	51	Background [articles and notes]	[ca. 1986]
19	28	Mary Smith [The Development of the Chilkat Blanket]	1985
23	2	Transcripts – hands of our ancestors [Restricted]	[ca. 1986]
23	3	Textile forum [out of the silence Debra Sparrow]	1994
23	4	Seabird island	[200-]
Audiotapes		[Hands of Our Ancestors Interview]	1985
Box #14		Debbie 1? BARB done	
Audio Recording #		[Note: Tape (only copy) of interview with Barbara Cayou for exhibit “Hands of our Ancestors” 1986 (interview 1985) no permissions for further use 6/06. Tapes from other weaver already deposited.]	
MOA 281		[accession #2013-07) [Restricted]	
And Box# 23-10			

## Exhibit Comment Books

Box#	File#	Title	Date(s)
1	18	Hands of Our Ancestors	1986

## Herb Watson fonds

### ***Exhibition Design Series***

Box#	File#	Title	Date(s)
1	21	Hands of Our Ancestors: The Revival of Salish Weaving at Musqueam	7 Mar.-25 May 1985

### ***Exhibition Design Series [graphic display]***

Box#	File#	Title	Date(s)
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4	1-9	Hands of Our Ancestors: The Revival of Salish Weaving at Musqueam	7 Mar.-25 May 1985
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***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
5	13	Hands of Our Ancestors: The Revival of Salish Weaving at Musqueam	7 Mar.-25 May 1985

Graphic Design Records

Box#	File#	Title	Date(s)
5	1	B&W Photographs	[ca. 1986]
5	2	Colour Transparencies	[ca. 1986]
5	3	Museum Note #16 (Published copy)	[ca. 1986]
5	4	Cut and Past Page Layouts	[ca. 1986]
5	5	35mm B&W Negatives	[ca. 1986]
5	6	Final Copy of Invitation	[ca. 1986]

Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
8	18	Hands of Our Ancestors	[ca. 1986]

Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
11	45	Hands of Our Ancestors: Revival Salish Weaving	1985-1986
12	12	Hands of Our Ancestors	1986

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
5	2/5	Photographs in exhibit and book	[ca. 1983]
5	6	Booklet	[ca. 1983]
5	7	Draft of book	[ca. 1986]
8	18	Photographs of exhibit	1986

MOA Publications and Ephemera collection

Box#	File#	Title	Date(s)
1	45	Hands of Our Ancestors: The Revival of Salish Weaving at Musqueam	1986 (Creation)

Exhibit Title:	<b>Heaven, Hell and Somewhere in Between: Portuguese Popular Art</b>
Date(s):	May 12 – October 12, 2015

Directors fonds

Box#	File#	Title	Date(s)
93	3	Design. Heaven & Hell	[2014-2015]
OS28		Design. Heaven & Hell	[2014-2015]
93	4	Misc. Heaven & Hell [research notes & pieces]	[ca. 2014?]
93	5	Films for Heaven, Hell and Somewhere in Between	2015
93	6	MOA Journey [Portugal, Heaven & Hell]	2015
93	7	Artist documentation, inc. interviews with Eduardo Tome – V. important doc. Of collection [RESTRICTED]	2012-2015

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93	8	Presentation on Heaven, Hell and Somewhere in Between	March-April 2015
93	9	Book. Heaven, Hell, and Somewhere in Between	2014-2015
93	10	Field photos, 2010-2014, Portugal [Heaven & Hell]	2010-2014
93	11	Field photos. 2011. Portugal	2011
93	12	[Festivals in Portugal – videos, photos, and pamphlet]	2010-2012
97	1	Heaven, Hell, & Somewhere in Between: Portuguese Popular Art [exhibition binder] [restricted]	2010-2015
97	2	Heaven, Hell, & Somewhere in Between: Portuguese Popular Art-Media Coverage-Laura Murray PR	2015

Skooker Broome fonds

Box#	File#	Title	Date(s)
10	3	Heaven and Hell [graphics and object list]	2015
10	4	Heaven and Hell [primary labels and object labels]	2015

MOA Publications and Ephemera collection

Box#	File#	Title	Date(s)
2	62	Heaven, Hell and Somewhere in Between: Portuguese Popular Art	2015
10		Heaven, Hell and Somewhere in Between: Portuguese Popular Art [book]	2015

Exhibit Title:	<b>Heredity: Hereditary Chiefs of the Haida</b>
Date(s):	April 28, 1998 – February 21, 1999

Skooker Broome fonds

Box#	File#	Title	Date(s)
2	15	Todd Tyram [Heredity: Hereditary Chiefs of the Haida]	1998

MOA Publications and Ephemera collection

Box#	File#	Title	Date(s)
2	20	Heredity: Hereditary Chiefs of the Haida	1988 (Creation)

Exhibit Title:	<b>Hidden Dimensions: Face Masking in East Asia</b>
Date(s):	May 24, 1984 – January 6, 1985

Herb Watson fonds

***Exhibition Design Series***

Box#	File#	Title	Date(s)
1	17	Hidden Dimensions: Face Masking in East Asia	24 May-31 Oct. 1984

***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
5	15	Hidden Dimensions: Face Masking in East Asia	24 May-31 Oct. 1984

Graphic Design Records

Box#	File#	Title	Date(s)
8		Photographs	[ca. 1984]

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Audrey Shane fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	1-D-1	Hidden Dimensions Text	[ca. 1984]

Exhibit Design: 2000-15 Accession

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	10	Hidden Dimensions	1984

Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	23	Hong Kong Bank of Canada Exhibit (Hidden Dimensions)	1985

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	10	Photographs of masks	1984

Directors fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
28	6-B-14	East Asian Masks	1982-1984
59	6-B-14a	Masks – East Asian [exhibit proposal]	1982-1983
29	6-D-4	Asian Mask Exhibit	1984

MOA Publications and Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	35	Hidden Dimensions: Face Masking in East Asia	1984 (Creation)

Public Programming & Education fonds

<b>Binder</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	6	Opening of “Hidden Dimensions”	May 24, 1984

Exhibit Title:	<b>High Slack: An Installation by Judith Williams</b>
Date(s):	June 21 – December, 1994

Rosa Ho fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
7	9	Judy Williams “High Slack”	1993-1994
17	8	High Slack – Chilcotin Justice Inquiry	1994
18	4	High Slack – Waters Export Articles	1993
18	5	"High Slack" [1/3]	1993-1995
18	6	"High Slack" [2/3]	1993-1995
18	7	"High Slack" [3/3]	1993-1995

Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
17	6	High Slack	8 Sep.-30 Dec. 1994
17	7	High Slack	21 Jun.-28 Aug. 1994

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David Cunningham fonds

Box#	File#	Title	Date(s)
2	5	Exhibit In-House: High Slack, 1993, Judy Williams	1992-1994

Darrin Morrison fonds

Box#	File#	Title	Date(s)
4	15	[High Slack: An Installation by Judith] Williams	1994

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:	<b>The Hindu Divine: Gods and Goddesses in Indian Art</b>
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:	<b>“ひろしま Hiroshima”</b>
Date(s):	October 14, 2011 – February 12, 2012

Karen Duffek fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	6	Hiroshima: Migako Ishiuchi – Oct 13, 2011 to Jan 29, 2012	2011-2012
6	7	[Visitor Log]	2012
6	8	Hiroshima – PR + programs + relevant resources + reviews	2011-2012

Directors fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
86	4	ひろしま Hiroshima [Exhibition planning binder]	2011-2012
99	14	2011 Oct 13th - Hiroshima Director's Reception [restricted]	2011

David Cunningham fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	9	Hiroshima... [design & planning]	[2011 – 2012]

MOA Publications and Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
11		ひろしま hiroshima	2011-2012
2	46	ひろしま hiroshima	2011 (Creation)

**\* STUDENT EXHIBIT**

Exhibit Title:	<b>Homo Ekta Chromo</b>
Date(s):	April 11 – September 1979

MOA Audio Recordings

<b>Location</b>	<b>Date and Title</b>	<b>Type</b>
MOA 9. a, b Reel to Reel Box 1	Sound track for Homo Ekta Chromo slide presentation. [accession #90]	Large reel

Collection of Student Exhibitions and Research Projects

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	Binder 1	Slides for “Homo Ekta Chromo” [accession #2003-25]	11 Apr.-Sep. 1979
5	Binder 2	Slides for “Homo Ekta Chromo” [accession #2003-25]	11 Apr.-Sep. 1979
6	Binder 3	[“Homo Ekta Chromo” UBC Fine Arts students exhibit slides]	11 Apr.-Sep. 1979

**\* STUDENT EXHIBIT**

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

Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
21	5	How Was Your Trip?	26 May-30 Jun. 1997
21	6	How Was Your Trip?	24 Jul.-12 Aug. 1997
21	7	How Was Your Trip	14 Aug.-4 Sep. 1997
21	8	How Was Your Trip?	5-16 Sep. 1997
25	4	How Was Your Trip?	2-23 Jul. 1997

David Cunningham fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	58	432 – 1997 [How was your trip? What did you buy?]	1997

**\* STUDENT EXHIBIT**

Exhibit Title:	<b>Huacos and Huacas: Objects from Sacred Places of Ancient Peru</b>
Date(s):	April 5 – June 15, 1977

Herb Watson fonds*Exhibition Design Series [installation photographs]*

<b>Box#</b>	<b>Title</b>	<b>Date(s)</b>
Box 6.13 & 16	Student exhibits: <b>Huacos and Huacas</b> ; Dress and Identity	5 Apr.-30 Sep. 1977

MOA Publications and Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	5	Huacos and Huacas: Objects from Sacred Places of Ancient Peru	1977 (Creation)

Exhibit Title:	<b>Hunt Family Heritage: Contemporary Kwakiutl Art</b>
Date(s):	May 26 – August 30, 1981

Exhibit Design: 2000-15 Accession

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	48	Hunt Family Heritage	26 May 1981

Public Relations Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	12	Hunt Family Fort Rupert Dancers—[Past Programs]	1982-1983
3	18	Hunt Family Heritage Exhibit	[ca. 1982]
14	50	Hunt Family / Fort Rupert Dancers [File: Museum Info – People/Bios]	1982

Hindaleah Ratner fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
10	4	The Hunt Family May 26 – August 30 [“Hunt Family Heritage: Contemporary Kwakiutl Art”]	1981

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Audiotapes

<b>File#</b>	<b>Date and Title</b>	<b>Type</b>
MOA 6. a, b, c. 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]	Cassette tapes [numbered both #39 and #40]

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	48	Hunt Family heritage	[198-?]

MOA Publications and Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	27	Hunt Family Heritage: Contemporary Kwakiutl Art	1981 (Creation)

# I

Exhibit Title:	<b>(In)visible: The Spiritual World of Taiwan Through Contemporary Art</b>
Date(s):	November 20, 2015 – April 3, 2016

## Director's fonds

Box#	File#	Title	Date(s)
96	1/2	(In)visible: The Spiritual World of Taiwan through Contemporary Art, Media Coverage- Laura Murray PR	2015
96	3	(In)visible / Spotlight Taiwan – correspondence and planning	2014-2015
97	3	(In)visible: The Spiritual World of Taiwan through Contemporary Art	2014-2016

## MOA Publications and Ephemera collection

Box#	File#	Title	Date(s)
2	63	(In)visible: The Spiritual World of Taiwan Through Contemporary Art	2014

## Fuyubi Nakamura fonds

Box#	File#	Subseries Title	Date(s)
1-2	ALL	(In)visible: The Spiritual World of Taiwan Through Contemporary Art	1996-2016

Exhibit Title:	<b>"I Have Seen the Other Side of the World"</b>
Date(s):	June 28 – September 4, 1988

## Herb Watson fonds

### *Exhibition Design Series*

Box#	File#	Title	Date(s)
2	12	I Have Seen the Other Side of the World: Masks of the Northwest Coast	28 Jun.-4 Sep. 1988

### *Exhibition Design Series [installation photographs]*

Box#	File#	Title	Date(s)
5	4	I Have Seen the Other Side of the World: Masks of the Northwest Coast	28 Jun.-4 Sep. 1988

## Audrey Shane fonds

Box#	File#	Title	Date(s)
2	1-G-1	I have seen the other side of the world	[1988?]

## Carol Mayer fonds

Box#	File#	Title	Date(s)
3	2	Exhibition – Masks. In House 1988	1988

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Exhibit Title:	<b>Image and Life: 50,000 Years of Japanese Prehistory (a.k.a. Images of Life)</b>
Date(s):	August 8 – October 15, 1978

Herb Watson fonds

***Exhibition Design Series***

Box#	File#	Title	Date(s)
1	6	Image and Life: 50,000 Years of Japanese Prehistory	8 Aug.-15 Oct. 1978

***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
6	6	Image and Life: 50,000 Years of Japanese Prehistory	8 Aug.-15 Oct. 1978

Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
8	28	Images of Life: 50,000 Years of Japanese Pre-History	1978

Director's fonds

Box#	File#	Title	Date(s)
29	6-D-8	Japanese Exhibit: Image and Life	1976-1979

Hindaleah Ratner fonds

***Exhibit Series, Programming Subseries***

Box#	File#	Title	Date(s)
7	6	Japanese Archaeology Summer 78	1977-1978

Public Programming and Education fonds

Box#	File#	Title	Date(s)
8	49	Ellen Zak – Image and Life: 50,000 Years of Japanese Pre-History – Teaching Kit	1979

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	28	Photographs	[ca. 1977 – 1978]
72	6	[Exhibition proposal]	[ca. 1977?]

MOA Publications & Ephemera – Invitations

Box#	File#	Title	Date(s)
1	15	Image and Life: 50,000 Years of Japanese Prehistory	1978 (Creation)

Exhibit Title:	<b>Images of Imperial Power: Coins, keys, seals, weights, and sculptures from the Roman and Byzantine Courts</b>
Date(s):	January 20 – March 15, 1981

Herb Watson fonds

***Exhibition Design Series***

Box#	File#	Title	Date(s)
1	9	Images of Imperial Power: Coins, Keys, Scales, Weights and Sculptures from Roman and Byzantine Courts	20 Jan.-15 Mar. 1981

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*Exhibition Design Series [installation photographs]*

Box#	File#	Title	Date(s)
5	24	Images of Imperial Power	20 Jan.-15 Mar. 1981

Hindaleah Ratner fonds

*Exhibit Series, Programming Subseries*

Box#	File#	Title	Date(s)
6	18	Security in Byzantium	1979-1981

MOA Publications & Ephemera – Invitations

Box#	File#	Title	Date(s)
1	29	Images of Imperial Power: Coins, Keys, Scales, Weights and Sculptures from Roman and Byzantine Courts	1981 (Creation)

Exhibit Title:	<b>Indian Modern</b>
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Date(s):	[ca. 1987]
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Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
8	41	Indian Modern	[ca. 1987]

Public Relations fonds

Box#	File#	Title	Date(s)
4	14	Bob Boyer: A Blanket Statement	1987
11	69	Indian Modern	1987-1988

Carol Mayer fonds

Box#	File#	Title	Date(s)
3	5	Exhibit: Indian modern (Phase II) 88/89 – Wilson, Sioui, Angeconeb	1988

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	41	Photographs of artist	[ca. 1987]

Margaret Stott fonds

Box#	File#	Title	Date(s)
3	9	Exhibit: Indian modern – Info [Information]	1987

Exhibit Title:	<b>Inside Passage – 1792</b>
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Date(s):	September 14, 1993 – February 27, 1994
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Carol Mayer fonds

Box#	File#	Title	Date(s)
3	6	Exhibition “Images of Inside Passage” – traveler in	1985-1989
3	17	Travelling Out – Inside Passage Exhibit	1989-1995

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Herb Watson fonds

***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
7	1-2	The Inside Passage – 1792; text and photographs	[ca. 1992]-[ca. 1995]

David Cunningham fonds

Box#	File#	Title	Date(s)
2	2	Inside Passage: 1792	1993

MOA Publications & Ephemera – Invitations

Box#	File#	Title	Date(s)
2	3	Inside Passage: 1792	1993 ( Creation)

Exhibit Title:	<b>In the Footprint of Crocodile Man: Contemporary Art of the Sepik River, Papua New Guinea</b>
Date(s):	March 1, 2016 – January 31, 2017

Directors fonds

Box#	File#	Title	Date(s)
96	6	Exhibit planning binder <b>RESTRICTED</b>	2014 - 2017

Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
35	1	In the Footprint of the Crocodile Man: Contemporary Art of the Sepik River, Papua New Guinea Media Coverage	2016-2017

**\* STUDENT EXHIBIT**

Exhibit Title:	<b>Inuit Life Then and Now</b>
Date(s):	1992 – 1993

Collection of Student Exhibition Projects

Box#	File#	Title	Date(s)
1	9	Anth. 431: “Coordinator’s Report: Peter Clerihew: Volunteer Association” [for exhibit “Inuit Life Then and Now”	1992-1993

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

Exhibit Comment Books

Box#	File#	Title	Date(s)
17	1	Inuit Prints and Drawings: Baker Lake and Cape Dorset	15 Dec. 1988-28 Feb. 1989

Audrey Shane fonds

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Box#	File#	Title	Date(s)
1	1-E-1	Re: Exhibit [Inuit Prints]	[1984?]
1	1-E-2	Inuit [Research Notes]	1984

Public Relations Fonds

Box#	File#	Title	Date(s)
4	8	Inuit Prints and Drawings exhibit – negatives	1988

Exhibit Title:	<b>Inuit Prints: Japanese Inspiration</b>
Date(s):	June 19, 2011 - September 25, 2011

Directors fonds

Box#	File#	Title	Date(s)
86	1	Inuit Prints – Japanese Inspiration [exhibition planning binder]	2008-2011

MOA Publications & Ephemera – Invitations

Box#	File#	Title	Date(s)
47	1	Inuit Prints – Japanese Inspiration	2011 (Creation)



# I

Exhibit Title:	<b>Jack Shadbolt and the Coastal Indian Image</b>
Date(s):	June 17 – November 30, 1986

## Marjorie Halpin fonds – Shadbolt Exhibit – Grants

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
13	8	Shadbolt – Canada Council Application	1985
14	5	Museum Assistance Program – Shadbolt	1984
14	7	Shadbolt – Grants, Contracts, finances	1984-1986

## Marjorie Halpin fonds – Shadbolt Exhibit – Loans

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
13	9	National Museum of Manitoba – Loans for Shadbolt	1980-1986
13	10	Milwaukee Public Museum – Loans for Shadbolt	1985-1986
13	11	BCPM – Loans for Shadbolt	1984-1986
13	15	Mr. Ronald MacDonald – Loans for Shadbolt	1986
13	19	Dr & Mrs. Sheldon Cherry – Loans for Shadbolt	1986
13	21	Dr. John MacDonald	1986
13	22	Bau-Xi Gallery – Toronto	1985-1986
13	23	Dr. A.K. Mathisen	1985-1986
13	24	BC Provincial Archives	1986
13	25	Mr. & Mrs. Puckering	1986
13	26	Mr. & Mrs. Howard Isman	1986
13	27	Dr. Weinberg	1985-1986
13	28	Richard & Linda Alexander	1985-1986
13	29	Dr. Ben Kanee	1985-1986
13	30	Loan forms for Shadbolt	1986
13	31	Vancouver Art Gallery	1986
13	33	Canada Council Art Bank	1985-1986
13	37	Victoria Art Gallery	1985-1986
13	38	Loans for Shadbolt Show	1985
14	1	Portland Art Museum	1985-1986

## Hindaleah Ratner fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
11	4	Procreations – Shadbolt	1985-1986
11	5	Jack Shadbolt	1986

## Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	17	Jack Shadbolt and the Coastal Indian Image	1986

## Herb Watson fonds

### *Exhibition Design Series*

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	4	Jack Shadbolt and the Coastal Indian Image	17 Jun.-30 Nov. 1986

Graphic Design Records

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	1	B&W prints	[1986?]
2	2	Colour transparencies	[1986?]
2	3	B&W negatives	[1986?]
2	4	35mm colour negatives	[1986?]
2	5	4x5 B&W contact prints	[1986?]
2	6	Museum Note #10 (published copy)	[1986?]
2	7	Invitation card	[1986?]
2	8	Copy of exhibition notes	[1986?]
8		Shadbolt: Coastal Indian Image	1986

Exhibit Design: 2000-15 Accession

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	21	Shadbolt: Coastal Indian Image	Jun. 1986

Public Relations fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	15	Jack Shadbolt and the Coastal Indian Image Exhibit	1986
11	54	Shadbolt exhibit publicity	1986
11	55	Shadbolt – background information	1986

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	1/5	Photographs	1986
2	6	Ephemera	1986
8	21	Exhibit photographs	1986

Exhibit Title:	<b>Jane Ash Poitras: Sweatlodge Etchings</b>
Date(s):	1987

Graphic Design Records

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	1-10-1	Sweatlodge Etchings [photo, negatives]	[ca. 1987]
6	1-10-2	Sweatlodge Etchings [text]	[ca. 1987]

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	3	Exhibit text	[ca. 1987]
6	2	Photographs used in exhibit	[ca. 1987]

Exhibit Title:	<b>Japanese and Chinese Art and History</b>
Date(s):	19-?

Public Programming and Education fonds

<b>Box#</b>	<b>File#</b>	<b>Slide#</b>	<b>Title</b>	<b>Date(s)</b>
Binder 2	8	143-148	Japanese and Chinese Art and History	[19-?]

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Exhibit Title:	<b>Japanese and Chinese History</b>
Date(s):	1967-1969

Public Programming and Education fonds

Box#	File#	Slide#	Title	Date(s)
Binder 2	9	1-47	Japanese and Chinese History	1967-1969

Exhibit Title:	<b>Japanese Culture and Art</b>
Date(s):	1959

Public Programming and Education fonds

Box#	File#	Slide#	Title	Date(s)
Binder 2	8	47-60	Japanese Culture and Art	1959

Exhibit Title:	<b>Japanese History</b>
Date(s):	1968-1969

Public Programming and Education fonds

Box#	File#	Slide#	Title	Date(s)
Binder 2	9	48-82	Japanese History	1968-1969

Exhibit Title:	<b>An Exhibition of the collected works of Joe David and Ron Hamilton, contemporary West Coast artist</b>
Date(s):	March 7 – June 11, 1978

Marjorie Halpin fonds

Box#	File#	Title	Date(s)
3	25	Joe David	[ca. 1978]
3	30	Slides [Joe David's work, West Coast – Salish, Haida – dishes and bowls, natural animal photos]	[ca. 1978]
4	1	Joe David [bio]	[ca. 1978]
4	2	Joe David – MOA Collections	1974-1994
4	3	Joe David – art specific – Gallery III	1994
4	4	Welcome Figures – Meares Island Art – Joe David	1974-1989
4	133	Tape: Side A: "Joe David Nov 27 1998" Side B: Blank	1998

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

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Herb Watson fonds

***Exhibition Design Series [installation photographs]***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	10	Joe David: West Coast Artist	7 Mar.-2 Jul. 1978

Graphic Design Records

<b>Box#</b>	<b>Title</b>	<b>Date(s)</b>
8	Joe David: West Coast Artist	1978

Exhibit Design: 2000-15 Accession

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	20	Joe David	7 Mar. 1978

MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	14	Joe David	1978

# K

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

## Exhibit Comment Books

Box#	File#	Title	Date(s)
27	8	Kaxlaya Gvilas	23 Apr.-14 Jun. 2002

## Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
9	11	Kaxlaya Gvilas – January 2001	2001-2002
31	4	[Kaxlaya Gvilas]	2000-2002

## David Cunningham fonds

Box#	File#	Title	Date(s)
3	67	Kaxlaya Gvilas – January 2001	2001-2002
4	33	[Exhibit text, labels, and object list]	[200-]
4	34	[Correspondence]	2001-2002

## Director's fonds

Box#	File#	Title	Date(s)
83	3	Kaxlaya Gvilas (Pam Brown's exhibit)	2000-2002

## Public Programming and Education fonds

Box#	File#	Title	Date(s)
7	17	Kaxlaya Gvilas Heiltsuk exhibit	2002
11	15	Kaxlaya Gvi'ilas: An Exhibition of Heiltsuk Art programming	2002

## Public Programming and Education fonds

Box#	Media#	Title	Date(s)
Audiotapes box #15	MOA 296a	Tape #1: April 23 <sup>rd</sup> Kaxlaya Gvilas [Heiltsuk exhibition opening speeches] 2002 [Maxell 74 minidisk]	23 Apr. 2002
Audiotapes box #15	MOA 296b	Tape #2: April 23 <sup>rd</sup> Kaxlaya Gvilas [Heiltsuk exhibition opening speeches] (opening night) 2002 [Maxell 74 minidisk]	23 Apr. 2002
Videos box #10	Video 227	Heiltsuk Opening 1 April 23/02	23 Apr. 2002
Videos box #10	Video 228	Heiltsuk Opening 2 April 23/02	23 Apr. 2002
Videos box #10	Video 229	Heiltsuk Opening 3 April 23/02	23 Apr. 2002

## MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
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2	29	Kaxlaya Gvilas: The Ones who Uphold the Laws of our Ancestors	2002 (Creation)
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Exhibit Title:	<b>Kesu': The Art and Life of Doug Cranmer</b>
Date(s):	March 17, 2012- September 3, 2012

Box#	File#	Title	Date(s)
86	6	Kesu': The Art and Life of Doug Cranmer	2007-2012

Exhibit Comment Books

Box#	File#	Title	Date(s)
33	1	Kesu': The Art and Life of Doug Cranmer exhibit comments book	Mar. 17 – Sept. 3, 2012

Jennifer Kramer fond

Box#	File#	Title	Date(s)
1	1	Talking Stick gallery	1964-2010
1	2	Karen Duffeck's File on Doug Cranmer	1994-2006
1	3	Tapes 1-4	1994
1	4	Sourcebook draft material	1994-1998
1	5	Rosa Ho's notes	[199-?]
1	6	Published material about Doug Cranmer	[ca. 1967-2012]
1	7	Artwork permissions and interview release forms	1986-2012
1	8	Royal BC Museum Collection records	2008-2010
1	9	Royal Ontario Museum Collection records	2008
1	10	Vancouver Museum Collection records	2008
2	11	Museum of Ethnology, Osaka, Japan Collection records	2010
2	12	Houston Museum of Natural Sciences	2008
2	13	Denver Art Museum Collection records	2010
2	14	Museum of Campbell River Collection records	2010
2	15	Chicago Field Museum Collection records	2008-2009
2	16	National Museum of the American Indian (Smithsonian Institution)	2010
2	17	Maltwood Art Museum and Gallery Collections records	1998
2	18	Canadian Museum of Civilization Collection records	[ca. 2008-2012]
2	19	National Gallery of Canada Collections records	[ca. 2009-2012]
2	20	Catalogue records of prints, paintings, objects	[ca. 2010-2012]
2	21	MOA Archives and Collections records	[ca. 1974-2012]
2	22	Jennifer Kramer and Karen Duffeck Interview Notes	2002-2008
2	23	Lyle Wilson interview	December 16, 2010
2	24	Sean Wonnock interview	June 22, 2010
2	25	Albert West interview	July 1, 2008
2	26	William Warden Jr. interview	2008-2010
2	27	Steve Taylor interview	May 27, 2010
2	28	Richard Sumner interview	May 30, 2010
2	29	Donald Svanvick and Vivien Cranmer interview	June 22, 2010
2	30	Peter Scow interview	July 13, 2010

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2	31	Eden Robinson interview	June 15, 2010
2	32	Vickie Jensen interview with Doug Cranmer	2005
2	33	Joanne Melville interview	May 27, 2010
2	34	Phil Nuytten interview	October 29, 2010
2	35	Beth Carter interview notes and related correspondence	2011
2	36	Terri Clark interview	June 14, 2010
2	37	Martho Block interview	July 29, 2010
2	38	Frank Baker interview	May 26, 2010
2	39	Gerry Ambers interview	May 30, 2010
2	40	Wayne Alfred interview	July 10, 2008
2	41	Fah Ambers interview	June 25, 2010
2	42	Bruce Alfred and Vincent Shaughnessy interview	July 8, 2008
3	43	Vivien Cranmer, Jay Stewart and Peter Macnair interview and related documents held by Peter Macnair	1994-2010
3	44	Reva Malkin interview	August 6, 2010
3	45	Madeline Rowan interview	2011
3	46	John Livingston interview	May 30, 2010
3	47	Leona Lattimer interview	2010
3	48	Andrea Laforet interview	May 20, 2010
3	49	Sigrid Kolatschek interview	2010
3	50	Sharon Koehn interview	May 25, 2010
3	51	Judith Ostrowitz interview	2010
3	52	Alfred Scow interview	July 2, 1905
3	53	Bill McLennan interview	1994-2010
3	54	Gary Wyatt interview	June 22, 2010
3	55	Richard Bird interview	2008-2010
3	56	Judy Hoffman interview	2010
3	57	Diane Kehoe Eastman interview	2010
3	58	Lily Alfred Joliffe interview	June 25, 2010
3	59	Vickie Jensen interview	May 18, 2010
3	60	Gloria Cranmer Webster interview	2010
3	61	Tony Hunt interview	July 16, 2010
3	62	Beau Dick interview	June 24, 2010
3	63	Sue Erb interview	2010
3	64	Robert Davidson interview	July 2, 2010
3	65	Hervé Curat interview	July 19, 2010
3	66	Vivian Cranmer interview	2010-2011
3	67	Rande Cook interview	May 31, 2010
3	68	Betsy Cranmer interview	July 15, 2010
3	69	Barbara Cranmer interview	[ca. 2010]
3	70	Book drafts, publisher correspondence, contracts	2010-2011
3	71	Book copyright and permissions	2011
4	72	Book and exhibition marketing and education material, object loans	2011-2012
4	73	Doug Cranmer cigarette ads images	[ca. 2008-2012]
4	74	Doug Cranmer pole restoration, Salford England	2010
4	75	Doug Cranmer totem pole, Gisborne New Zeland	[ca. 2008-2012]
4	76	Totem poles, Germany and Ontario	2010
4	77	Artists taught by Doug Cranmer	[ca. 2008-2012]
4	78	Collected biographical research on Doug Cranmer	[ca. 2008-2012]
4	79	Fritz Scholder "Indian NOT Indian" notes	2008-2009

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4	80	Marilyn Chechik correspondence	January 2, 2011
4	81	Meg Neufeld interview with Doug Cranmer	2004-2011
4	82	Robert Watt interview	2011
4	83	David Torontow object donations	2010
4	84	George Peat collection	2010
4	85	John Harrison collection	June 2011
4	86	William Forrest collection	2010
4	87	Brian Cumming collection	2008
4	88	Douglas Reynolds collection	September 24, 2010
4	89	Neale Creamer collection	2010
4	90	Doug Cranmer's estate owned by Vivien Cranmer	[ca. 2006-2012]
4	91	Gary Bell collection	July 12, 2010
4	92	Lauren Budik collection	2010
4	93	Photographs considered for exhibition and book	[between 2007 and 2011]
4	94	Exhibition labels and curator files from 1994 Doug Cranmer MOA exhibit	1994
4	95	Exhibition photography notes and permissions	2010-2011
4	96	Exhibition loans correspondence and estimates	2011
4	97	Book and exhibition correspondence (early material)	2008-2010
4	98	Museum Assistance Program (MAP) exhibition applications	2001-2007
4	99	Book and exhibition financial records	2008-2011
4	100	Exhibition contact information and administrative files	[ca. 2000-2010]
4	101	Meeting notes regarding exhibition and book production	2008-2011
4	102	Notes and correspondence regarding multimedia used in exhibition	[ca. 2009-2011]

#### Director's fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
86	6	Kesu': The Arts & Life of Doug Cranmer [exhibition planning binder]	2007-2012
99	11	2012 March 16 - Opening & Director's Reception Kesu: The Art & Life of Doug Cranmer [restricted]	2012

#### Public Programming & Education fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
20	2	Kesu 2011 Re mix and Ed. Prog.	20011 (Creation)

#### MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	48	Kesu': The Arts & Life of Doug Cranmer	20012 (Creation)

Exhibit Title:	<b>The Killer Whale Crest</b>
Date(s):	1967

#### Public Programming and Education fonds

<b>Box#</b>	<b>File#</b>	<b>Slide#</b>	<b>Title</b>	<b>Date(s)</b>
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Binder	6	65-92	The Killer Whale Crest	1965
	2			

Exhibit Title:	<b>Records of the Krista Point weaving exhibit</b>
Date(s):	1995

Elizabeth Johnson fonds

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

Box#	File#	Title	Date(s)
1	21	Krista Point	1995

Exhibit Title:	<b>Koerner Ceramics Gallery</b>
Date(s):	January 1992

Exhibit Comment Books

Box#	File#	Title	Date(s)
4	1	Koerner Ceramics Gallery	21 Jan.-15 Aug. 1993
5	1	Ceramics Gallery	18 Jul. 1991-3 Jan. 1992
10	1	Ceramics Gallery	28 Aug. 1994-10 Jan. 1995
27	5	Koerner Ceramics Gallery	1995-1996

David Cunningham fonds **NOTE: This files have been incorrectly attributed to this fonds – corr unknown**

Box#	File#	Title	Date(s)
7	14	Koerner ceramics/extension	1990
12	19	Koerner Ceramics Gallery and new wing	1990-1992
14	3	[Koerner Ceramics Gallery]	[ca. 1991]

Carol Mayer fonds

Box#	File#	Title	Date(s)
17	1/2	[European stoneware & ceramics – research & notes]	[ca.20--]
17	3/4	[European ceramics photographs]	[ca.199- or 20--]

Exhibit Title:	<b>Koerner Collection of European Ceramics</b>
Date(s):	1989?

Rosa Ho fonds

Box#	File#	Title	Date(s)
7	21	[Koerner Ceramic Collection]	[1989?]

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Krishna Worship at Nathadwara</b>
Date(s):	April 5 – November 6, 1983

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MOA Audio Recordings

Location	Date and Title	Type
MOA 11	"Potlatch March 29, 1983." Note: 431 student tape.	Large reel
Reel to Reel	[accession #175]	
Box 1		

Herb Watson fonds***Exhibition Design Series [graphic display]***

Box#	Title	Date(s)
3.10	The Magic of Masks in Sri Lanka; Show and Tell: The Story of the Big Mac Box; When Kings Were Heroes; <b>Krishna Worship at Nathadwara</b> ; Early Kwagiutl Watercolours and Drawings; graphic display [Big Mac]	31 Mar. 1983

***Exhibition Design Series [installation photographs]***

Box#	Title	Date(s)
5.19-20	The Magic of Masks in Sri Lanka; Show and Tell: The Story of the Big Mac Box; When Kings Were Heroes; <b>Krishna Worship at Nathadwara</b> ; Early Kwagiutl Watercolours and Drawings; graphic display [Big Mac]	31 Mar. 1983

Hindaleah Ratner fonds***Exhibit Series, Coordination subseries***

Box#	File#	Title	Date(s)
1	18	Big Mac [Show and Tell]	1983-1984

**\* STUDENT EXHIBIT**

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

Exhibit Comment Books

Box#	File#	Title	Date(s)
1	9	Kwagiutl Graphics	1980
1	13	Kwagiutl Graphics	1981

Herb Watson fonds***Exhibition Design Series***

Box#	File#	Title	Date(s)
3	4	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; <b>Kwagiutl Graphics: Tradition in a New Medium</b> graphic display [Bent Box]	28 Mar. 1980-Sep. 1981

***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
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5	26	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; <b>Kwagiutl Graphics: Tradition in a New Medium</b> graphic display [Bent Box]	28 Mar. 1980-Sep. 1981
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* STUDENT EXHIBIT	
Exhibit Title:	<b>Kwagiutl Masks: An Expression of Transformation</b>
Date(s):	April 15 – December 31, 1979.

MOA Audio Recordings

Location	Date and Title	Type
MOA 10	"Tape for Mask Group, Anth 431." [accession #171]	Large reel
Reel to Reel		
Box 1		

MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
1	19	Kwagiutl Masks: An Expression of Transformation	1979 (Creation)

* STUDENT EXHIBIT	
Exhibit Title:	<b>Kwagiutl Watercolours and Drawings</b>
Date(s):	April 5, 1983 – June 17, 1984

Herb Watson fonds

***Exhibition Design Series [graphic display]***

Box#	File#	Title	Date(s)
3	10	The Magic of Masks in Sri Lanka; Show and Tell: The Story of the a Big Mac Box; When Kings Were Heroes; Krishna Worship at Nathadwara; <b>Early Kwagiutl Watercolours and Drawings</b> ; graphic display [Big Mac]	31 Mar. 1983

***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
5	19-20	The Magic of Masks in Sri Lanka; Show and Tell: The Story of the a Big Mac Box; When Kings Were Heroes; Krishna Worship at Nathadwara; <b>Early Kwagiutl Watercolours and Drawings</b> ; graphic display [Big Mac]	31 Mar. 1983



# L

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>A Land Question: the Nisga'a Nation: A Framework for Understanding</b>
Date(s):	1993

## Collection of Student Exhibition Projects

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	7	Anth. 431: "A Land Question: The Nisga'a Nation: A Framework for Understanding" by Allison Nyce, Natalie Cuk, Sonya Tramupus, Lucille Bell, Carrier St. Pierre	1993

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>A Land Question: the Nisga'a Nation: A Framework for Understanding</b>
Date(s):	1993

## Collection of Student Exhibition Projects

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	7	Anth. 431: "A Land Question: The Nisga'a Nation: A Framework for Understanding" by Allison Nyce, Natalie Cuk, Sonya Tramupus, Lucille Bell, Carrier St. Pierre	1993

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

## Directors fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
96	5	Exhibition planning binder <b>RESTRICTED</b>	ca. 2013-2016

## Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
34	6	Lawrence Paul Yuxweluptun: Unceded Territories Media coverage	2016

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

## Directors fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
96	7	Exhibition planning binder	ca. 2013-2016

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Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
35	2	Layers of Influence: Unfolding Cloth Across Cultures Media Coverage	2016-2017

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

Exhibit Comment Books

Box#	File#	Title	Date(s)
1	12	North West Coast Graphics	1981

Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
8	25	The Legacy Show	1981

Director's fonds

Box#	File#	Title	Date(s)
29	6-D-6	The Legacy Exhibition	1981-1982

MOA Publications & Ephemera – Invitations

Public Relations fonds

Box#	File#	Title	Date(s)
3	20	The Legacy Exhibit – general	1981-1982

Audiotapes

Location	Date and Title	Type
MOA 7	Opening of “Legacy” at Museum of Anthropology.	Cassette tape
Audio Tapes	Includes speeches by Michael Ames, Dean Robert Will,	
Box 1	Tony Hunt, and recording of dances. November 24, 1981. [accession #229]	

Hindaleah Ratner fonds

Box #	File #	Title	Date(s)
6	8	Legacy Open Nov ‘81	1981
7	4	“Legacy” travel file Edinburgh Festival	1974-1979
9	3	The Legacy: continuing traditions of Canadian northwest coast Indian art 1981	1981

Public Programming and Education fonds

Box#	File#	Title	Date(s)
1	5	School Programs – Legacy 1982 Education Committee	1982

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	25	Photographs	1981

Exhibit Title:	<b>Looking at Labels</b>
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Date(s):	July 19, 1994 – August 3, 1994
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Carol Mayer fonds

Box#	File#	Title	Date(s)
7	16	Looking at Labels	1994

Exhibit Comment Books

Box#	File#	Title	Date(s)
31	3	[Looking at Labels]	1994

Exhibit Title:	<b>Remembering Luboml: Images of a Jewish Community</b>
Date(s):	[ca. 1998]

Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
27	10	[Luboml]	1998
27	11	[Luboml]	1998

Exhibit Title:	<b>Luminescence: the Silver of Peru</b>
Date(s):	October 5, 2012-December 16, 2012

Directors fonds

Box#	File#	Title	Date(s)
86	7	Luminescence: The Silver of Peru	2011-2012
86	8	Luminescence: The Silver of Peru – Media Coverage	2012
99	12	2012 October 4 - Luminescence: The Silver of Peru Opening	2011-2012

David Cunningham fonds

Box#	File#	Title	Date(s)
7	9	Silver-Toronto, Luminescence	[ca. 2012]
7	10	Peruvian Silver, 2012	2012
7	11	[Planning calendar]	2012
7	12	[Exhibition concept]	[ca. 2012]
7	13	[Correspondence]	2011 – 2012
7	14	[Object photographs]	[ca. 2012]
7	15	[Budget]	2012
7	16	[Research notes]	2011 – 2012
7	17	[Design & Layout]	[2012]
OS	27	[Design & Layout]	[2012]
OS	27	[Objects lists file]	2012

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Lyle Wilson: Artist – Art or Artifact?</b>
Date(s):	1993

Collection of Student Exhibition Projects

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	6	Anth. 431: "Lyle Wilson: Artist – Art or Artifact?" by Holli Facey, Kim Morrison, Owen Spoptiuk, Janice Tollesfen	1993

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# M

* STUDENT EXHIBIT	
Exhibit Title:	<b>The Magic of Masks in Sri Lanka</b>
Date(s):	April 5, 1983 – June 1984

## Herb Watson fonds

### *Exhibition Design Series [graphic display]*

Box#	File#	Title	Date(s)
3	10	<b>The Magic of Masks in Sri Lanka;</b> 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]	31 Mar. 1983
5	19-20	<b>The Magic of Masks in Sri Lanka;</b> Show and Tell: The Story of the Big Mac Box; When Kings Were Heroes; Krishna Worship at Nathadwara; Early Kwagiutl Watercolours and Drawings	31 Mar. 1983

## Michael M. Ames fonds (private records)

Box#	File#	Title	Date(s)
1	1-11	Exhibit report – The Magic of Masks in Sri Lanka	1983 (Creation)

## Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
8	25	Sri Lanka masks	[198-?]

Exhibit Title:	<b>Maiolica Majolica</b>
Date(s):	January – April 1993

## Carol Mayer fonds

Box#	File#	Title	Date(s)
5	4	Foyer – Maiolica/Majolica. Jan-Apr 1993	1992-1993

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

## David Cunningham fonds

Box#	File#	Title	Date(s)
8	2	May Ray [design & planning]	2009 - 2011

## Carol Mayer fonds

Box#	File#	Title	Date(s)
12	1	[May Ray]	2010-2011

Director's fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
99	16	2010 October 29 - Man Ray Exhibit Opening	2010

MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	43	Man Ray: African Art and the Modernist Lens	2010 (Creation)

Exhibit Title:	<b>The Marvellous Real: Art from Mexico 1926-2011</b>
Date(s):	October 25, 2013 – March 30, 2014

Directors fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
95	5	The Marvellous Real: Art from Mexico 1926-2011 [exhibition planning binder]	2012-2014
95	6	The Marvellous Real: Art from Mexico-Media Coverage-Laura Murray PR	2013-2014

Skooker Broome fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
7	12	Marvellous Real, process: Moodboards, wordmark, colour te	[2013]
9	9	Marvellous Real, room panels	2013
9	10	Marvellous Real, text panels: intro column vinyl, Ozmatli, in acknowledgements	2013
7	13	Marvellous Real, print material: ads, invitation, banner, bus s concepts	2013

MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	55	Marvellous Real: Art from Mexico, 1926-2011	2013 (Creation)

Exhibit Title:	<b>Maui: Turning Back the Sky</b>
Date(s):	1997

Carol Mayer fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
5	11	Hawaiian Opening	1997
5	12	Turning Back the Sky. Correspondence	1995-1997
5	13	Hawaii: costs & fundraising	1996-1997
16	9	[Maui exhibition – research, correspondence, and promotion]	[1994-1997]

Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
30	1	[Turning Back the Sky]	1996-1997

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David Cunningham fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	35	Turning Back the Sky	1996-1997

Exhibit Title:	<b>Mehodihi: Well-Known Traditions of Tahltan People</b>
Date(s):	October 18, 2003 – January 9, 2005

Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
10	2	Tahltan exhibit	2002-2003
27	12	Mehodihi: the Tahltan project	2004
27	13	[Tahltan exhibit]	2002-2003

David Cunningham fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	28	<b>Letters, notes, memos</b>	2001-2003
4	29	Text, labels	2001
4	30	Quotes	2001-2003
4	31	Images	[200-]
4	32	[Exhibit graphics]	2003
4	11	Tahltan exhibit	2002 – 2003
digital		Tahltan origin story in Tahltan, 9:21 [audio file]	2004
digital		MOA Tahltan 24x40 exhibit panels (parts I and II)	2003 – 2004
digital		Tahltan from Pam	1999 - 2003

Director's fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
83	5	Tahltan Show/Project	2000-2004

William McLennan fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
11	3	Correspondence with K'omokos First Nation	1998

MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	30	Mehodihi: Well-Known Traditions of Tahltan People	2003 (Creation)

Public Programming and Education fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
5	24	Tahltan exhibit	2003
11	16	Mehodihi opening	2003
W: Archives		Mehodihi opening	2003
Intake drive			

Public Programming and Education fonds

<b>Box#</b>	<b>Media#</b>	<b>Title</b>	<b>Date(s)</b>
Videos box #10	Video 202	Tahltan "Celebration for Mehodihi" Oct. 23, 2004	23 Oct. 2004

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Exhibit Title:	<b>Melanesian Art</b>
Date(s):	1962

Public Programming and Education fonds

Box#	File#	Slide#	Title	Date(s)
Binder 2	8	75-94	Melanesian Art	1962

Exhibit Title:	<b>Michael Nicoll Yahgulanaas – Meddling in the Museum</b>
Date(s):	July 10, 2007 – April 28, 2008

Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
26	12	[Michael Nicoll]	2007

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)
101	3	2008 - Michael Nicoll Yahgulanaas - Meddling in the Museum [restricted]	2005-2007

MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
2	40	Michael Nicoll Yahgulanaas – Meddling in the Museum	2007 (Creation)

Exhibit Title:	<b>Multiplicity: A New Cultural Strategy</b>
Date(s):	1993 – May 22, 1994

Exhibit Comment Books

Box#	File#	Title	Date(s)
8	1	Multiplicity	14 Dec. 1993-18 Apr. 1994
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

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Miriam Clavir Fonds

Box#	File#	Title	Date(s)
2	34	Multiplicity (damage)	1994

Rosa Ho fonds

Box#	File#	Title	Date(s)
15	24	Multiplicity– Opening & Panel Discussion	1993-1994

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:	<b>“Museum Quality”: Significant Acquisitions Purchased for the Museum’s Permanent Collection by the Anthropology Shop Volunteers</b>
Date(s):	November 16, 1983 – March 4, 1984

Graphic Design Records

Box#	Title	Date(s)
8	Photographs	[198-?]

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:	<b>Museum Students’ Design Projects</b>
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

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8	3	Potlatch Platform	21 Jun.-7 Jul. 1994
9	1	Looking at Labels	19-31 May 1994
9	2	Looking at Labels	19 Mar.-13 Apr. 1994
9	3	Looking at Labels	12 Jun.-7 Jul. 1994
10	4	Potlatch Platform	24 Mar.-15 Jun. 1994
10	5	What is a Masterpiece?	21 Mar.-12 Apr. 1994
10	6	What is a Masterpiece?	19 Apr.-17 May 1994
10	7	What is a Masterpiece?	19 May 1993-16 Jan. 1994
10	8	What is a Masterpiece?	31 Jan.-21 Feb. 1994
11	2	Looking at Labels	14 Oct. 1994-7 Jan. 1995
12	1	Potlatch Platform	4 Sept. 1994-19 Feb. 1995
12	3	Looking at Labels	4-19 Feb. 1994
12	4	Looking at Labels	8 Aug.-29 Oct. 1994
12	5	What is a Masterpiece?	19 Jul.-4 Aug. 1994
12	6	What is a Masterpiece?	30 Aug.-4 Oct. 1994
12	9	What is a Masterpiece?	8-28 Aug. 1994

Exhibit Title:	<b>Musica Latina Caliente</b>
Date(s):	February 1 – April 30, 1989

Rosa Ho fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	3	Latin Exhibit	1989
3	3	“Ethnomusic” Latin Music Spring/Summer [Programme] Ideas 1989	1989

Exhibit Title:	<b>My Ancestors are Still Dancing</b>
Date(s):	2001 – September 28, 2002

Elizabeth Johnson (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
20	9	Betsy [my ancestors are still smiling]	[200-]
20	10	Willy White 2006	2006
20	11	Canadian Council Application	1998-2005
20	12	Willy White Exhibit	2000-2002
20	13	Exhibit Installation Slides	2002
20	14	MOA Collections [Chilkat object records]	2002
20	15	Willy White Exhibit Plan	2002
20	16	Old Photos [photocopies]	[Photocopied 200-]
20	17	Labels [Restricted]	2000-2002
20	18	Texts & Extracts	2002
20	19	MOA Weavings	[Photocopied 200-]
21	1	Willy White exhibit plan	[200-]
21	2	WW Permission [Restricted]	2002

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21	8	Please share your comments on this exhibit [exhibit resource binder]	[2002]
21	9	Chilkat and composite weaving [exhibit resource binder]	[2002]
21	10	Raven's Tail Weaving [exhibit resource binder]	[2002]
21	11	[William White interview transcriptions (inaccurate)] [Restricted]	2002

Elizabeth Johnson (MOA Curator) fonds

Audiotapes Box #13 and #14	[William White Interview]	2002
Audio Recording # MOA 280a to MOA 280f	WW1 Done [William White interview tape 1]	
And Box# 23-9	WW2 Done [William White interview tape 2]	
	WW3 Tape 3 Done [William White interview tape 3]	
	W4 Done [William White interview tape 4]	
	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" Sourcebook	2002-2004
W: Archives Intake drive		William White "My Ancestors are Still Dancing" Sourcebook	2002-2004

Karen Duffek fonds

Box#	File#	Title	Date(s)
5	2	Willy White Exhibit	2002, 2004
5	3	Willy White [transcripts]	2000

Exhibit Title:	<b>Mary Anne Barkhouse: Selected Works</b>
Date(s):	April – December 1999

Darrin Morrison fonds

Box#	File#	Title	Date(s)
5	7	Derek Wilson [Mary Anne Barkhouse: Selected Works]	1999



# N

Exhibit Title:	<b>National Museum of Man: Children of the Raven</b>
Date(s):	1976

## Marjorie Halpin (MOA Curator) fonds

Box#	File#	Title	Date(s)
11	11	NMM: Children of the Raven [exhibit]	1976

Exhibit Title:	<b>North American Basketry</b>
Date(s):	1959

## Public Programming and Education fonds

Box#	File#	Slide#	Title	Date(s)
Binder 2	8	19-46	N.A. Basketry	1959

Exhibit Title:	<b>Northwest Coast Indian Artists' Guild Exhibition</b>
Date(s):	September 19 – October 15, 1978

## Herb Watson fonds

### ***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
6	14	Northwest Coast Indian Artist's Guild	19 Sep.-15 Oct. 1978

## Hindaleah Ratner fonds

### ***Exhibit Series, Programming Subseries***

Box#	File#	Title	Date(s)
7	11	[Northwest Coast Indian Artists] Guild Exhibition Sept 19-Oct 15 Fall 78	1978

### ***Exhibit Series, Coordination Subseries***

Box#	File#	Title	Date(s)
8	8	Guild Show-Traveling	1979

## MOA Publications & Ephemera – Invitations

Exhibit Title:	<b>Northwest Coast Indian Exhibits</b>
Date(s):	19-?

## Public Programming and Education fonds\*

*\*moved to MOA General Media collection in 2018*

Box#	File#	Slide#	Title	Date(s)
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Binder 8 149-158 Northwest Coast Indian Exhibits [19-?] 2

Exhibit Title:	<b>An Exhibition of the Works of Norman Tait, a contemporary Nishga Artist The Four</b>
Date(s):	September 17 – October 1, 1977 Museum of Northern British Columbia November 1, 1977 – January 31, 1978 UBC Museum of Anthropology

Herb Watson fonds

***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
6	12	Norman Tait: Nishga Carver	Oct. 1977-31 Jan. 1978

Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
8	39	Norman Tait Exhibit	1977

MOA Publications & Ephemera – Invitations

Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
11	35	Norman Tait	[ca. 1978]-1985

Hindaleah Ratner fonds

Box#	File#	Title	Date(s)
9	6	Norman Tait AUT '77 ["Nishga Carver"]	1977-1978

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	39	Photographs	[ca. 1977 – 1978]

Exhibit Title:	<b>Nunavutmiutanik Elisasiniq: A Tribute to the People of Nunavut – exhibit</b>
Date(s):	March 30 – September 14, 1999

David Cunningham fonds

Box#	File#	Title	Date(s)
2	18	Nunavut	1998-1999
2	19	[Text panel images]	[ca. 1999]
2	20	[Inuit Research]	[ca. 1999]
2	21	[Final text labels]	1999
2	22	[Case label drafts]	1999
2	23	[Case list]	[ca. 1999]
2	24	[Title Translation]	[ca. 1999]
3	25	[Title Sheet Photograph ID]	[ca. 1999]
5	Rolled	[Nunavutmiutanik Elisasiniq: A Tribute to the People of Nunavut, banners]	[ca. 1999]

Exhibit Comment Books

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<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
26	1	Nunavut	20 May-5 Jun. 1999
26	2	Nunavut	5 Jun.-27 Jul. 1999
26	3	Nunavut	27 Jul.-17 Aug. 1999
28	1	Nunavutmiutanik Elisasiniq	17 Aug. 1999
29	1	Nunavutmiutanik Elisasiniq	Apr.-May 1999
29	2	Nunavutmiutanik Elisasiniq	8-20 May 1999

Rosa Ho fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
5	6	[Nunavutmiutanik Elisasiniq]	1999
5	7	[Chesterfield Inlet Material]	1999
5	8	[Nunavutmiutanik Elisasiniq]	1998-1999
6	1	Inuit Project	1998
6	2	[Nunavutmiutanik Elisasiniq]	1998-1999
6	3	July Papatsie visit Nov. 16-22, 1998	1998
6	4	[Nunavutmiutanik Elisasiniq]	1998-1999
6	5	Nunavutmiutanik Elisasiniq: A tribute to the people of Nunavut	1998-1999
6	6	[Nunavutmiutanik Elisasiniq]	1998-1999
6	7	[Nunavutmiutanik Elisasiniq]	1998-1999
6	8	[Nunavutmiutanik Elisasiniq]	1998-1999
6	9	[Nunavutmiutanik Elisasiniq]	1998-1999
6	10	[Nunavutmiutanik Elisasiniq]	1998-1999

Elizabeth Johnson fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	12	Nunavut	1999

Darrin Morrison fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	6	Inuit Exhibit 1999	1999

Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
27	9	[Inuit exhibit]	1999
28	4	[Nunavut]	1999

Public Programming and Education fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	39	A Tribute to the People of Nunavut	1998-1999
12	19	A Tribute to the People of Nunavut	1999 (Creation)
16	5	Opening of the Nunavut Show	Mar-99 (Creation)

Exhibit Title:	<b>NYP</b>
Date(s):	July 24 – October 14, 1997

Collection of Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
23	2	NYP	24 Jul.-14 Oct. 1997

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# O

## **\* STUDENT EXHIBIT**

Exhibit Title: **O Canada! An Experimental Exhibition in Six Parts**  
 Date(s): March 31 – September 16, 1984

### Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
8	44	O Canada (Anth 431)	1984

### William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	44	O Canada student exhibit	1984

Exhibit Title: **Oceania**  
 Date(s): 1969

### Public Programming and Education fonds

Box#	File#	Slide#	Title	Date(s)
Binder 2	9	83-119	Oceania	1969

Exhibit Title: **Oceania and Australia**  
 Date(s): 1964

### Public Programming and Education fonds

Box#	File#	Slide#	Title	Date(s)
Binder 2	6	18-32	Australia and Oceania	1964

Exhibit Title: **On Stoney Ground**  
 Date(s): July, 1982

### Exhibit Design: 200-15 Accession

Box#	File#	Title	Date(s)
8	2	On Stoney Ground	Jul. 1982

### William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	2	On stoney ground photographs	[ca. 1982]

Exhibit Title:	<b>One Mind One Heart</b>
Date(s):	December 14, 2012 - April 28, 2013

Directors fonds

Box#	File#	Title	Date(s)
87	3	One Mind One Heart	2012-2013

David Cunningham fonds

Box#	File#	Title	Date(s)
8	7	Heiltsuk/Enbridge [One Mind, One Heart]	2012

Exhibit Title:	<b>Open House, 1987</b>
Date(s):	1987

Elizabeth Johnson fonds

***Subseries E: Open House, 1987***

Box#	File#	Title	Date(s)
1	19	Open House, 1987 [draft text]	1987

Exhibit Title:	<b>Ouroboros</b>
Date(s):	November 5, 1985 – January 26, 1986

Exhibit Comment Books

Box#	File#	Title	Date(s)
1	16	Ouroboros	1986

***Exhibition Design Series***

Box#	File#	Title	Date(s)
2	1	Ouroboros: A Contemporary Art Installation	5 Nov. 1985-26 Jan. 1986

Marjorie Halpin (MOA Curator) fonds

Box#	File#	Title	Date(s)
10	21	Stephen Clark [Ouroboros]	1985
10	22	Stephen Clark – Ouroboros	1985-1986

Hindaleah Ratner fonds

Box#	File#	Title	Date(s)
11	13	Ouroboros	[198-?]

MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
1	38	Ouroboros	(1985) Creation



Exhibit Title:	<b>Our Chiefs and Elders: Photographs by David Neel, Kwagiutl</b>
Date(s):	August 17, 1990 – June 30, 1991

Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	7	David Neel	6 Nov. 1990-5 Feb. 1991
4	2	David Neel	15 Sep. 1991-2 Apr. 1992

Exhibit Design: 2000-15 Accession

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	37	Our Chiefs and Elders: Photographs by David Neel Kwagiutl	1990

Carole Mayer fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	4	David Neel – Traveling Out	1990-1993
8	8	David Neel exhibit	1989-1991

Marjorie Halpin (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
11	14	Our Chief and Elders [exhibit]1 of 2	1989-1990
12	1	Our Chief and Elders [exhibit] 2 of 2	1989-1990
12	2	Our Chief and Elders	1988-1991

Rosa Ho fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
9	15	David Neel [NWC]	1990

David Cunningham fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	8	[Our Chief and Elders – label text]	[ca. 1990]
2	9	David Neel exhibit	1989-1990

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	37	Photographs	1990

MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	55	Our Chiefs and Elders: Photographs by David Neel Kwagiutl	1990 (Creation)

Director's fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
103	2	Chiefs and Elders/D.Neel Can. Council	Jan. 1990 – Nov. 1991

Exhibit Title:	<b>Our Eldest Elders: A Photographic Tribute</b>
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Date(s):	July 4 – November 2, 1986
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Herb Watson fonds

***Exhibition Design Series***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	5	Our Eldest Elders	1 Jul.-2 Nov. 1986

Public Relations fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
11	57	Our Eldest Elders, July ‘ 86	1986

Hindaleah Ratner fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
11	9	Our Eldest Elder	1986
11	10	Our Elders Speak, Kerry [Karie] Garnier	1986
11	11	Our Elders Speak, June – October 1986	1986

## P

Exhibit Title:	<b>Paradise Lost? Contemporary Works from the Pacific</b>
Date(s):	July 24 – September 29, 2013

### Carol Mayer fonds

Box#	File#	Title	Date(s)
13	1	Paradise Lost [Workshop: Fabricating Fashion]	2012-2013
13	2	Paradise Lost - Artist Greg Semu	2013
13	3	Paradise Lost – Artist George Nuku	2013
13	4	Paradise Lost – Artist Te Rongo Kirkwood	2013
13	5	Paradise Lost – Artist Shigeyuki Kihara	2012-2013
13	6	Paradise Lost – Artist Pax Jakupa	2013
13	7	Paradise Lost Funding Budget	2012-2013
13	8	Paradise Lost Correspondence and Minutes	2012-2013
13	9	Paradise Lost Media Coverage	2013

### Director's fonds

94	2	Paradise Lost? [exhibition planning binder]	2013
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### Skooker Broome fonds

Box#	File#	Title	Date(s)
9	3	Paradise Lost? Process: Moodboards, colour swatches, text t vinyl	[ca. 2013]
9	4	Paradies Lost? Object labels	2013
9	5	Paradise Lost? Wordmark & iconography process	2013
9	6	Paradise Lost? Pop-up banner	2013
7	9	Paradise Lost? Mini-catalogue [drafts]	2013

### MOA Publications & Ephemera collection

2	56	Paradise Lost?: Contemporary Works from the Pacific	2013 (Creation)
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Exhibit Title:	<b>Pasifika: Island Journeys – The Frank Burnett Collection of Pacific Arts</b>
Date(s):	June 21, 2003 – May 9, 2004

### Darrin Morrison fonds

Box#	File#	Title	Date(s)
2	1	Burnett Floor Plans	2002-2003
2	2	Pasifika Display Photos	2003
2	3	Burnett Design Ideas	[2003?]
2	4	Graphic Design, Pasifika	2003
2	5	[Pasifika Case List and Display Photos] Island Journeys – The Frank Burnett Collection of Pacific Arts]	2003
2	6	[Pasifika: Island Journeys – The Frank Burnett Collection of Pacific Arts]	2003

### Exhibit Comment Books

Box#	File#	Title	Date(s)
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31	6	Pasifika	21 Jun.-15 Aug. 2003
32	1	Pasifika	15 Aug.-[ca. 19 Oct.] 2003
32	2	Pasifika	4 Dec. 2003-27 Jan. 2004
32	3	Pasifika	27 Jan.-16 Apr. 2004
32	4	Pasifika	16 Apr.-9 May 2004

Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
31	5	[Pasifika marketing]	2003
31	6	[Pasifika press contacts]	2003
31	7	[Pasifika opening]	2003
31	8	Pasifika exhibit	1999
31	9	[Pasifika background]	2002-2003

Public Programming and Education fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
7	16	Maori visit	2003
7	28	Pasifika exhibit opening	2003
8	46	Pasifika programming planning	2003-2004
12	3	Pasifika Opening	2003
12	22	Pasifika Education Programme Planning	2003
14	5	[Pasifika]	[2003-2004]
14	6	[Pasifika]	[1998-2003]
W: Archives		Pasifika Opening	2003
Intake drive			

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	54	Pasifika: Island journeys slides	[2003 – 2004]

David Cunningham fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
digital		Burnett text, Burnett photos – exhibit, CV	2003

Carol Mayer fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
19	12	Exhibit-Pasifika 2003	2002-2003
19	13	Exhibit- Pasifika (2) 2003-4	2003

MOA Shop fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	3	[Pasifika Binder]	[2000-2003]

Exhibit Title:	<b>Paper Fair</b>
Date(s):	November 17-21, 1981

Hindaleah Ratner fonds

***Exhibit Series, Programming Subseries***

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Box#	File#	Title	Date(s)
6	5	Paper Fair/Exhibit	1981

Exhibit Title:	<b>Paul Gibbons Mask Display</b>
Date(s):	April 30 – June, 1991

Collection of Exhibit Comment Books

Box#	File#	Title	Date(s)
3	6	Paul Gibbons Mask Display	30 Apr.-Jun. 1991

Exhibit Title:	<b>Photographs in Denendeh</b>
Date(s):	1991

Carole Mayer fonds

Box#	File#	Title	Date(s)
4	6	Denendeh. Traveler In. 1991	1991

Exhibit Comment Books

Box#	File#	Title	Date(s)
5	2	Trapline Lifeline and Photographs in Denendeh	[199-?]

Exhibit Title:	<b>Pigapicha! 100 Years of Studio Photography in Nairobi</b>
Date(s):	November 25, 2014 – April 5, 2015

Directors fonds

Box#	File#	Title	Date(s)
95	3	Pigapicha! 100 Years of Portrait Photography in Nairobi [exhibition planning binder]	2014-2015
95	4	Pigapicha!-Media Coverage-Laura Murray PR	2014-2015

Nuno Porto fonds

Box#	File#	Title	Date(s)
1	1	[Pigapicha! - Object lists and planning documents]	[2014]-2015
1	2	[Pigapicha! - Correspondence]	2012 – 2014
1	3	[Pigapicha! - information about exhibition and planning documents]	[ca. 2014]
1	4	[Pigapicha! - Correspondence]	[2012 – 2014]

Skooker Broome fonds

Box#	File#	Title	Date(s)
8	1	Pagapicha! [signage drafts]	2014

MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
2	58	Pigapicha! 100 Years of Studio Photography in Nairobi	2014 (Creation)

<b>* STUDENT EXHIBIT</b>
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Exhibit Title:	<b>Pipe Lines</b>
Date(s):	1993

Collection of Student Exhibition Projects

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	5	Anth. 431: "Pipe Lines Exhibit Report" by Marie Lacabanne, Margaret Fuke MacDonald, Kirsten Smith	1993

Exhibit Title:	<b>Plantae Occidentalis: 200 Years of Botanical Art in British Columbia</b>
Date(s):	April 17 – September 2, 1979.

Herb Watson fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	6	Plantae Occidentalis: 200 Years of Botanical Art	17 Apr.-2 Sep. 1979
MC15		[Panels, frames, and display case plans for Plantae Occidentalist exhibit]	1979

Hindaleah Ratner fonds

***Exhibit Series, Programming Subseries***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	25	Botanical Art 1979	1979

MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	21	Plantae Occidentalis: 200 Years of Botanical Art	1979 (Creation)

MOA Publications & Ephemera – Invitations

Exhibit Title:	<b>Pleased to Meet You: Introductions by Gwyn Hanssen Pigott</b>
Date(s):	November 3, 2012 – March 24, 2013

Directors fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
87	1	Pleased to Meet You: Introductions by Gwyn Hanssen Pigott	2012-2013
87	2	Pleased to Meet You: Introductions by Gwyn Hanssen Pigott – Media Coverage	2012-2013
99	13	2012 November 2nd - Exhibit Opening Pleased to Meet You: Introductions by Gwyn Hanssen Pigott	2012

Carol Mayer fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
12	6	Pleased to Meet You: Introductions Exhibit Objects	2012

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12	7	Pleased to Meet You: Introductions Budget	2012-2013
12	8	Pleased to Meet You: Introductions [members?]	2010-2011
12	9	Pleased to Meet You: Introductions Catalogue	2012
12	10	Pleased to Meet You: Introductions Gallery Layout	2012
12	11	Pleased to Meet You: Introductions Publicity	2011-2012
12	12	Pleased to Meet You: Introductions Video Transcript	2011-2012
12	13	Pleased to Meet You: Introductions Administration	2012

MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
2	52	Pleased to Meet You: Introductions by Gwyn Hanssen P.	2012 (Creation)

**\* STUDENT EXHIBIT**

Exhibit Title:	<b>Popology</b>
Date(s):	March 31 – October 9, 1988

Exhibit Comment Books

Box#	File#	Title	Date(s)
2	2	Popology	Oct. 1988
2	3	Popology	Oct. 1988
2	4	Popology	Oct. 1988

Herb Watson fonds

*Exhibition Design Series [installation photographs]*

Box#	File#	Title	Date(s)
5	5	Popology	31 Mar.-9 Oct. 1988

Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
8	30	Popology	Apr. 1988

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	30	Exhibit photographs	1988

Exhibit Title:	<b>Possessions from the Past: Objects from a Lifetime of Change (Festival of Hong Kong 1992 at MOA)</b>
Date(s):	October 1992 – March 14, 1993

Exhibit Comment Books

Box#	File#	Title	Date(s)
6	6	Possessions from the Past	26 Sep.-4 Dec. 1992
6	7	Possessions from the Past	8 Dec. 1992-2 Mar. 1993

Elizabeth Johnson fonds

Box#	File#	Title	Date(s)
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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

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	15	[Text – Cantonese]	[ca.1992]
3	16	[Festival Hong Kong '92 at MOA]	[ca.1992]
3	17	Hong Kong/Coins	1992
3	18	New Territories of Hong Kong	1991-1992
3	19	Possessions [label text]	[ca.1992]
3	20	Possessions [Chinese text]	[ca.1992]
3	21	Contrasts [label text]	[ca.1992]
3	22	Contrasts [Chinese text]	[ca.1992]

Rosa Ho fonds

8	10	[Festival] Hong Kong	1992
15	21	Hong Kong Festival '92	1992

Exhibit Title:	<b>Precisions of Line Perfections of Form</b>
Date(s):	1979

Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	2	Precisions of Line Perfections of Form	1979

Exhibit Title:	<b>Prints Exhibition: Roy Hanuse, Joe David, and Art Thompson</b>
Date(s):	1981

Exhibit Design: 2000-15 Accession

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	3	Prints Exhibition: Roy Hanuse, Joe David, Art Thompson	1981

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	3	Photographs	1981

Exhibit Title:	<b>Proud to be Musqueam</b>
Date(s):	May 24 – July 1988

Carol Mayer fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	15	Travelling Out – Proud to be Musqueam	1991-1996

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3	16	Exhibit – Proud to be Musqueam	1988
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Elizabeth Johnson fonds – Exhibits – Proud To Be Musqueam (1988 – 1998)

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	29	Publications [press coverage, professional journals]	[198-?] ]
1	30	Circulation [Photograph permission forms]	[198-?] ]
1	31	Musqueam Commission [Community consultation]	[198-?] ]
1	32	Project File [miscellaneous documents]	[198-?] ]
1	33	Grant – Koerner [Foundation Application]	[198-?] ]
1	34	BCMA talk 1988 [Native Museums and Repatriation]	[198-?] ]
1	35	New Zealand [Commonwealth Games Participation]	[198-?] ]
1	36	Wendy Grant [Meeting notes]	[198-?] ]
1	37	Funding [United Church of Canada and City of Vancouver]	[198-?] ]
1	38	Musqueam Articles [press coverage; article]	[198-?] ]
5	24	Musqueam Congress	1988
19	24	Proud to be Musqueam	[198-]
29	12	Proud to be Musqueam Koerner Foundation	Sept. 1989 – Aug. 1991

Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	1	Proud to be Musqueam	25 May-5 Oct. 1988

Herb Watson fonds

*Exhibition Design Series*

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	11	Proud to be Musqueam: Dedicated to Our Children	Oct. 1984-Feb. 1985

Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	6	Proud to be Musqueam	1988
7	14	Proud To Be Musqueam source book	1988

Director's fonds

*Series 6: Exhibitions Files*

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
59	6-B-0	Proud to be Musqueam	1997
62	6-B-28	Musqueam correspondence re: prehistoric art exhibit [Proud to be Musqueam exhibit and Musqueam protest of University Endowment Lands Park ceremony]	1988-1993
62	6-D-9	Proud to be Musqueam	[ca. 1978-1988]

David Cunningham fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	2	Proud to be Musqueam	1991-1993

Public Programming and Education fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
10	15	Proud to be Musqueam	1998



## Q

Exhibit Title:	<b>Questions Asked</b>
Date(s):	May 1, 1985 – July 12, 1986

### Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
25	8	Questions Asked	1 May 1985-12 Jul. 1986

Exhibit Title:	<b>Quilting in East Asia exhibit records</b>
Date(s):	1989

### Elizabeth Johnson fonds

#### *Subseries F: Quilting in East Asia exhibit records*

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	20	Quilting [in East Asia correspondence and labels]	1989



# R

Exhibit Title:	<b>A Rare Flower: A Century of Cantonese Opera in Canada</b>
Date(s):	May 16 – November 7, 1993; June 20 – October 15, 1995

## Elizabeth Johnson fonds

### ***Subseries L: A Rare Flower: A Century of Cantonese Opera in Canada***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	52	MAP Travel Grant Records	1992-[199-?]
1	53	MAP Production Grant Records	[199-?]
1	54	MAP Supplementary Travel [Grant Records]	1997
1	55	CCC [Chinese Cultural Centre Venue proposal]	1998
1	56	Exhibit Materials	1994
1	57	[Correspondence and photographs from Wang Toa re: honouring plaque]	1998
2	1	Coordination [working files from binder]	[199-?]
2	2	Coordination [working files from binder – continued]	[199-?]
2	3	Coordination [working files from binder – continued]	[199-?]
2	4	Correspondence [with and invitations to Chinese musical societies]	[199-?]
2	5	Panel Exhibit in Guangzhou	1994-1998
2	6	Panel Exhibit in Guangzhou [report on activities in China and Hong Kong]	1994-1998
2	7	Consultation [records and contracts]	[199-?]
2	8	Human subjects [agreements and other records]	[199-?]
2	9	Exhibit travel	1991-1996
2	10	Video [production records]	[1991?]-1993?
2	11	[Records of event ideas]	1996
2	12	HK [Hong Kong] Museum Photos	[199-?]
2	13	Wallace Chung photos [and historical documents]	[199-?]
2	14	CX [Cathay Pacific Sponsorship Records]	[199-?]
2	15	Photos [Records of exhibit photographs and other material]	[199-?]
2	16	Arts Club labels	[199-?]
2	17	Banners Labels [Multilingual labels for Banners of Appreciation]	[199-?]
2	18	MOA Extension 1995 [Shipping budget and expenses]	1995
2	19	Exhibit Photos [Historical photographs]	[199-?]
2	20	Planning Meetings	1991-1992
2	21	Publicity Records	[199-?]
2	22	Evaluations [Rare Flower visitor surveys]	[199-?]
2	23	[Glenbow venue publicity records]	[199-?]
2	24	[Panel exhibit budget records]	[199-?]
2	25	Textile Data Book [McCord Museum publicity records]	[199-?]
2	26	MOA 1995 [Initiation list and invitations for re-opening at MOA]	1995
2	27	Chinese Typeset #1227 [Miscellaneous English and Chinese labels]	[199-?]
2	28	Miscellaneous Text	[199-?]

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2	29	[Chinese Text]	[199-?]
2	30	Loans [Letter to Wallace Chung, 1992]	1992
2	31	Guggenheim Museum, The Solomon R. [Visitor surveys and exhibit case records]	1992-[199-?]
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 [ <u>Mounting Ethnographic Garments and Problematic Issues of Aesthetics and Representation in the Exhibition of Costumes</u> ]	[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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3	16	CCC [Chinese Cultural Centre] Exhibit	[199-?]
3	17	CCC [Chinese Cultural Centre – continued]	[199-?]
3	18	[Slides Binder]	[199-?]
3	19	[Object and Event Images]	[199-?]
3	20	[Chinese Play at Moose Hall, Edmonton Dec. 1931]	[199-?]
3	21	Photos for Permission [event and research Photographs – colour photocopies]	[199-?]
3	22	[Photographs and publicity materials returned to MOA from the McCord Museum]	[199-?]
3	23	[Exhibition Research binder]	[199-?]
3	24	[Exhibition Research binder – continued]	[199-?]
3	25	Photos for Condition Reporting	[199-?]
3	26	Photos for Condition Reporting – continued	[199-?]
3	27	[Chinese Typesetting]	[199-?]
3	29	[Description of The Chinese Times]	1992
3	30	1915 The news from Other Resources [Ads or articles about Cantonese Opera]	[199-?]
3	31	1916 [Ads or articles about Cantonese Opera]	1992
3	32	1917 Other Sources [Ads or articles about Cantonese Opera]	[199-?]
3	33	1918 The Chok Sing Ping Troupe Show Advertisement from 1918 September 10 to December 28	1992
3	34	1919 Advertisements of Cantonese Opera Shows	1992
3	35	1920 Advertisements of Cantonese Opera Shows	1992
3	36	1921 Jan 4 – April 30 Sing Ping theatre Show Advertisements	1992
3	37	1921 May – September Show Advertisements Sing Ping Theatre	1992
3	38	1922 Jan 4 to February 6 Sing Ping / Lok Man Nin	1992
3	39	1923 March 23 – Dec 29 Chok Mum On Troupe Kok Fung Nin Troupe Advertisements	1992
3	40	1924 Kok Jhong Ming Troupe Advertisements	1992
3	41	1924 Chuk Mun On Troupe / Kok Jhong Ming Ming Troupe Advertisements	1992
3	42	1925 [Ads or articles about Cantonese Opera]	1992
3	43	1926 [Ads or articles about Cantonese Opera]	1992
4	1	1927 May to Dec [Ads or articles about Cantonese Opera]	1992
4	2	1928 [Ads or articles about Cantonese Opera]	1992
4	3	1929 Jan 5 – April 2 [Ads or articles about Cantonese Opera]	1992
4	4	1930 Sep 2 – 1930 Dec 26 [Ads or articles about Cantonese Opera]	1992
4	5	1931 Jan 5 – April 2 [Ads or articles about Cantonese Opera]	1992
4	6	1932 Feb 27 – 1932 Dec 31 [Ads or articles about Cantonese Opera]	1992
4	7	1933 Jan 5 to 1933 Dec 19 [Ads or articles about Cantonese Opera]	1992
4	8	1934 Jan 4 to Dec 16 [Ads or articles about Cantonese Opera]	1992

4	9	1935 Jan 18 to Dec 16 [Ads or articles about Cantonese Opera]	1992
4	10	1936 Jan 4 to 1936 Dec 30 Jin Wah Sing & Sing Kin Performances	1992
4	11	1937 Jan 5 to Dec 30 Jin Wah Sing Performances	1992
4	12	1938 Jan 4 to 1930 April 30 Jin Wah Sing Performances	1992
4	13	1938 Sept 1 to Dec 30 Jin Wah Sing performances everyday	1992
4	14	1939 Jan – Dec [Ads or articles about Cantonese Opera]	[199-?]
4	15	Notes 1971 – 91 & English Summaries 1915 – 71	1992
4	16	1940 Jan – April [Ads or articles about Cantonese Opera]	1992
4	17	1940 Aug – Dec 30 [Ads or articles about Cantonese Opera]	1992
4	18	1941 – April 30 [Ads or articles about Cantonese Opera]	1992
4	19	1941 May 1 – Dec 30 [Ads or articles about Cantonese Opera]	1992
4	20	1941 [Ads or articles about Cantonese Opera]	1992
4	21	1942 Jan 3 – March 31 [Ads or articles about Cantonese Opera]	1992
4	22	1942 April 1 – May 30 [Ads or articles about Cantonese Opera]	1992
4	23	1942 Jan 1 Mon – 1942 Dec 30 Wed [Ads or articles about Cantonese Opera]	1992
4	24	1943 Jan 5 – 23 Kin King Troupe	1992
4	25	1943 Nov 8 Mon – Dec 30 [Ads or articles about Cantonese Opera]	1992
5	1	1944 Jan – 1949 [Ads or articles about Cantonese Opera]	1992
5	2	1950 [Ads or articles about Cantonese Opera]	1992
5	3	1951-4 (NO Opera but some movies)	1992
5	4	1955-59 [Ads or articles about Cantonese Opera]	1992
5	5	1960 [Ads or articles about Cantonese Opera]	1992
5	6	1961 [Ads or articles about Cantonese Opera]	1992
5	7	1962 Jan – June [Ads or articles about Cantonese Opera]	1992
5	8	1962 July 3 – Dec 29 [Ads or articles about Cantonese Opera]	1992
5	9	1963 Jan – April [Ads or articles about Cantonese Opera]	1992
5	10	1963 May 2 – Dec 24 [Ads or articles about Cantonese Opera]	1992
5	11	1964 [Ads or articles about Cantonese Opera]	1992
5	12	1965 [Ads or articles about Cantonese Opera]	1992
5	13	1966 [Ads or articles about Cantonese Opera]	1992
5	14	1967 Jan 4 –Feb 10 [Ads or articles about Cantonese Opera]	1992
5	15	1967 Feb. 9 – Dec 27 Only the activities of the societies	1992

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5	16	1968 Feb 1 – 1969 – 1970 Dec 28	1992
5	17	1971 – 1976 [Ads or articles about Cantonese Opera]	1992
5	18	1977 – 1979 [Ads or articles about Cantonese Opera]	1992
5	19	1980 – 1985 [Ads or articles about Cantonese Opera]	1992
5	20	1986 – 1988 [Ads or articles about Cantonese Opera]	1992
8	12	Huang Translations	[199-?]
8	13	Couplet for Shrine [Cantonese Opera]	2004
8	14	PR [Public Relations]	1991
8	15	Outlines [Cantonese Opera]	[19-?]
8	16	Research Progress & Schedule	1990
8	17	Publications [Cantonese Opera]	1991
8	18	GEJ Project Names [Cantonese Opera]	1991
8	19	Hong Kong Correspondence	1993
8	20	Opera Correspondence	1990-1993
8	21	GEJ Project Notes	[199-?]
8	22	Huang – Announcement Letters & Invitations	[1992?]
8	23	CVA Photos [City of Vancouver]	[19-?]
8	25	Report [Cantonese Opera]	1991
8	28	Study Leave of Absence [Cantonese Opera]	1977-1991
8	29	Accounts [Cantonese Opera]	1990-1991
8	30	Expenditures	[19-?]
8	31	1990- Guangzhou International Guangdong Opera Festival	1990
8	32	Administration meetings – Cantonese Opera	1992
8	33	Secretary of State [Cantonese Opera]	1989-1991
9	1	Museum Assistance Program –MAP- Cantonese Opera	1989-1990
9	2	Multiculturalism Programme Branch [A Rare Flower]	1993
9	3	MAP- General- Museum Assistance Program	1991
9	4	Asia Pacific [APF] Cantonese Opera	1991
9	5	Grants – Cantonese Opera	[199-?]
9	6	Prof. Huang Jinpei [Cantonese Opera]	1989-1992
9	7	Prof. Huang Jinpei [Cantonese Opera]	1989-1992
9	8	Business Cards [Cantonese Opera]	[1989?]
9	9	Jin Wah Sing Musical Society [Cantonese Opera]	1991
9	10	Chinese Times Survey – Cantonese Opera]	1990
9	11	Personnel [Cantonese Opera]	[199-?]
9	12	Correspondence & address lists	1991-1993
9	13	Cantonese Opera Exhibit	1994
9	14	Manitoba – Correspondence- Cantonese Opera	1993
9	15	Huan Yuen Music Society – Cantonese Opera	1993
9	16	Edmonton Music Societies – Cantonese Opera	1994
9	17	You Sing Chinese Folk Music – Cantonese Opera	1992-1994
9	18	Chinese Cultural Center of Vancouver 1994 Cantonese Opera	1994
9	19	Chin Won Music Society	1988-1995
9	20	Chin Won Music Society	1988-1995
9	21	Victoria Yip – Cantonese Opera	[199-?]
9	22	Peter Lam Cantonese Opera	[199-?]
9	23	Chinese – Canadian Benevolent Assoc.	[199-?]
9	24	Allied Artists' Chinese Operatic Music Academy	1995
10	1	You Sing Academy	[19-?]

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10	2	Wan Sheung Chinese Opera Concert	1995
10	3	Pan Pacific Performance	[19-?]
10	4	[Research Material – Cantonese Opera]	[19-?]
10	5	Mt. St. Joseph Hospital Benefit Performance	1990-1991
10	6	Mt. Pleasant Musical Society	1992-1993
10	7	Tongs Academy	[19-?]
10	8	Lau's Musical Association	[19-?]
10	9	Jung [Jin] Wah Academy	[19-?]
10	10	Monica Bai Academy	[19-?]
10	11	Xue Mei Academy	1993-1994
10	12	Yuet Sing Association	[19-?]
10	13	Opera History: California [Cantonese Opera]	1991
10	14	Opera History Hawaii [Cantonese Opera]	[199-?]
10	15	Seniors' Research Group of Chinese Opera & Music	[199-?]
10	16	Opera Societies General	[19-?]
10	17	Jin Wah Musical Society	1991-1997
10	18	Jin Wah Musical Society	1991-1997
11	20	Ngia Lum Musical Society	1992-1993
11	21	Elite Cantonese Opera Musical Society	1995
14	1	[Photographs - A Rare Flower; donation of costumes from Jin Wah Sing Musical Association]	1991-1992
14	2	[Negatives - A Rare Flower costumes and objects]	[199-?]
14	3	[Photographs - research process for exhibit]	[199-?]
14	4	Installation photographs	[199-?]
14	5	[Negatives - individual costume negatives]	[199-?]
14	6	[Negatives - exhibit opening; object images]	ca. 1993
14	7	[Negatives - associations: Jin Wah Sing, Ching Won, Ngai Lum]	1993-1995
14	8	[Negatives - associations: Jin Wah Sing, Ching Won, Ngai Lum, You Sing]	1993-1995
14	9	[Photographs - costumes and objects]	[199-?]
14	10	Opera collection object photos and negs useful for PR	[199-?]
14	11	[Internegs – exhibit installation]	[199-?]
14	12	Prof. Jinpei Huang [photographs]	[199-?]
14	13	Jin Wah Sing Muscial Assoc. rehearsal and performance [photographs]	1991-1992
15	1	Other societies [photographs]	1991-1993
15	2	[Photographs - Master Toa Wong]	1993
15	3	[Photographs - Jin Wah Sing, Chinese Cultural Centre]	1993
15	4	[Photographs - A Rare Flower exhibit opening and installation]	1993
15	5	Ngai Lum Muscial Society performance CCC [photographs]	[199-?]
15	6	Jin Wah Sing Performance [photographs]	1993
15	7	[Photographs - Jin Wah Sing, Ching Won, and MOA team]	1993-1995
15	8	Jin Wah Sing [photographs]	1995
15	9	Ngai Lum Muscial Society performance CCC [photographs]	1992
15	10	Michael J. Fox Theatre performance group? [photographs]	[199-?]
15	11	A Rare Flower exhibit opening MOA [photographs]	1993
15	12	Jin Wah Sing Muscial Assoc. performance CCC [photographs]	[199-?]
15	13	Ngai Lum Musical Assoc. [photographs]	[1991?]
15	14	You Sing [photographs]	1995
15	15	[Photographs - Jin Wah Sing, Ching Won]	1993
16	1	Jin Wah Sing Performance CCC [photographs]	[199-?]
16	2	Jin Wah Sing Spring 1993 [photographs]	1993

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16	3	Ngai Lum Musical Assoc. headquarters [photographs]	[199-?]
16	4	Jin Wah Sing performance? [photographs]	[199-?]
16	5	Jin Wah Sing CCC [photographs]	1995
16	6	Ching Won Musical Society CCC [photographs]	1994
16	7	[Photographs - A Rare Flower exhibit objects and costumes]	[199-?]
18	1	Chinese Times Articles – 1915-1919 – plus title page – (Source book 1)	n.d.
18	2	Chinese Times Articles – 1919-1925 (Source book 1)	n.d.
18	3	Chinese Times Articles – 1926-1936 – Source book 1)	n.d.
18	4	(Source book 1) - Chinese Times Logo	n.d.
18	5	(Source book 1) - Dividers	n.d.
18	6	Chinese Times Articles – 1937-1944 – (Source book 1)	n.d.
18	7	Chinese Times Articles – 1945-1960 – (Source book 1)	n.d.
18	8	Chinese Times Articles – 1961-1970 - (Source book 1)	n.d.
18	9	Chinese Times Articles – 1971-1987 – (Source book 1)	n.d.
18	10	English Articles – (Source book 1)	n.d.
18	11	(Source book 1) – Chinese Opera Programmes 1	n.d.
18	12	(Source book 1) – Chinese Opera Programmes 2	n.d.
22	9	Playboard [Chinese Opera costume]	1979
23	8	MOA archives Cantonese Opera panel exhibit Guangzhou 1995. Occasion: visitor of Governor General to China	1995
23	11	Cantonese Opera Costumes [Research Binder 1 (File 1 of 4)]	n.d.
23	12	Cantonese Opera Costumes [Research Binder 1 (File 2 of 4)]	n.d.
24	1	Cantonese Opera Costumes [Research Binder 1 (File 3 of 4)]	n.d.
24	2	Cantonese Opera Costumes [Research Binder 1 (File 4 of 4)]	n.d.
24	3	Cantonese Opera Cataloguing [Research Binder (File 1 of 6)]	n.d.
24	4	Cantonese Opera Cataloguing [Research Binder (File 2 of 6)]	n.d.
24	5	Cantonese Opera Cataloguing [Research Binder (File 3 of 6)]	n.d.
24	6	Cantonese Opera Cataloguing [Research Binder (File 4 of 6)]	n.d.
24	7	Cantonese Opera Cataloguing [Research Binder (File 5 of 6)]	n.d.
25	1	Cantonese Opera Cataloguing [Research Binder (File 6 of 6)]	n.d.
25	2	Cantonese Opera Costumes [Research Binder 2 (File 1 of 5)]	n.d.
25	3	Cantonese Opera Costumes [Research Binder 2 (File 2 of 5)]	n.d.
25	4	Cantonese Opera Costumes [Research Binder 2 (File 3 of 5)]	n.d.
25	5	Cantonese Opera Costumes [Research Binder 2 (File 4 of 5)]	n.d.
25	6	Cantonese Opera Costumes [Research Binder 2 (File 5 of 5)]	n.d.
26	1	Huang Notes [Research Binder]	n.d.
26	2	Interview Transcripts 1990s – B. Johnson	1990-1995
26	3	Opera Transcripts [Research Binder]	1990-1995
26	4	[Playbill?]	1995
26	5	Toa Wong [Brochure?]	n.d.

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26	6	MOA Opera Acquisition JWS	1998-2012
26	7	Ngai Lum '05 50 <sup>th</sup> Anniversary	2005
26	8	Ngai Lum JWS	n.d.
26	9	Ching Won	n.d.
26	10	Ngai Lum	1996
26	11	Happy Times Travel [Brochure?]	1984
26	12	Laminated Photograph of Actor	1996
26	13	Medical Advice Documents	n.d.
27	1	Wong Toa	1997-2010
27	2	Wong Toa	2008-2009
27	3	Research Materials	1962-2009
27	4	“Celestial Drama in the Golden Hills: The Chinese Theatre in California 1849-1869” by Luis Rodecape in The California Historical Society Quarterly	n.d.
27	5	Chinese Theatres in America	1995
27	6	8 Wo Wuih Guh 6 Pillars	n.d.
27	7	Wong Toa	n.d.
27	8	Bonner Chinese in NY	1993
27	9	Wong Toa, 1993 Opening	1993
27	10	Theatres	1889-1994
27	11	Sutton Ritual Drama & Moral Order	n.d.
27	12	Chinatown History Museum	1992-1994
27	13	Victoria’s “Forbidden City” Theatre	1991
27	14	Kue Hing Company	1921-1989
28	1	Yip Sang Biography Miller, Mr. & Mrs. D. F.	n.d.
28	2	Brecht	n.d.
28	3	Huang & Thrasher	n.d.
28	4	Archives	n.d.
28	5	Archives	n.d.
28	6	Chan History of Chinese Theatre	n.d.
28	7	Old Footage	n.d.
28	8	Wah-Que-Hotel [Advertisement?]	n.d.
28	9	Odell Annals of the NY Stage	n.d.
28	10	English Articles & Photos	n.d.
28	11	Peacock Tapes	n.d.
28	12	Anderson Idea of Chinatown	n.d.
28	13	Flying Dragons Riddle	n.d.
28	14	The Chinese in BC [Research Documents?]	n.d.
28	15	NY Chinatown History Museum	n.d.
28	16	Nancy Rao Articles	n.d.
28	17	Celestial Drama in the Golden Hills Rodecape	n.d.
28	18	Newspaper Articles	n.d.
28	19	Images	n.d.
28	20	Kerrie – Victoria	n.d.
28	21	Petition to Wah Kwang Sifu	n.d.
28	22	Leung & Others Notes on Chinese Opera in North America	1977
28	23	Huang & Thrasher	n.d.
28	24	Hoe	1976-1993
28	25	Adg	n.d.
28	26	NY Collection	1994
29	1	Pear Garden in the West NY	1987

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29	2	Photos Bancroft Library	n.d.
29	3	Red Boat on the Canal Exhibit	1991
29	4	Drama in Chinatown Irwin	1909
29	5	Chinese Times	2005
29	6	Kerrie – Victoria	1908-1998
29	7	Women in Vancouver Poon	1991
29	8	Costume Notes WT	1996
29	9	Quene Yip Vancouver's Chinatown	1936
29	10	[Brochures?]	n.d.
29	11	[Master Wong Toa Pamphlet]	n.d.

**The following videos are located in Video Storage box #7**

<b>Video#</b>	<b>Title</b>	<b>Date(s)</b>
164	"A Rare Flower – A Century of Cantonese Opera in Canada Video – Rough Cut #1"	[199-?]
165	"MOA – 'A Rare Flower' Exhibition opening ceremonies May 16, 1992"	1992
166	"Chinatown Tonight Jun 14/87 Chinese Opera Jin Wah Sing musical Assn"	1987
167	"Chinese Opera 28:00"	[199-?]
168	"BCTV Newshour May 16 1993 Opening of 'A Rare Flower' A Century of Cantonese Opera in Canada."	1993
254	A Rare Flower	1992

Carol Mayer fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	9	Traveling Out – Cantonese Opera	1991-1996

Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	3	A Rare Flower	16 May-8 Jul. 1993
6	4	A Rare Flower	8 Jul.-3 Sep. 1993
6	5	A Rare Flower	3 Sep.-6 Nov. 1993
7	6	A Rare Flower (Kelowna)	18 Jan.-15 Mar. 1994
8	4	A Rare Flower	10 May-13 Jun. 1994
8	5	A Rare Flower (Edmonton)	15 Jun.-2 Jul. 1994
8	6	A Rare Flower (Edmonton)	7-17 Jul. 1994
11	1	A Rare Flower (Manitoba)	1 Sep.-12 Nov. 1994
11	2	A Rare Flower (Glenbow)	28 Dec. 1994-25 Feb. 1995
11	3	A Rare Flower (AGGU)	9 Apr.-11 May 1995
11	8	A Rare Flower (Vancouver)	7 Jun-17 Jul. 1995
13	3	A Rare Flower	17 Jul.-8 Aug. 1995
13	4	A Rare Flower	8-24 Aug. 1995
13	5	A Rare Flower	24 Aug.-15 Oct. 1995
14	10	A Rare Flower (McCord Museum)	7 Dec. 1995-4 Feb. 1996

Rosa Ho fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
15	1	[A Rare Flower: A Century of Chinese Opera in Canada]	[1993 or 1995]

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15	4	[A Rare Flower: A Century of Chinese Artifact]	[1993 or 1995]
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David Cunningham fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	37	Exhibit China	1994
1	38	[Invitation, MOA Calendar of Events]	1993
1	39	Travel grant	1993
1	40	Objects	1993
1	41	Crating	1993
1	42	Opera photos	1993
1	43	[grants and photos]	1997
1	44	[Exhibit samples]	[ca. 1993]
1	45	CMA Awards [Canadian Museums Association – nominations]	1995
1	46	[Media coverage]	1993
1	47	[Logo and calligraphy]	1993
1	48	Cantonese Opera source books	1992-1993
1	49	Document panel purple hairpin [performance]	[ca. 1993]
1	50	Nodes	1993
1	51	[Entrance banner and visitor survey]	1993
1	52	[Object lists]	1993
1	53	[Exhibit text]	1993
1	54	Cantonese Opera	1992
1	55	Cantonese Opera in Vancouver [in-house]	1991-1993
1	56	Extra pictures of costumes from Cases 1 through 4 from the exhibit “A Rare Flower: A Century of Cantonese Opera in Canada”	1991-1993
1	57	Extra pictures of costumes from Cases 1 through 4 from the exhibit “A Rare Flower: A Century of Cantonese Opera in Canada” – continued	[ca. 1993]
1	58	Extra pictures of costumes from Cases 5 and 6 from the exhibit “A Rare Flower: A Century of Cantonese Opera in Canada” – continued	[ca. 1993]
1	59	Originals	[ca. 1993]
1	60	[Exhibition slides]	[ca. 1993]
1	61	[A Rare Flower, exhibit binder]	1993-1994
1	62	[A Rare Flower, exhibit binder – continued]	1993-1994
2	1	Negatives from the exhibit “A Rare Flower: A Century of Cantonese Opera in Canada”	[ca. 1993]
2	27	[Crate list and instructions]	1996
2	28	AGGV Victoria [Art Gallery of Greater Victoria]	1992-1994
2	11	Moving blanket measurements, Cantonese Opera	1993
3	33	Entrance	[1993]
7	4	[Copies and source materials]	[ca. 1993]
7	5	[Contact prints]	[ca. 1993]

Map Cabinet

<b>Drawer</b>	<b>Title</b>	<b>Date(s)</b>
Mc14	[A Rare Flower – original calligraphy for labels]	[ca. 1993]
Mc14	[A Rare Flower exhibition panels]	[ca. 1993]
Mc14	[Exhibition cases and theatre plans]	[ca. 1992-1994]

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LaserDiscs (\*Note: LaserDiscs are located on Archives media shelf)

Number	Title	Date(s)
Video 288	A Rare Flower – UBC Museum of Anthropology	[ca. 1993]

Darrin Morrison fonds

Box#	File#	Title	Date(s)
4	12	Cantonese Opera Costumes	1988, 1992-1993
4	13	Cantonese Opera Packing	1993

Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
12	26	Cantonese Opera – A Rare Flower	1993

Public Programming and Education fonds

Box#	File#	Title	Date(s)
4	42	Cantonese opera school programs	1993

Exhibit Title:	<b>Raven and the First Immigrant</b>
Date(s):	March 12, 2010 – December 31, 2010

Karen Duffek fonds

Box#	File#	Title	Date(s)
6	3	“Raven and the First Immigrant” – Nicholas Galannin – Curated by Karen Duffek 2010 – outside Bill Reid Rotunda	2009-2010

Exhibit Title:	<b>Raven’s Reprise: Contemporary Works by First Nations Artists</b>
Date(s):	March 15, 2000 – January 12, 2001

Darrin Morrison fonds

Box#	File#	Title	Date(s)
1	1	Raven’s Reprise: Cont. NWC Art	1999-2000
1	2	Raven’s Reprise: Cont. NWC Art	1999-2000
1	3	[Draft Labels from “Raven’s Reprise: Contemporary Works by First Nations Artists”]	[2000-2001]

Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
29	6	[Raven’s Reprise]	1999-2000
29	7	[Raven’s Reprise]	1999-2000

Public Programming and Education fonds

Box#	File#	Title	Date(s)
4	29	Raven’s Reprise – Lynn Hill’s exhibit	1999
12	25	Raven’s Reprise – Lynn Hill’s exhibit interview [restricted]	1999

Director’s fonds

Box#	File#	Title	Date(s)
82	11	Raven’s Reprise	2000

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Lynn Hill fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	3	[Raven's Reprise Exhibition]	1999-2000
1	4	Coinie Sterritt	1998
1	7	Larry McNeil	1999
1	10	Nicolson	1999
1	15	Mary Anne Barkhouse	1999-2000
1	16	[Raven's Reprise – Artist CVs]	n.s.

Exhibit Title:	<b>Recalling the Past: Early Chinese Art from the Victor Shaw Collection</b>
Date(s):	December 3, 1997 – December, 1998

Rosa Ho fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	7	[Recalling the Past: A Selection of Early Chinese Art from the Victor Shaw Collection]	1997

Darrin Morrison fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	11	Asian Exhibit for MOA	1997

Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
23	3	Reclaiming the Past	2 Dec. 1997-29 Jan. 1998
23	4	Reclaiming the Past	29 Jan.-24 Mar. 1998
23	8	Reclaiming the Past	10 Jun.-13 Jul. 1998
24	2	Reclaiming the Past	24 Mar.-28 Apr. 1998
24	3	Reclaiming the Past	13 Aug.-27 Oct. 1998
24	4	Reclaiming the Past	27 Oct.-2 Nov. 1998
24	5	Reclaiming the Past	27 Oct.-3 Dec. 1998
25	7	Reclaiming the Past	28 Apr.-10 Jun. 1998

Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
30	12	[Shaw exhibit]	1997
29	11	[Recalling the Past]	1997-1998
29	10	[Shaw (Recalling the Past)]	1997-2001

David Cunningham fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	18	[Object list]	1997
4	19	[Correspondence]	1997
4	20	Shaw cases	1997
4	21	Victor Shaw	1997-1998
4	22	Shaw – labels	1997-1998

Skooker Broome fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
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2	11	Shaw Exhibit [Recalling the Past: Early Chinese Art From the Victor Shaw Collection]	1997
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Director's fonds

Box#	File#	Title	Date(s)
83	15	Victor Shaw Exhibit	1997-2001

Exhibit Title:	<b>Reclaiming History: Ledger Drawings by Assiniboine Artist Hongeeeysa</b>
Date(s):	January 31 – March 31, 1996

David Cunningham fonds

Box#	File#	Title	Date(s)
2	6	Ledger Drawings	1993-1995

Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
12	20	Ledger drawings – Reclaiming History	1996

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Reflecting Northwest Coast Artistry [Anth 432]</b>
Date(s):	April 2, 1996 – March 1997

Exhibit Comment Books

Box#	File#	Title	Date(s)
16	1	Reflecting Northwest Coast Artistry	25 Jul.-13 Aug. 1996
18	3	Reflecting Northwest Coast Artistry	17 Sep. 1996-13 Jan. 1997
26	5	Reflecting NWC Artistry	2 Apr.-22 May 1996
26	6	Reflecting Northwest Coast Artistry	22 May-11 Jul. 1996
26	7	Reflecting Northwest Coast Artistry	11-25 Jul. 1996
26	8	Reflecting Northwest Coast Artistry	13 Jan.-Mar 1997
27	4	Reflecting NWC Artistry	15 Aug.-17 Sep. 1996

MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
2	14	Reflecting Northwest Coast Artistry	1996 (Creation)

Exhibit Title:	<b>Reflections of India: Paintings from the 16<sup>th</sup> to the 19<sup>th</sup> Century</b>
Date(s):	January 8 – February 11, 1980

Herb Watson fonds

***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
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5	27	Reflections of India: Painting from the 16 <sup>th</sup> –19 <sup>th</sup> Century	8 Jan.-11 Feb. 1980
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Hindaleah Ratner fonds

***Exhibits Series Coordination Subseries***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	20	Reflections of India: Painting from the 16 <sup>th</sup> –19 <sup>th</sup> Century	1979-1980

MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	24	Reflections of India: Painting from the 16 <sup>th</sup> –19 <sup>th</sup> Century	1980 (Creation)

* STUDENT EXHIBIT	
Exhibit Title:	<b>1992 Repair, Re-use and Recycle</b>
Date(s):	1992

Elizabeth Johnson fonds

***Subseries D: 1992 Repair, Re-use and Recycle***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	18	1992 Repair, Re-use and Recycle [research and labels]	1992

Exhibit Title:	<b>Repatriation Panels exhibit</b>
Date(s):	1987-

Elizabeth Johnson fonds

***Subseries Q: Repatriation Panels exhibit***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
11	1	Repatriation Exhibit	1998-2002
11	2	Repatriation Exhibit: General	2000-2002
11	3	Walker [Repatriation Exhibit]	1996
11	4	Deborah Doxtator: Research Paper for the Royal Commission on Aboriginal People- Aboriginal People & Museum Policy	1994
11	5	Omaha Repatriation	1989
11	6	Frank Family Curtain: Repatriation	[1988?]
11	7	Nisga'a: A Time for Giving Back – Repatriation	1998
11	8	Nisga'a: Repatriation	1998
11	9	Nisga'a Agreement-in Principle	1996
11	10	Nisga'a	[199-?]
11	11	Pueblo of Zuni-Repatriation- A:HAYUDA (Zuni War God)	1996-1997
11	12	Canadian Museums Association Ethical Guidelines	1998
11	13	Misc. Repatriation	1987-1992

David Cunningham fonds

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<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	4	Repatriation panel exhibit	2000-2002

MOA Publications & Ephemera – Invitations

Exhibit Title:	<b>Robert Davidson: The Abstract Edge</b>
Date(s):	June 22, 2004 – January 30, 2005

Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
26	5	[Davidson press]	2003-2006
26	6	[Davidson opening]	2004
26	7	[Davidson and National Gallery]	2004
26	8	[Davidson promotion]	2003-2004
26	9	[Davidson budget]	2003-2004
26	10	[Davidson ads]	2004
26	11	[Press-copies] (Davidson)	2004-2005
26	13	[Davidson labels]	2003-2004

David Cunningham fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	10	Davidson	2001-2005
4	24	[Exhibit cases]	2004
4	25	[Correspondence]	2004
4	26	[Correspondence and exhibit graphics]	2004
4	27	[Exhibit text and labels]	2004
digital		Davidson Mehodini(?) [exhibit photographs]	2004
digital		Davidson images [and other textual documents]	2004

Karen Duffek fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	1	MAP Final Report and Robert Davidson Letter	2002, 2005
1	2	NGC [National Gallery of Canada] Correspondence	2002-2007
1	3	Exhibit Tour Ideas and Correspondence	2004, 2006
1	4	CMA [Canadian Museum Association] Award Submission	2004
1	5	Exhibit Labels	2004
1	6	Lecture series	2004-2006
1	7	Ethical Review-Davidson	2003
1	8	Family Guide	2004
1	9	Exhibit Plans/Ideas	2004
1	10	Historical Artifacts [RESTRICTED]	1999-2004
1	11	Muchnick	2003-2004
1	12	Exhibit Labels/ Design	2003-2004
1	13	Video	2004
1	14	Private Lenders [RESTRICTED]	2003-2004
2	1	Catalogue	2003-2004
2	2	Robert Davidson: Canada Council application	2001-2002
2	3	Exhibit Proposal Ideas	2001-2002

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2	4	Canada Council Catalogue Grant Application	2005
2	5	Canada Council Programming Application	2003
2	6	MAP [Museum Assistance Program] Application	1999, 2002-2004
2	7	Ethical Review	2003
2	8	Opening Event	2004
2	9	Publicity and Reviews	2003-2006
2	10	Articles and Reviews	2004-2005
2	11	Magazines and Publications	2004-2005
3	1	Kelowna Art Gallery	2005-2006
3	2	Robert Davidson Articles: Other Exhibitions and Works	1983-2000
3	3	Robert Davidson: Articles and Supporting Information	1978-1995
3	4	Robert Davidson Exhibit [research]	1962-2002
3	5	Robert Davidson Public Speeches and research [unlabelled]	1982-2001
3	6	“Robert Davidson: the Abstract Edge” National Gallery of Canada	2007
3	7	Interview Transcripts	1999-2003
3	8	Robert Davidson MAP Application: Organizational	2001-2002
3	9	Budgets & Contracts	2002-2004
4	1	Robert Davidson: Photographs	2004-2008
Video 11		Robert Davidson “U” in “00’s” [video]	[198- or 199-?]
Video 11		Robert Davidson – Jan. 13, 1980 – Sunday Magazine [video]	1980

#### Directors fonds

Box#	File#	Title	Date(s)
83	4	Robert Davidson Exhibit (Karen Duffek)	2001-2003

#### Public Programming & Education fonds

Box#	File#	Title	Date(s)
11	02	Robert Davidson opening	2004 (Creation)

#### MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
2	34	Robert Davidson: The Abstract Edge	2004 (Creation)

Exhibit Title:	<b>Robert Davidson: “Raven”</b>
Date(s):	February 12, 1986

#### Marjorie Halpin (MOA Curator) fonds

Box#	File#	Title	Date(s)
14	13	Davidson Museum Note	1979-1983
14	14	Davidson 1986	1983-1986

#### Hindaleah Ratner fonds

Box#	File#	Title	Date(s)
11	7	Robert Davidson Event Feb. 11, 1986 – Raven	1986
11	8	Robert Davidson Event Feb. 11, 1986 – Bronze	1986

#### Exhibit Design: 2000-15 Accession

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Box#	File#	Title	Date(s)
8	22	Robert Davidson "Raven" Opening	12 Feb. 1986

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	22	Photographs of opening	1986

Exhibit Title:	<b>Robes of Power: Totem Poles on Cloth</b>
Date(s):	March 7 – May 25, 1986

Herb Watson fonds

*Exhibition Design Series*

Box#	File#	Title	Date(s)
2	3	Robes of Power: Totem Poles on Cloth	7 Mar-25 May 1986

*Exhibition Design Series [installation photographs]*

Box#	File#	Title	Date(s)
5	12	Robes of Power: Totem Poles on Cloth	7 Mar.-25 May 1986

Graphic Design Records

Box#	File#	Title	Date(s)
1	1	Museum Note #17 (Published copy)	[ca. 1986]
1	2	Colour Transparencies	[ca. 1986]
1	3	B&W internegatives	[ca. 1986]
1	4	B&W high contrast negatives	[ca. 1986]
1	5	35mm colour transparencies	[ca. 1986]
1	6	Format colour transparencies	[ca. 1986]
1	7	Format B&W negatives	[ca. 1986]
1	8	B&W photograph	[ca. 1986]
1	9	Correspondence	[ca. 1986]
1	10	Invitation to opening	[ca. 1986]
1	11	Exhibit note	[ca. 1986]

Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
8	38	Robes of Power: Mrs. Florence Davidson; Beth Carter; Button Blanket Workshop	1986

Public Relations Office fonds

Box#	File#	Title	Date(s)
11	44	Robes of Power	1986
11	62	Robes of Power	1985-1986

Director's fonds

Box#	File#	Title	Date(s)
28	6-B-11	Robes of Power 1985-1986	1984-1985
103	07	Robes of Power -Video Tape Script	Oct. 1986

**The following VTR recording can be located in Video Storage box #7**

Video#	Title	Date(s)
178	Museum of Anthropology "Robes of Power"	1990

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Hindaleah Ratner fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
11	15	Button Blankets , Robes of Power	1984-1986
11	16	Robes of Power, Doreen Jensen	1986

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	5	Robes of power print materials	1986 - 1987
1	6	Robes of power photographs	[ca. 1986]
8	38	Robes pf power photographs	[ca. 1986]

Public Programming & Education fonds

<b>Binder</b>	<b>Title</b>	<b>Date(s)</b>
4	Robes of Power	Spring 1986 (Creation)
4	Robes of Power, Children's Workshops	Spring 1986 (Creation)
4	Robes of Power, Miscellaneous	Spring 1987 (Creation)
4	Robes of Power, Robing Ceremony	Spring 1986 (Creation)

MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	46	Robes of Power: Totem Poles on Cloth	1986 (Creation)

Exhibit Title:	<b>Roy Vickers: Beginnings</b>
Date(s):	February 1, 1977

Exhibit Design: 2000-15 Accession

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	42	Roy Vickers	1 Feb. 1977

Hindaleah Ratner fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
10	2	Roy Vickers Winter/Spring '77 ["Beginnings"]	1976-1977

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	43	Exhibit photographs	[ca. 1977]

MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	8	Beginnings	1977 (Creation)

## S

Exhibit Title:	<b>Sacred Objects &amp; Holy Presence</b>
Date(s):	1989 – 1990

### Carol Mayer fonds

Box#	File#	Title	Date(s)
3	11	Exhibit: East Christian Worship (Traveler In)	1989-1990

Exhibit Title:	<b>Safar/Voyage: Contemporary Works by Arab, Iranian and Turkish Artists</b>
Date(s):	April 20 – September 15, 2013

### David Cunningham fonds

Box#	File#	Title	Date(s)
6	19	[Safar budget]	2012 – 2013
7	1	[Planning calendar]	2013
7	2	[Due dates chart]	[2013]
7	4	[Working object list]	2011 – 2013
7	5	[Mounting and installation requirements]	2012 – 2013
7	6	[Budget]	2012 – 2013
7	7	[AV requirements]	2012
7	8	[Sculpture donation]	2013

### Directors fonds

Box#	File#	Title	Date(s)
94	3/4	Safar/Voyage [exhibition planning binder]	2011-2013
94	5/6	Safar/Voyage-Media & Advertising Coverage	2013
97	4/5	Safar/Voyage: Contemporary Works by Arab, Iranian and Turkish Artists [exhibition binder] [restricted]	2010-2013
97	6	Safar Voyage Gala [schedule and guest list] [restricted]	19 April 2013
99	10	2013 Sept. 26th - Safar Thank You Reception [restricted]	2013
101	5	Safar [initial proposal]	2010
OS28		The Museum of Anthropology thanks the Ismaili Muslim Community for their generous gift of Islamic works of art for MOA's permanent collection	April-June 2013

### Skooker Broome fonds

Box#	File#	Title	Date(s)
7	7	Safar labels	2013
7	8	Safar labels	2013
9	1	Safar labels	2013

### MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
10		Safar/Voyage: Contemporary Works by Arab, Iranian and T	2013

Exhibit Title:	<b>Salish Exhibit: Spindle Whorls</b>
Date(s):	19-?

Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
8	33	Salish Exhibit: Spindle Whorls	[19-?]

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	33	Photographs	[19-?]

Exhibit Title:	<b>Salish Art: Visions of Power, Symbols and Wealth</b>
Date(s):	October 21, 1980 – April 5, 1981

Herb Watson fonds

***Exhibition Design Series***

Box#	File#	Title	Date(s)
1	10	Salish Art: Visions of Power, Symbols of Wealth	21 Oct. 1980-5 Apr. 1981

***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
5	23	Salish Art: Visions of Power, Symbols of Wealth	21 Oct. 1980-5 Apr. 1981

Michael Kew Curator fonds

**Series: Visions of Power, Symbols of Wealth Exhibition Album 4, Album 5**

Hindaleah Ratner fonds

Box#	File#	Title	Date(s)
9	1	Salish Correspondence 1981 ["Salish Art: Visions of Power, Symbols of Wealth"]	1980-1981
9	2	Salish 1981	1980-1981

Exhibit Title:	<b>Saltglazed Stoneware</b>
Date(s):	May 1992

Carol Mayer fonds

Box#	File#	Title	Date(s)
5	1	Salt Glaze, Contemporary B.C. Ceramics. Foyer	1992
		May/92	

Exhibit Title:	<b>Savage Graces: After Images by Gerald McMaster</b>
Date(s):	July 29, 1992 – August 15, 1993



Carol Mayer fonds

Box#	File#	Title	Date(s)
4	7	Traveling Exhibit – Out – Gerald McMaster	1992

Exhibit Comment Books

Box#	File#	Title	Date(s)
17	2	Savage Graces	24 Jul.-4 Sep. 1992
17	3	Savage Graces	4 Sep.-30 Nov. 1992
17	4	Savage Graces	30 Nov. 1992-22 Mar. 1993
17	5	Savage Graces	22 Mar.-3 Jun. 1993

David Cunningham fonds

Box#	File#	Title	Date(s)
1	35	Savage Graces Gerald McMaster	1990-1992
1	36	[Exhibit installation manual and graphics]	1993

Rosa Ho fonds

Box#	File#	Title	Date(s)
8	3	Gerald McMaster Indigena: A Native Curator's Perspective Fall 92	1988-1993
9	4	[Savage Graces]	1992-1993
14	6	Wintercounts	[199-?]
14	7	[Gerald McMaster – Savage Graces Exhibition]	[199-?]
14	8	Savage Graces: After Images by Gerald McMaster	1993- 1994
15	9	[Savage Graces Slides]	1992-1993
16	1	Gerald McMaster	1988-1992
16	2	McMaster, Gerald	1988-1992
16	4	[Gerald McMaster – Savage Graces Exhibit Reviews]	1990-1996
17	4	Gerald McMaster – Savage Graces	1992
17	5	“Canadian Art Magazine” [Savage Graces by Gerald McMaster]	1992

Exhibit Title:	<b>Sensibilities: Unsuspected Harmonies in Multicultural Aesthetics</b>
Date(s):	October 27, 1982 –June 5, 1983

Marjorie Halpin (MOA Curator) fonds

Box#	File#	Title	Date(s)
12	5	Sensibilities (exhibit)	1982-1983
12	6	Sensibilities – Exhibit drafts, etc.	1982-1983

MOA General Media - Audiotapes

File#	Title	Date(s)
MOA 8	“Opening remarks: Exhibit ‘Sensibilities’. John Stager and Marjorie Halpin. October 26/82. (cassette tape). [accession #243].	26 Oct. 1982

Herb Watson fonds*Exhibition Design Series [installation photographs]*

Box#	File#	Title	Date(s)
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1	12	Sensibilities: Unsuspected	27 Oct. 1982-5 Jun. 1983
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*Exhibition Design Series [graphic display]*

Box#	File#	Title	Date(s)
3	5	Sensibilities: Unsuspected	27 Oct. 1982-5 Jun. 1983

*Exhibition Design Series [installation photographs]*

Box#	File#	Title	Date(s)
5	21	Sensibilities: Unsuspected	27 Oct. 1982-5 Jun. 1983

Public Relations Office fonds

Box#	File#	Title	Date(s)
4	35	Sensibilities Exhibit	1981-1982

Director's fonds

Box#	File#	Title	Date(s)
28	6-B-13	Sensibilities	1982-1991

Audrey Shane fonds

Box#	File#	Title	Date(s)
1	1-C-1	Sensibilities [Sensibilities: Unsuspected Harmonies in Multicultural Aesthetics]	1982

Audiotapes

File#	Date and Title	Type
MOA 8 Audio Tapes Box 1	"Opening remarks: Exhibit 'Sensibilities'. John Stager and Marjorie Halpin. October 26/82. [accession #243]	Cassette tape

Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
4	1	Sensibilities exhibit	1981-1982

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	11	Photographs	1982

MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
1	34	Sensibilities: Unsuspected Multicultural Harmonies	1983

Exhibit Title:	<b>Sewing Dissent: Patterns of Resistance in Chile</b>
Date(s):	1987

Public Relations fonds

Box#	File#	Title	Date(s)
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11      70      Sewing Dissent      1987

MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
1	48	Sewing Dissent: Patterns of Resistance in Chile	1987 (Creation)

Exhibit Title:	<b>The Shaman and the Northwest Coast</b>
Date(s):	1965

Public Programming and Education fonds

Binder	File#	Slide#	Title	Date(s)
2	6	47-64	The Shaman and the Northwest Coast	1965

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Show and Tell: The Story of a Big Mac Box</b>
Date(s):	April 5, 1983 – June 1984

Herb Watson fonds

*Exhibition Design Series [graphic display]*

Box#	File#	Title	Date(s)
3	10	The Magic of Masks in Sri Lanka; <b>Show and Tell: The Story of the Big Mac Box</b> ; When Kings Were Heroes; Krishna Worship at Nathadwara; Early Kwagiutl Watercolours and Drawings; graphic display [Big Mac]	31 Mar. 1983
5	19-20	The Magic of Masks in Sri Lanka; <b>Show and Tell: The Story of the Big Mac Box</b> ; When Kings Were Heroes; Krishna Worship at Nathadwara; Early Kwagiutl Watercolours and Drawings	31 Mar. 1983

Graphic Design Records

Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
8	31	McDonald's Exhibit (Big Mac Box)	[1983?]

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	31	Text and photographs	[ca. 1983]

Exhibit Title:	<b>Signed Without Signature: Works by Charles &amp; Isabella Edenshaw</b>
Date(s):	November 26, 2010 – September 30, 2011

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
58	9/10	Irene Mills research for Edenshaw	2000 - 2011
59	1	Test prints	2001
59	2	Exhibit photos	[2007 – 2010]
59	3	Edenshaw MOA opening	2011
59	4	Edenshaw contracts	2010

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59	5	Reviews	2010
59	6	Notes	[200-?]
59	7	Correspondence	[2004 – 2011]
57	9	Haida translations	2010
57	10	Photos	[200-?]
59	11	Private collections	[ca. 2010]
59	12	Royal Ontario Museum	[ca. 2010]
59	13	Museum of Vancouver	[2010?]
59	14/15	Canadian Museum of Civilization	[2004 – 2010]
59	16	Chicago Field Museum	2010
59	17	Haida Gwaii Museum	2010
60	1	Toronto/McMichael	[2004 – 2010]
60	2	Museum of Anthropology [UBC]	[ca. 2010]
60	3	Alaska State Archives	[ca. 2010]
60	4	Vancouver Art Gallery	[2011 – 2012]
60	5	American Museum of Natural History - spoons and bracelets	[2000 – 2004]
60	6	National Museum of the American Indian	[ca. 2010]
60	7	Museum of Northern British Columbia	[ca. 2010]
60	8	Seattle Art Museum	[ca. 2010]
60	9	Burke Museum	[ca. 2010]
60	10	Royal British Columbia Museum	[ca. 2010]
60	11	Royal British Columbia Museum bracelets	[ca. 2004]
60	12	Royal British Columbia Museum – silver and gold	2004
33	12	Edenshaw and exhibit printed digital files	[200-]
33	13	Artifact labels	[200-]
33	15	Artifact requests	[200-]
33	16	Case and all labels	[200-]
33	17	Exhibit designs	[200-]
33	18	General research and notes	[200-]
33	19	Timelines	[200-]
digital		Signed without signature	[ca. 2010]
digital		RRN Edenshaw	September 15, 2011
digital		Exhibit design	October 29, 2013
72	5	Signed without Signature... Visual record and review	[2011]
59	18	[Correspondence with private collectors]	1998 - 2012

<b>* STUDENT EXHIBIT</b>		
Exhibit Title:	<b>Site to Site: Imaging the Sacred [student exhibit]</b>	
Date(s):	April 8, 2004 – August 1, 2005	

Collection of Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
30	30-1	Site to Site: Imaging the Sacred student exhibit Anthropology 43 comment book #1	6 Apr.-2 Jun. 2004
30	30-2	Site to Site: Imaging the Sacred student exhibit Anthropology 43 comment book #2	2 Jun.-23 Jul. 2004
30	30-3	Site to Site: Imaging the Sacred student exhibit Anthropology 43 comment book #3	23 Jul.-20 Sep. 2004
30	30-4	Site to Site: Imaging the Sacred student exhibit Anthropology 43 comment book #4	20 Sep. 2004-4 Jan. 2005

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30	30-5	Site to Site: Imaging the Sacred student exhibit Anthropology 43 comment book #5	24 Jan.-15 Jul. 2005
30	30-6	Site to Site: Imaging the Sacred student exhibit Anthropology 43 comment book #6	1-10 Aug. 2005

Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
29	9	[Site to Site]	2004

Public Programming and Education fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
10	18	Anthropology 431: "Site and Sight" Group 1 [with Courtenay Gibson, Musqueam intern]	2004
W: Archives Intake drive		Anthropology 431: "Site and Sight" Group 1 [with Courtenay Gibson, Musqueam intern]	2004

Carol Mayer fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
16	1	Site to Sight: Imaging the Sacred – Group 1	2004
16	2	Site to Sight: Imaging the Sacred – Group 4	2004
OS4		Site to Sight: Imaging the Sacred – Group 3	2004
18	2	Site to Sight: Imaging the Sacred – Group 1, Exhibit journal	2004 - 2005

Exhibit Title:	<b>Speaking to Memory: Images and Voices from St. Michael's Residential School</b>
Date(s):	September 18, 2013 – May 11, 2014

David Cunningham fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	6	St. Michael's [Speaking to Memory exhibit], 2013	2013

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
71	1	Annotated photographs	[ca. 2013]
71	2/3	Working set [photographs]	[ca. 2013]
71	4/5	Interviews/consent	[ca. 2013]
71	6	Ethical review	[ca. 2013]
71	7	St. Michael's Indian residential school	[ca. 2013]
71	8	Digital media	[ca. 2013]
71	9	Anglican Church archives	[ca. 2013]
71	10	Bev Brown photos Bella Bella	[ca. 2013]
71	11	UBC TRC [Truth and Reconciliation Commission]	[ca. 2013]
71	12	Photos miscellaneous	[?]
71	13	Exhibit text	[?]
71	14	St. Mike's building	[?]
72	1	TRC	[?]
72	2	Exhibit [research and text]	[?]
digital		Bill's presentation	July - September 2013
digital		Add on photos Squamish lecture	May 2012 – May 2014
72	3	Apologies	June 2013

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digital		Banner hold ups	August – September 2013
digital		Bev Brown #1 with names	September 2012 – March 2013
72	4	Books & writings	January 2013
Digital		Building graphic	[ca. 2012 – ca. 2014]
73	16	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 School	2013 (Creation)

Exhibit Title:	<b>Spirits in the Rock: An Exhibition of Paintings by Ojibwa artist John Laford</b>
Date(s):	May 8, 1982 – January 2, 1983

Herb Watson fonds

*Exhibition Design Series*

Box#	File#	Title	Date(s)
1	18	Spirits in the Rock: Paintings by Ojibwa Artist John LaFord	21 Jul. 1984-31 Jul. 1985

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 Laford	1982 (Creation)

Exhibit Title:	<b>The Spirit of Islam: Experiencing Islam through Calligraphy</b>
Date(s):	October 20, 2001 – May 12, 2002

Darrin Morrison fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	1	Islamic Ex.	2001

Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
30	13	[Spirit of Islam file 1]	2001-2002
31	1	[Spirit of Islam file 2]	2001
31	2	Spirit of Islam fundraising	2001-2002
31	3	[Spirit of Islam file 3]	2001-2002

Public Programming and Education fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
7	24	The Spirit of Islam	2001-2002
8	7	Spirit of Islam website and curriculum development	2002-2004
8	8	Spirit of Islam – Community voices – Interview [restricted]	2001
8	11	Spirit of Islam source book	2001
8	39	Spirit of Islam – Education Committee minutes and notes	2001
8	40	Spirit of Islam community meeting minutes	2001
8	41	Spirit of Islam program development	2001-2002
8	42	Spirit of Islam speakers series	2001-2002
8	43	Spirit of Islam Advisory Committee	2001
10	3	Spirit of Islam school educational materials	2001
11	17	Spirit of Islam Speaker Series	2001-2002
11	18	Spirit of Islam Calligraphy Presentation	2001
13	1	Madrasa calligraphy Flash Cards	2001
13	2	Spirit of Islam Web Development	2001-2003
13	3	Spirit of Islam School Promotional Materials	2001
13	4	Spirit of Islam exhibit development materials	2001
13	5	Spirit of Islam Exhibit Committee	2001
13	6	Spirit of Islam Closing	2001
13	7	Spirit of Islam Opening	20 Oct. 2001
13	8	Spirit of Islam Project team	2001
13	9	Spirit of Islam Advisory Committee	2001-2002
13	10	Spirit of Islam Community Voices Development	2001-2003
14	4	Islam – Master Copies	[2001]
W: Archives Intake drive		Spirit of Islam Speaker Series/Workshops	2002-2003
W: Archives Intake drive		Madrasa calligraphy Flash Cards	2001
W: Archives Intake drive		Spirit of Islam Web development	2001-2003
W: Archives Intake drive		Voices(?) of Islam	2002

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W: Archives Intake drive	Spirit of Islam Community Voices Development	2001-2003
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Public Programming and Education fonds

<b>Box#</b>	<b>Media#</b>	<b>Title</b>	<b>Date(s)</b>
Audiotapes box #15	MOA 295	Spirit of Islam [public talk by] Pari Motamedi Amir Koushkani [and music by Amir Koushkani on Persian Gardens] "The Gardens of Islam" April 16/02 [Maxell 74 minidisk]	16 Apr. 2002
Videos box #9	Video 231	Spirit of Islam Documentary Jan. 2002 – 38:00[min] A. Gabov©	Jan. 2002
Videos box #9	Video 232	Fractured Dreams? Journey	Jan. 2002

Skooker Broome fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	1 & 2	Spirit of Islam: Experiencing Islam through Calligraphy	2001
1	3	Spirit of Islam-Correspondence	2000-2002
1	4	Spirit of Islam- Committee Minutes	1999-2001
1	5	Muslim Exhibit	2000
1	6	Islam Budget	2000-2002
1	7	Spirit of Islam-Reading Islam	[ca. 1999]-[ca.2002]
1	8	Spirit of Islam-20-Labels-Drafts	2001
1	9	Spirit of Calligraphy-Graphics	2000-2001
1	1 & 2	Spirit of Islam: Experiencing Islam through Calligraphy	2001
2	1	Spirit of Islam-Computer Renderings	2000-2001
2	2	Islam Exhibit Sponsor Info	2001
2	3	Islam-Scratch Ideas	1999-2001

Director's fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
82	13	Fundraising – Spirit of Calligraphy [Spirit of Islam] [restricted]	2001
82	14	Spirit of Islam misc	2001 – 2002
82	15	Spirit of Islam Comments (2001)	1999 – 2001
82	16	Khosrowshahi, Naz [Spirit of Islam CD] [restricted]	2001 – 2002
82	17	Spirit of Islam website	2002
83	1	Spirit of Islam 1 of 2 [restricted]	2001
83	2	Spirit of Islam 2 of 2 [restricted]	2001 – 2002

Carol Mayer fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
19	11	Exhibit-Islamic Meetings [The Spirit of Islam]	1999-2002
20	3	School Programme-Islam	2001
20	4	Spirit of Islam Copy-Committee Comments Copy and Final	2001
20	5	Drafts-Barriers [labels]	2001
20	6	Drafts-Wall Panels	2001
20	7	Drafts-Sandblasted Banners	2001
20	8	Drafts-Mylar Banners	2001
20	9	Drafts-Inside Case Labels	2001
20	10	Islam-Research armour	2001

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20	11	Islam-Research astrolabe	2001
20	12	Spirit of Islam-Table	2001
20	13	Islam-Research Tusi	2001
20	14	Islam-Research Carpets	2001
20	15	Islam-Research Ceramics	2000-2001
20	16	Research-Desk and Chair	2001
20	17	Spirit of Islam-Research Games	2001
20	18	Islam Research-Lamp Light	2001
20	19	Research-Blue Qur'an	[2001]
20	20	Research-Pen and Ink	2001
20	21	Islam Research-Textiles	2001
20	22	Spirit of Islam-Sponsor Panels	[2001]
21	1	Research Calligraphy Panels	2001
21	2	Spirit of Islam-Research People Panel	2001
21	3	Islam-Research Brainstorming	2001
21	4	Islam-Research Maps	2000-2001
21	5	Islam-Research Qur'an	2000-[2001]
21	6	Islam-Research Pilgrimage	2001
21	7	Graphics-Walls [restricted]	2001
21	8	Islam To Do [query and suggestion forms] [restricted]	2001
21	9	[slides]	[2001]
21	10/11	[Exhibition copy committee edits]	2001
21	12	Graphics Banners-Garden [restricted]	2001
21	13	Graphics Reject/Draft Mosques [restricted]	2001
22	1	CMA Award [application]	2001
22	2	[Installation photographs and exhibition proposal folder]	2001
22	3	[Correspondence regarding image rights] [restricted]	2001
22	4	Islam-Fundraising Grants [restricted]	2001
22	5	Mosque Sourcebook	2001
22	6	Islam-Final Copy	2001
22	7	[Mosque research]	2001
22	8	Spirit of Islam Preliminary Script	[2001]
22	9	Graphics Final Mosque	2001
22	10	Islam-Copy formatted	[2001]
22	11	Islam-Web Page	2002
22	12	[Financial support, budgets, and exhibitions committee Correspondence]	2001
22	13	Ismali Institute [loan documents and research] [restricted]	2001
22	15	[Khalili Collection-loan documents and correspondence] [restricted]	2001
22	16	[Loan related correspondence and research] [restricted]	2000-2001
22	17	[Publicity materials and media coverage]	2001
23	1	[Community events and correspondence] [restricted]	2001
23	2	[Exhibition planning materials]	2000-2001
23	3	[Adler loan agreements and correspondence] [restricted]	2001-2002
23	4	[Exhibition labels, cases and furniture]	2001
23	5	Artifact lists	2001
23	6	[Cambridge loan agreement and correspondence] [restricted]	2001-2002
23	7	[Vancouver Museum loan agreement and correspondence] [restricted]	2001

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23	8	[Glenbow loan agreement and correspondence] [restricted]	2000-2001
23	9	[Places of Prayer graphics and research] [restricted]	2001

Exhibit Title:	<b>The Spirit of Tibet</b>
Date(s):	1997

Elizabeth Johnson fonds

***Exhibit Series***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	5	Spirit of Tibet	1997

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Spotlight on India</b>
Date(s):	through September, 1995

Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
11	5	Dharma in the Ramayana	15 Feb.-19 Jun. 1995
11	7	Dharma in the Ramayana	19 Jun.-19 Jul. 1995
13	1	Dharma in the Ramayana	19 Jul.-21 Aug. 1995
13	2	Dharma in the Ramayana	21. Aug.-19 Oct. 1995
14	5	Dharma in the Ramayana	29 Oct. 1995-18 Jan. 1996

Skooker Broome fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
5	4	Anth. 302 [Anthropology of South Asia]	1996

Public Programming and Education fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	45	Ramayana	2000
7	23	Ramayana performance	2001
11	29	Ramayana	2000-2001
W: Archives Intake drive		Ramayana performance [images]	2001

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Spotlight on India: <u>Anesha: The Song of the Self</u></b>
Date(s):	Summer 1996

Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
15	13	The Song of the Self	19 Mar.-13 Jun. 1996
15	14	The Song of the Self	13 Jun.-6 Aug. 1996
15	15	The Song of the Self	6 Aug.-17 Sep. 1996

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Spotlight on India: <u>Lotus, Petal Eyes: Female Beauty in India</u></b>
Date(s):	Summer 1996

Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
17	10	Lotus Petal Eyes	25 Mar.-13 Jun. 1996
18	1	Lotus Petal Eyes	13 Jun.-16 Aug. 1996
18	2	Lotus Petal Eyes	16 Aug.-7 Dec. 1996

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Spotlight on India: <u>The Transmission of Knowledge: The Guru-Sishya Tradition</u></b>
Date(s):	Summer 1996

Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
14	7	The Transmission of Knowledge	21 Mar.-4 Jun. 1996

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Spotlight on India: <u>Who We Are</u></b>
Date(s):	Summer 1996

Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
17	9	Who We Are	21 Mar.-22 May 1996
18	4	Who We Are	22 May-13 Jun. 1996
18	5	Who We Are	13 Jun.-25 Jul. 1996
18	6	Who We Are	25 Jul.-16 Aug. 1996
19	6	Who We Are	16 Aug.-30 Sep. 1996

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Spotlight on India: <u>Women's Voices: Rural Art in India</u></b>
Date(s):	Summer 1996

Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
16	7	Women's Voices	13 Jun.-6 Aug. 1996
16	8	Women's Voices	30 Sep. 1996-13 Jan. 1997
17	8	Women's Voices	19 Mar.-13 Jun. 1996
19	4	Women's Voices	6 Aug.-9 Sep. 1996
20	5	Women's Voices	11 Mar.-22 Apr. 1997
20	6	Women's Voices	22 Apr.-26 May 1997
21	1	Women's Voices	13 Jan.-4 Mar. 1997
21	2	Women's Voices	26 May-1 Jul. 1997
21	3	Women's Voices	2 Jul.-3 Aug. 1997
21	4	Women's Voices	26 Aug.-19 Oct. 1997
25	6	Women's Voices	5-24 Aug. 1997

Exhibit Title:	<b>Symbol of New Hope: The Ukrainian Easter Egg (Pysanka)</b>
Date(s):	March 11 – May 11, 1980

Exhibit Design: 2000-15 Accession

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	47	Ukrainian Easter Eggs	1980

Audrey Shane fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	1-B-1	Easter Eggs [Symbol of New Hope: The Ukrainian Easter Egg (Pysanka)]	1978-1980

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	47	Ukrainian Easter eggs (photographs)	1980

# T

Exhibit Title:	<b>TATAU: Samoan Tattooing and Global Culture</b>
Date(s):	March 3 – September 30, 2009

## Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
23	3	[Tatau]	2008

## Carol Mayer fonds

Box#	File#	Title	Date(s)
12	2	Tatau	2008-2009

## Director's fonds

Box#	File#	Title	Date(s)
101	4	2009 Tatau Exhibit [exhibit poster]	2009

## MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
2	42	TATAU: Samoan Tattooing and Global Culture	2009 (Creation)

Exhibit Title:	<b>TATAU: Samoan Tattooing and Global Culture</b>
Date(s):	1962

## Public Programming and Education fonds

Box#	File#	Slide#	Title	Date(s)
Binder 2	8	122-142	Technology	1962

Exhibit Title:	<b>Technology</b>
Date(s):	1962

## Public Programming and Education fonds

Box#	File#	Slide#	Title	Date(s)
Binder 2	8	122-142	Technology	1962

Exhibit Title:	<b>Tibetan Robes</b>
Date(s):	1985

## Public Relations fonds

Box#	File#	Title	Date(s)
11	66	Tibetan Robes March – April 1985	1985

## William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
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8            17            Exhibit photographs            1985

Exhibit Title:	<b>The Third Eye</b>
Date(s):	May 19 – September 27, 1987

Audrey Shane fonds – Exhibition Files – The Third Eye

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	1-F-1	Atl-atl & Fishclub	[198-?]
1	1-F-2	Carr House	1987
1	1-F-3	Chinese Halberds	1986
1	1-F-4	Emily Carr – Photo of X-ray [photocopies Only]	1984
1	1-F-5	Galena	1986
1	1-F-6	Greek Coins	[198-?]
1	1-F-7	[Greek Coins]	1987
1	1-F-8	Infrared [1 of 2]	[198-?]
1	1-F-8	Infrared [2 of 2]	[198-?]
1	1-F-9	Infrared	1987
1	1-F-10	Jet Jewelry	1987
1	1-F-11	Label Text, Drafts, Comments	1986-1987
1	1-F-12	North West Coast Indian Masks: A Comparative	1980
1	1-F-13	NWC Masks	[198-?]
1	1-F-14	Notes on References	[198-?]
1	1-F-15	Odds [Metal Samples]	1986
2	1-F-16	Peruvian Metals	1986-1987
2	1-F-17	Roman Sherds	[198-?]
2	1-F-18	Tang Figurines	1987
2	1-F-19	Third Eye – Exhibit Evolution	1984-1987
2	1-F-20	Third eye – Museum Note [ Exhibition Publication – drafts]	1987
2	1-F-21	Third Eye – Official Papers etc. [Grant Application for Museum Assistance Program, Correspondence]	1985-1988
2	1-F-22	Third Eye – Planning, Consultation	1986
2	1-F-23	Third Eye Science Grant	1986-1987
2	1-F-24	Third Eye-Working File	1985-1987
2	1-F-25	Trap Sticks	[198-?]
2	1-F-26	Traveling Arrangements	1985-1987
2	1-F-27	Ultraviolet	1987
2	1-F-28	Victoria – Microscopy	1987

Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	19	Third Eye	1987

***Exhibition Design Series***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	9	The Third Eye: Scientific Techniques of Investigation;	6 Jun.-27 Sep. 1987

***Exhibition Design Series [graphic display]***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	11	The Third Eye: Scientific Techniques of Investigation	6 Jun.-27 Sep. 1987

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***Exhibition Design Series [installation photographs]***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
5	7	The Third Eye: Scientific Techniques of Investigation; June 6, September 27, 1987	6 Jun.-27 Sep. 1987

Graphic Design Records

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	1-13-1	The Third Eye [book]	1987
6	1-13-2	The Third Eye	1987
6	1-13-3	The Third Eye	1987
6	1-13-4	The Third Eye	1987

Miriam Clavir fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	11	The Third Eye exhibit	1986

Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
5	18	The Third Eye	1987

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	8/11	The third eye book	1987
6	8/11	Photographs	[ca. 1987]

Director's fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
103	10	The Third Eye-Phase I	Aug. 1985- Jun. 1993
103	11	The Third Eye Phase II	Aug. 1986 - Mar. 1992

MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	50	The Third Eye	1987 (Creation)

**\* STUDENT EXHIBIT**

Exhibit Title:	<b>Thunderbird and Whale</b>
Date(s):	1992 – 1993

Carol Mayer fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	8	Thunderbird & Whale – Traveler out	1992

David Cunningham fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	10	Exhibit – In House – Thunderbird and Whale	1993
1	11	West Coast Basketry Thunderbird and Whale	1991

Director's fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
104	1	Thunderbird + Whale – Production Submitted October 1991	Sept. 1991- May 1992
104	2	Thunderbird & Whale – C. Garvey	Feb. 1990 – Jun. 1993

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<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>To Wash Away the Tears</b>
Date(s):	2003

Collection of Student Exhibitions Projects

<b>Box#</b>	<b>Title</b>	<b>Date(s)</b>
Oversize Box 1 (Institutional records)	“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]	2003
3	To Wash Away the Tears	2002 - 2003

Director's fonds

*Series 6: Exhibitions Files, Subseries B: Planning Files*

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
62	6-B-26	Pointe, Shane : [“To Wash Away the Tears” exhibition development]	1999-2003

David Cunningham fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	6	Shane Point	2002-2003
digital		MOA “Wash/Tears” metaform	ca. 2003

Public Programming and Education fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
12	5	To Wash Away the Tears	2003
17	1	To Wash Away the Tears Opening	18-Mar-03

Exhibit Title:	<b>Traces of Words: Art and Calligraphy from Asia</b>
Date(s):	May 11 – October 9, 2017

Directors fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
96	8	Exhibition planning binder	2014-2017

Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
35	4	Traces of Words: Art and Calligraphy in Asia Media Coverage	2017

Exhibit Title:	<b>The Trader and Tribal Crafts</b>
Date(s):	1961

Public Programming and Education fonds

<b>Box#</b>	<b>File#</b>	<b>Slide#</b>	<b>Title</b>	<b>Date(s)</b>
Binder 2	8	97-121	The Trader and Tribal Crafts	1961

Exhibit Title:	<b>Treasures of the Tsimshian from the Dundas Collection</b>
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Date(s):	February – June 2008
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Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
25	8	[Tsimshian show 2008] (2 folders)	2007-2008

Public Programming and Education fonds

Box#	File#	Title	Date(s)
8	13	Treasures of the Tsimshian	2007
8	16	Dundas public programs	2007-2008

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
33	14	Tsimshian treasures from the Dundas Collection	[ca. 2008]
33	30	Tsimshian treasures from the Dundas Collection miscellaneous	2008 - 2009

Director's fonds

Box#	File#	Title	Date(s)
101	2	2008 - Treasures of the Tsimshian from the Dundas Collection [restricted]	2007-2008

Exhibit Title:	<b>Traditional Arts of Korea: Adornment, Costumes, and Ceramics</b>
Date(s):	September 27 – December 31, 1977

Herb Watson fonds

*Exhibition Design Series [installation photographs]*

Box#	File#	Title	Date(s)
6	17	Traditional Arts of Korea	27 Sep.-31 Dec. 1977

Hindaleah Ratner fonds

*Exhibit Series, Programming Subseries*

Box#	File#	Title	Date(s)
4	9	Korean Conf.-Exhibit	1976-1977

MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
1	11	Traditional Arts of Korea: Adornment, Costumes, and Ceramics	1978 (Creation)

Exhibit Title:	<b>Traditional East Africa Medical Beliefs and Practices</b>
Date(s):	January 25 – 29, 1978, Hotel Vancouver

Herb Watson fonds

*Exhibition Design Series [graphic display]*

Box#	File#	Title	Date(s)
3	1	East African Medicine: Traditional East African Beliefs and Practices	25-29 Jan. 1978

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***Exhibit Design Series [installation photographs]***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	11	East African Medicine: Traditional East African Beliefs and Practices	25-29 Jan. 1978

Exhibit Title:	<b>Transforming Image</b>
Date(s):	1988 – 1995

Carol Mayer fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	13	Exhibition: In House & traveling. Transforming Image 1990	1988-1992
3	14	Exhibit – Traveling out – Transforming Image	1992-1995
7	22	Transforming Image	1995-1997

David Cunningham fonds **NOTE: This files have been incorrectly attributed to this fonds – corr**  
**unknown**

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	13	Exhibition: In House & traveling. Transforming Image 1990	1988-1992

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
34	1/17	Administration records	1980 – 2003
35	1/18	Administration records	1980 – 2003
36	1/19	Administration records	1980 – 2003
digital		Administration records	1980 – 2003
37	1/8	Research files	1956, 1982 - 2009
38	1/17	Research files	1956, 1982 - 2009
39	1/31	Research files	1956, 1982 - 2009
40	1/21	Research files	1956, 1982 - 2009
41	1/11	Research files	1956, 1982 - 2009
43	1/9	Research files	1956, 1982 - 2009
44	1/2	Research files	1956, 1982 - 2009
44	3/19	Book related	1985 – [200-]
45	1	Book related	1985 – [200-]
digital		Book related	1985 – [200-]
45	3/5	Institutional photographs	[197-] – [199-]
46	1/7	Institutional photographs	[197-] – [199-]
47	1/5	Institutional photographs	[197-] – [199-]
48	1/6	Institutional photographs	[197-] – [199-]
49	3/5	Institutional photographs	[197-] – [199-]
50	1/7	Institutional photographs	[197-] – [199-]
51	1/6	Institutional photographs	[197-] – [199-]
52	1/5	Institutional photographs	[197-] – [199-]
53	1/15	Institutional photographs	[197-] – [199-]

Director's fonds

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Box#	File#	Title	Date(s)
83	14	Transforming Image	1999-2002

**\* STUDENT EXHIBIT**

Exhibit Title:	<b>Transforming Images</b>
Date(s):	July 21, 1992 – April 4, 1993

David Cunningham fonds

Box#	File#	Title	Date(s)
1	1	[Anthropology] 431 reference material	1992-1993

Exhibit Title:	<b>Transitions: Contemporary Canadian Indian and Inuit Art</b>
Date(s):	July 7 – January 3, 1999

Darrin Morrison fonds

Box#	File#	Title	Date(s)
4	14	Transitions[: Contemporary Canadian Indian and Inuit Art] 1998	1997-1998

Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
29	14	[Transitions]	1998

Public Programming and Education fonds

Box#	File#	Title	Date(s)
4	34	Transitions exhibit	1998

MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
2	19	Transitions: Contemporary Canadian Indian and Inuit Art	1998 (Creation)

Exhibit Title:	<b>Translations of Tradition: Joanna Staniszki's Recent Work</b>
Date(s):	January 24, 1989 – April 16, 1989

Elizabeth Johnson fonds- Exhibits- Exhibit Records

Box#	File#	Title	Date(s)
1	13	Translations of Tradition Catalogue [exhibit planning]	[1988?]-[1989?]
1	14	Translations of Tradition Evaluation [article/paper]	1988-[1990?]
1	15	Evaluations [student paper]	1989-[1990?]
1	16	Translations of Tradition [funding and planning]	1987-1990
1	17	Translations of Tradition Report Materials	1989-1990?
5	30	Translations of Traditions [text for panels]	[ca. 1988]

Audrey Shane fonds

Box#	File#	Title	Date(s)
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2	1-H-1	Staniszki ex. [Translations of Tradition: Joanna Staniszki's Recent Work	[1989?]
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Exhibit Comment Books

Box#	File#	Title	Date(s)
2	5	Joanna Staniszki Exhibit "Translations of Tradition"	1989

Herb Watson fonds

***Exhibition Design Series***

Box#	Title	Date(s)
2.14	Joanna Staniszki Exhibit "Translations of Tradition"	24 Jan.-16 Apr. 1989

***Exhibition Design Series [installation photographs]***

Box#	Title	Date(s)
5.2	Joanna Staniszki Exhibit "Translations of Tradition"	24 Jan.-16 Apr. 1989

Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
8	29	Translation of Tradition (Joanna Staniszki)	Jan. 1989

Public Relations fonds

Box#	File#	Title	Date(s)
4	13	Staniszki "Translations of Tradition" PR	1988-1990

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	29	Photographs	1989

Exhibit Title:	<b>Trapline Lifeline</b>
Date(s):	September 25 – December 8, 1991

Carol Mayer fonds

Box#	File#	Title	Date(s)
2	16	Traveling Exhibit – Trapline/Lifeline 1991	1987-1992

Exhibit Comment Books

Box#	File#	Title	Date(s)
5	2	Trapline – Lifeline and Photographs in Denendeh	Dec. 1991

David Cunningham fonds

Box#	File#	Title	Date(s)
2	7	Trapline – Lifeline	1990-1992

Public Programming and Education fonds

Box#	File#	Title	Date(s)
1	15	Life-Line – Trap-Line Programming	1991

Exhibit Title:	<b>The Tribal Societies and Control of the Supernatural</b>
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Date(s):	1963
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Public Programming and Education fonds

Box#	File#	Slide#	Title	Date(s)
Binder 2	6	1-17	The Tribal Societies.	1963

Exhibit Title:	<b>Tupilaq: Greenland Spirit Carvings</b>
Date(s):	January 17 – March 4, 1984

Herb Watson fonds

*Exhibition Design Series*

Box#	File#	Title	Date(s)
1	16	Tupilaq: Greenland Spirit Carvings	17 Jan.-4 Mar. 1984

*Exhibition Design Series [graphic display]*

Box#	File#	Title	Date(s)
3	9	Tupilaq: Greenland Spirit Carvings	17 Jan.-4 Mar. 1984

*Exhibition Design Series [installation photographs]*

Box#	File#	Title	Date(s)
5	16	Tupilaq: Greenland Spirit Carvings	17 Jan.-4 Mar. 1984

Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date(s)
8	5	Tupilaq: Greenland Spirit Carvings	17 Jan. 1984

Public Relations Office fonds

Box#	File#	Title	Date(s)
3	16	Tupilaq: Greenland Spirit Carvings Exhibit	1984

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	5	Photographs	1984

Exhibit Title:	<b>TwoRow II</b>
Date(s):	January 15, 2013 – March 24, 2013

Directors fonds

Box#	File#	Title	Date(s)
87	4	TwoRow II [exhibition planning binder]	2012-2013



# U

Exhibit Title:	<b>“Unity Quilt” by Indian Homemaker’s Association of BC</b>
Date(s):	1999

## Elizabeth Johnson fonds

### ***Subseries M: The Unity Quilt exhibit records***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
3	28	Indian Homemakers Association: [Curation & Coordination]	1999
11	19	Opening: The Unity Quilt Exhibit – Slides	[19-?]
13	12	Indian Homemakers Exhibit	1998-2001
13	56	Unity Quilt Exhibit	1999
23	7	Unity Quilt Exhibit	[199-]

## Darrin Morrison fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	5	Unity Quilt: Traditional Parenting Skills Program	2000

## Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
30	3	[Unity Quilt]	1999
30	5	[Unity Quilt]	1999





## V

Exhibit Title:	<b>Vereinigung (Unification)</b>
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:	<b>Viewpoints</b>
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:	<b>The Village is Tilting: Dancing AIDS in Malawi</b>
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

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Director's fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
101	1	2007 - The Village is Tilting : Dancing AIDS in Malawi	2006-2007

MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	38	The Village is Tilting: Dancing AIDS in Malawi	2007 (Creation)

**\* ONLINE EXHIBIT**

Exhibit Title:	<b>Virtual Museum of Canada "Respect to Bill Reid Pole" Online Exhibit</b>
Date(s):	2002

Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
32	5	Virtual Museum of Canada exhibit	1998-2001
32	6	VMC exhibit user survey/stats	2001-2002
32	7	VMC exhibit awards	2002
33	1	VMC exhibit expenses	2002
33	2	VMC exhibit PR	2002
33	3	VMC exhibit design/development of site	2001-2002
33	4	VMC exhibit: pole raising	2000-2002
33	5	VMC exhibit: Jim Hart pole	1999-2000
33	6	[Jim Hart media]	[ca. 2000]
33	7	[UBC multimedia project (Jim Hart pole)]	[ca. 2000]
33	8	[Virtual Museum – pole]	[ca. 2001]

Exhibit Title:	<b>Visible Storage</b>
Date(s):	July 15, 1995 – February 6, 1997

Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
13	6	Visible Storage	15-27 Jul. 1995
13	7	Visible Storage	27 Jul.-8 Aug. 1995
13	8	Visible Storage	8-16 Aug. 1995
13	9	Visible Storage	16-24 Aug. 1995
13	10	Visible Storage	25 Aug.-20 Sep. 1995
13	11	Visible Storage	9-21 Mar. 1995
13	12	Visible Storage	20 Sep.-18 Oct. 1995
14	1	Visible Storage	18 Oct.-17 Dec. 1995
14	4	Visible Storage	16 Feb.-12 Mar. 1996
15	1	Visible Storage	13 Apr.-2 Jun. 1995
15	2	Visible Storage	2-15 Jun. 1995
15	3	Visible Storage	15-27 Jun. 1995
15	4	Visible Storage	27 Jun.-11 Jul. 1995
15	5	Visible Storage	19 Dec. 1995-16 Feb. 1996
15	6	Visible Storage	12-25 Mar. 1996

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15	7	Visible Storage	25 Mar.-17 Apr. 1996
15	8	Visible Storage	17 Apr.-28 May 1996
15	9	Visible Storage	28 May-11 Jul. 1996
15	10	Visible Storage	11 Jul.-12 Sep. 1996
15	11	Visible Storage	12 Sep.-4 Dec. 1996
15	12	Visible Storage	4 Dec. 1996-6 Feb. 1997
26	4	Visible Storage	6 Feb. 1997

Carol Mayer fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
9	1	A Guide to Visible Storage	2001
13	11	Visible Storage – Group 1	1994
13	12	Visible Storage – Group 2	1994
13	15	Visible Storage exhibit photos and negatives	1994
15	1	[Exhibit flipbook about Argillite]	[1994]

Exhibit Title:	<b>Visions of Enlightenment: Buddhist Art at MOA</b>
Date(s):	May 10, 2012-October 8, 2012

Directors fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
86	5	Visions of Enlightenment: Buddhist Art at MOA [exhibition planning binder]	2011-2012

Carol Mayer fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
20	1	Committee Buddhist Art 2012 [restricted]	2011-2012

MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	49	Visions of Enlightenment: Buddhist Art at MOA	2012 (Creation)

Exhibit Title:	<b>A Visual Journey on Memory, Place, &amp; Displacement</b>
Date(s):	Tuesday, March 28 – June 10, 2006

Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
23	11	[Jesus Colorado photo exhibit]	2006

MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
2	36	Memory, Place, and Displacement: A Journey by Jesús Al	2006 (Creation)



## W

Exhibit Title:	<b>Wayang: From the Gods to Bart Simpson</b>
Date(s):	June 11 – August 27, 1991

### Exhibit Comment Books

Box#	File#	Title	Date(s)
4	4	Wayang: From Gods to Bart Simpson	11 Jun.-27 Aug. 1991
5	3	Wayang	28 Aug.-14 Nov. 1991

### David Cunningham fonds

Box#	File#	Title	Date(s)
1	8	[Wayang: From Gods to Bart Simpson: Shadow Play Figures]	1991
1	9	Javanese shadow figures	1991

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Wearing Politics, Fashioning Commemoration: Factory Printed Cloths in Ghana</b>
Date(s):	February 22, 2004

### Elizabeth Johnson fonds

#### *Series 2, Subseries R*

Box#	File#	Title	Date(s)
13	22	Michelle Willard exhibit	2004
13	55	Wearing Politics Michelle Willard	2004

### Darrin Morrison fonds

Box#	File#	Title	Date(s)
1	10	Wearing Politics: Fashioning Commemoration Feb.-Jan 04/05, Ghanaian Exhibit, Michelle Willard	2004-2005

### Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
27	3	[Ghana exhibit]	2004

### MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
2	33	Wearing Politics, Fashioning Commemoration: Factory F Ghana	2004 (Creation)

Exhibit Title:	<b>We Sing to the Universe: Poems and Drawings by Ron Hamilton</b>
Date(s):	October 28, 1994 – March 31, 1995

### Marjorie Halpin (MOA Curator) fonds – Exhibitions – Ron Hamilton Exhibit

Box#	File#	Title	Date(s)
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1	13	Hamilton Exhibit (Photos, negatives...) 1 of 2	1994-1999
1	14	Hamilton Exhibit (Photos, negatives...) 2 of 2	1994-1999
1	15	Hamilton (exhibit)	1997
2	1	Hamilton (exhibit)	1993
2	4	[Excerpts from comment books – <i>We Sing to the Universe an Exhibit by Ron Hamilton</i> ]	1994-1995
2	5	[Permissions – <i>We Sing to the Universe and Exhibit by Ron Hamilton</i> ]	1994
3	21	Ron Hamilton	[1994?]
4	129	Tape: “ ‘ The Universe Sings’ Oct 28/94 Ron Hamilton.” Side A: “The Universe Sings Mar 28/94.” Side B: “Ron Hamilton Opening”	1994
4	130	Tape: Side A: “Tape #2 Side #1” Side B: blank	[1994?]
4	131	Tape: Side A: “Tape #1 Side #1” (Ron Hamilton talking about his drawings/sketches.)	[1994?]
4	138	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	[1994?]

Film – Video Recording Collection- Exhibits- Ron Hamilton Opening Oct. 28/94

Box#	File#	Title	Date(s)
152	a)	Video: “Ron Hamilton Opening, Oct 28/94, MOA Tape #1, TC 01:00:00-30:00”	1994
152	b)	Video: “Ron Hamilton Opening, Oct 28/94, MOA Tape #2”	1994

Exhibit Comment Books

Box#	File#	Title	Date(s)
11	4	We Sing to the Universe	missing
12	2	We Sing to the Universe	28 Oct.-30 Dec. 1994
12	3	We Sing to the Universe	6 Mar.-4 Apr. 1995
27	3	We Sing to the Universe	11 Jan.-6 Mar. 1995

Audiotapes

File#	Date and Title	Type
MOA 129 Audio Tapes Box 4	“The Universe Sings Oct 28/94 Ron Hamilton” Side A: “The Universe Sings March 28/94” Side B: “Ron Hamilton Opening”	Cassette tape
MOA 130 Audio Tapes Box 4	Ron Hamilton’s commentary re: sketches/drawings which he sent to Marjorie Halpin Side A: “Tape #2, Side 31, Side B: Blank”	Cassette tape
MOA 131 Audio Tapes Box 4	Ron Hamilton Side A: “Tape #1, Side #1”	Cassette tape

David Cunningham fonds

Box#	File#	Title	Date(s)
1	16	Hamilton [correspondence and loan agreement]	1994
1	17	Ron Hamilton [exhibit text]	[1994]

Carol Mayer fonds – Exhibition Files – Ron Hamilton 1994

Box#	File#	Title	Date(s)
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5	8	2-EE-1 Hamilton Exhibit	1994
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Darrin Morrison fonds

Box#	File#	Title	Date(s)
4	16	Hamilton	1994

Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
12	29	Ron Hamilton – We Sing to the Universe	1993-1994

Exhibit Title:	<b>West Coast Exhibit</b>
Date(s):	1988 - ?

Marjorie Halpin (MOA Curator) fonds

Box#	File#	Title	Date(s)
7	17	Ron Hamilton [West coast Exhibit]	1988-1989
11	13	Nuu-chah-nulth Project [West coast project Exhibit with Ron Hamilton]	1988-1992

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>West Coast Graphics: Images of Change</b>
Date(s):	March 28, 1980 - December 31, 1981

Exhibit Comment Books

Box#	File#	Title	Date(s)
1	5	West Coast Graphics	1980
1	9	West Coast Graphics/Kwagiutl Graphics	1980
1	13	West Coast Graphics	1981

Herb Watson fonds

***Exhibition Design Series***

Box#	File#	Title	Date(s)
3	4	Making a Bent Box; Images and Meaning; Inside the Bent Box; Contemporary Salish Weaving; Continuity and Change. Children and their World; <b>West Coast Graphics: Images of Change</b> ; Kwagiutl Graphics: Tradition in a New Medium; graphic display [Bent Box]	28 Mar. 1980-Sep. 1981

***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
5	26	Making a Bent Box; Images and Meaning; Inside the Bent Box; Contemporary Salish Weaving; Continuity and Change. Children and their World; <b>West Coast Graphics: Images of Change</b> ; Kwagiutl Graphics: Tradition in a New Medium; graphic display [Bent Box]	28 Mar. 1980-Sep. 1981

Hindaleah Ratner fonds

***Exhibit Series, Coordination Subseries***

Box#	File#	Title	Date(s)
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6	12	Student Exhibits West Coast Graphics, Kwagiutl Graphics	1982
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* STUDENT EXHIBIT	
Exhibit Title:	<b>What Are You Buying?</b>
Date(s):	1997

David Cunningham fonds

Archives	Video	What Are You Buying (video on laserdisc)	1997
media shelf	253		
(laserdisc)			

* STUDENT EXHIBIT	
Exhibit Title:	<b>What Constitutes A Complete Collection?</b>
Date(s):	1978

Collection of Student Exhibition Projects

Box#	File#	Title	Date(s)
1	13	Anth. 431: "Summary Kept on Display Project 'What Constitutes a Complete Collection?'" [accession 2001 – 18]	1978

* STUDENT EXHIBIT	
Exhibit Title:	<b>What Does this Bowl Mean?</b>
Date(s):	1993

Collection of Student Exhibition Projects

Box#	File#	Title	Date(s)
1	8	Anth. 431: "What Does this Bowl Mean?" by Todd Ayotte, Jill Baird, Kelly Foisy, Soula Groumoutis, Jenni Stamper	1993

* STUDENT EXHIBIT	
Exhibit Title:	<b>What is Canadian Cultural Property?</b>
Date(s):	[Fall, 1996] – January 31, 1997

Exhibit Comment Books

Box#	File#	Title	Date(s)
19	2	What is Canadian Cultural Property	18 Feb.-29 Mar. 1997
20	1	What is Canadian Cultural Property	13 Dec. 1996-29 Jan. 1997

Elizabeth Johnson (MOA Curator) fonds

19	31	[What is Canadian Cultural Property?]	1996
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Exhibit Title:	<b>Wheel: Overlays - An Installation by Edgar Heap of Birds</b>
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Date(s):	March 20 – April 29, 2007
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Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
26	4	[Heap of Birds exhibit]	2006-2007

MOA Publications & Ephemera collection

Box#	File#	Title	Date(s)
2	39	Wheel: Overlays - An Installation by Edgar Heap of Birds	2007 (Creation)

Karen Duffek fonds

Box#	File#	Title	Date(s)
4	2	Heap of Birds Final Report	2007
4	3	Council Application ACCF Edgar Heap of Birds Native Youth Project	2006-2007
4	4	Canada Council Application Edgar Heap of Birds	2005-2007
4	5	Edgar Heap of Birds [research & exhibit development]	1988-2007
Video		Heap of Birds: "90F10 Tree Reports, 50 min." and "Art is my Sharp Rock, 20 min."	[ca. 2006?]
11			

* STUDENT EXHIBIT	
Exhibit Title:	<b>When Kings Were Heroes</b>
Date(s):	April 5 – November 6, 1983

Herb Watson fonds

***Exhibition Design Series [graphic display]***

Box#	File#	Title	Date(s)
3	10	Student exhibits: The Magic of Masks in Sri Lanka; Show and Tell: The Story of Big Mac Box; <b>When Kings Were Heroes</b> ; Krishna Worship at Nathadwara; Early Kwagiutl Watercolours and Drawings;	31 Mar. 1983

***Exhibition Design Series [installation photographs]***

Box#	File#	Title	Date(s)
5	19-20	Student exhibits: The Magic of Masks in Sri Lanka; Show and Tell: The Story of Big Mac Box; <b>When Kings Were Heroes</b> ; Krishna Worship at Nathadwara; Early Kwagiutl Watercolours and Drawings;	31 Mar. 1983

Exhibit Title:	<b>Lyle Wilson: When Worlds Collide</b>
Date(s):	Spring 1989

Carol Mayer fonds

Box#	File#	Title	Date(s)
3	4	Exhibit: When Worlds Collide (Lyle Wilson) In House Spring 1989	1988-1989

Exhibit Design: 2000-15 Accession

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Box#	File#	Title	Date(s)
8	14	When Worlds Collide	Jul. 1989

Public Relations and Communications Office fonds

Box#	File#	Title	Date(s)
5	10	Lyle Wilson [File: Past Exhibits]	1989
4	11	Lyle Wilson	1989

Marjorie Halpin (MOA Curator) fonds

Box#	File#	Title	Date(s)
4	10	Lyle Wilson [Cranmer/Wilson opening]	1989-1995

Skooker Broome fonds

Box#	File#	Title	Date(s)
2	13	When Worlds Collide: Lyle Wilson	[ca. 1989]

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	14	Exhibit photographs	1989

Directors fonds

Box#	File#	Title	Date(s)
62	6-D-10	Reflections on authenticity: [When Worlds Collide Exhibit]	1989

Exhibit Title:	<b>Without Masks: Contemporary Afro-Cuban Art</b>
Date(s):	May 2 – November 2, 2014

David Cunningham fonds

Box#	File#	Title	Date(s)
4	3	Exhibition policy draft	1992 – 1993
6	12	[Budget]	2013 – 2014
6	13	[Minutes]	2013 – 2014
6	14	[Photos showing layout in another gallery]	[ca. 2014]
6	15	[Layout & Design]	[2013 – 2014]
OS27		[Layout & Design]	[2013 – 2014]
6	16	[Correspondence]	2013
6	17	[Working list]	[ca. 2014]
6	18	[Possible exclusions]	[2013]

Directors fonds

Box#	File#	Title	Date(s)
94	8	Without Masks: Contemporary Afro Cuban Art [exhibition planning binder]	2013-2014
94	9	Without Masks-Media Coverage-Laura Murray PR	2014
99	8	2014 May 2nd Without Masks Public Opening	2014
99	9	2014 May 1st-Without Masks Director's Reception	2014

Skooker Broome fonds

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<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
7	15	Without Masks, print material: ads, banner	2014
7	16	Without Masks, text panels: monolith, panels	2014
9	12	Without Masks, text panels: monolith, panels	2014
9	13	Without Masks, object labels	2014

Exhibit Title:	<b>Where are the Children? Healing the Legacy of the Residential Schools</b>
Date(s):	June 2, 2002 – January 31, 2003

Director's fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
83	12	Residential School Exhibit	2002

Public Programming and Education fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
10	7	“Where Are The Children?” Residential Schools Education Materials	2003
10	36	“Where are the Children At?” Residential School programming	2002

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
8	53	Where are the children? Healing the legacy slides	2002
56	3	Where are the children?	2002

Public Programming and Education fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
17	1	Jeff Thomas Curator- Where are the children?	2-Nov (Creation)

Exhibit Title:	<b>The Whiteman in North America c. 1970 – 1980</b>
Date(s):	October 27, 1987 – January 31, 1988

Graphic Design Records

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	1	High Contact B&W Negatives	[1987?]
6	2	Draft typesetting pages for text and labels	[1987?]

William McLennan (MOA Curator) fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	4	Photographs	[1987 or 1988]
6	5	Exhibit text	[1987 or 1988]

<b>* STUDENT EXHIBIT</b>	
Exhibit Title:	<b>Within the Pear Garden: Chinese Opera Costumes</b>
Date(s):	1981

Exhibit Comment Books

Box#	File#	Title	Date(s)
1	11	Within the Pear Garden	1981

Exhibit Title:	<b>World Aids Day</b>
Date(s):	December 1, 1990

Carol Mayer fonds

Box#	File#	Title	Date(s)
4	1	Exhibits: World Aids Day. Dec 1 <sup>st</sup> , 1990	1990

Public Programming and Education fonds

Box#	File#	Title	Date(s)
16	5	World Aids Day	Dec-99 (Creation)
4	43	World Aids Day	1999 (Creation)

Exhibit Title:	<b>The World of Spirits: An exhibition of Igbo Masks from South East Nigeria</b>
Date(s):	July 4 – August 31, 1977

Exhibit Design: 2000-15 Accession

Box#	File#	Title	Date
8	35	The World of Spirits: Igbo Masks	4 Jul. 1977

Film and Video Recordings

Location	Date and Title	Type
122	The World of Spirits. Igbo Mask exhibition, 1977? Probably a presentation of the .A. thesis exhibition prepared by Emmanuel Onwuzolum on Igbo masks from SE Nigeria.	Umatic, 30 min.

Hindaleah Ratner fonds*Exhibit Series, Coordination Subseries*

Box#	File#	Title	Date(s)
3	37	Emmanuel Onwazolum Spr/Sum 77	1976-1977

William McLennan (MOA Curator) fonds

Box#	File#	Title	Date(s)
8	35	Photographs	[1977]

Exhibit Title:	<b>Written in the Earth: Coast Salish Art</b>
Date(s):	August 16, 1996 – April 1, 1997

Carol Mayer fonds

Box#	File#	Title	Date(s)
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5	14	Written In Earth. Version 1	1997-1998
5	15	Salish Prehistoric Art – “Written in the Earth”. In House – Traveler Out.	1992-1996
6	1	Written in the Earth. New Traveler	1996-1998
6	2	Written in the Earth. Version 3	1997-1998
6	3	Written in the Earth. Version 2	1996-1998

#### Exhibit Comment Books

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
19	3	Written in the Earth	16 Aug. 1996-1 Apr. 1997

#### Audiotapes

<b>File#</b>	<b>Date and Title</b>	<b>Type</b>
MOA 99 Audio Tapes Box4	Written in the Earth Interview. February 18, 1996 Edna Grant and Dominic Point. February 20, 1996 Elders of Musqueam	Cassette tape
MOA 100 Audio Tapes Box 4	1995 Interviews for “Written in the Earth.” Dominic Point, Edna Grant and Susan Point. 1995 UBC 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.	Cassette tape
MOA 101 Audio Tapes Box 4	Written in the Earth. February 23, 1995 Dominic Point Snake story, Creek Cohoe fishing, Flooding at Musqueam, Name of Musqueam grass, Origin of Sxwaixwai	Cassette tape
MOA 102 Audio Tapes Box 4	Ed. Sparrow Sr., Written in the Earth	Cassette tape

#### Director's fonds

##### *Series 6: Exhibitions Files, Subseries B: Planning Files*

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
62	6-B-27	Musqueam protocol : [re: “From Under the Delta” and “Written in the Earth” exhibitions]	1991-1997
62	6-B-29	[Written in the Earth and From Under the Delta exhibits]	1995-1996
53	6-B-1a	FUD-WIE Coresp. [“From Under the Delta” and “Written in the Earth”] 1 [restricted]	1994-1995
53	6-B-1b	Permits Photos FUD-WIE [“From Under the Delta” and “Written in the Earth”]1 [restricted]	[1993-1997]

#### Darrin Morrison fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	7	WIE Packing	1995-1996
4	8	Written in the Earth	1995-1996
4	9	“Written in the Earth:[Coast] Salish Art”	1994-1995
4	10	WITE Travel/Packing	1996-1998

#### Public Relations and Communications Office fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
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30	8	Written in the Earth – travelling	1998
30	9	[Written in the Earth]	1997
30	10	[Written in the Earth]	1995-1997

David Cunningham fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
4	39	Written in the Earth replica return	1997-2000
4	40	Susan Point “Written” object	1998-2000
4	41	Written to do	1996-1997
4	42	Protocol	1995-1996
4	43	Written in the Earth database	1995-1996
4	44	Written text	1996
6	1	Written translation	1995
6	2	Written in the Earth	1995-1996
6	3	Written cases	1995-1996
6	4	Contemporary Musqueam	1995-1996
6	5	Text changes	1996
6	6	Graphic artist	1993-1995
6	7	Musqueam researchers contract/carvers	1994-1995
6	8	Replicas	1995-1996
6	9	Written travelling	1998-1999
6	10	Musqueam	1997-1998
6	11	[Letter re: use of Written in the Earth images]	2002
OS	21	[Susan Point sketches] (1 of 2)	[1995?]
Mc	14	[Susan Point sketches] (2 of 2)	[1995?]
digital		Written in the Earth, [satellite] map	1996
digital		Written in the Earth, Graphics, Archives, May 2004	2004
16	9	Written in the Earth [replica returns]	1996 - 2006
OS27		[Written in the Earth, panel drafts]	1997

Director's fonds

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
83	13	Written in the Earth BK [book]	1997







## Y

Exhibit Title:	<b>Yuquot...4,000 Years: Continuity and Change in a West Coast Village</b>
Date(s):	April 22, 1978 – February 5, 1979

### Herb Watson fonds

#### ***Exhibit Design Series [installation photographs]***

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
6	8	Yuquot: 4,000 Years: Continuity and Change in a West Coast Village	22 Apr. 1978-7 Feb. 1979

### MOA Publications & Ephemera collection

<b>Box#</b>	<b>File#</b>	<b>Title</b>	<b>Date(s)</b>
1	17	Yuquot: 4,000 Years: Continuity and Change in a West Coast Village	1978 (Creation)



**Z**