

PROGRAM GUIDE
JANUARY 22
TO MAY 08
2011

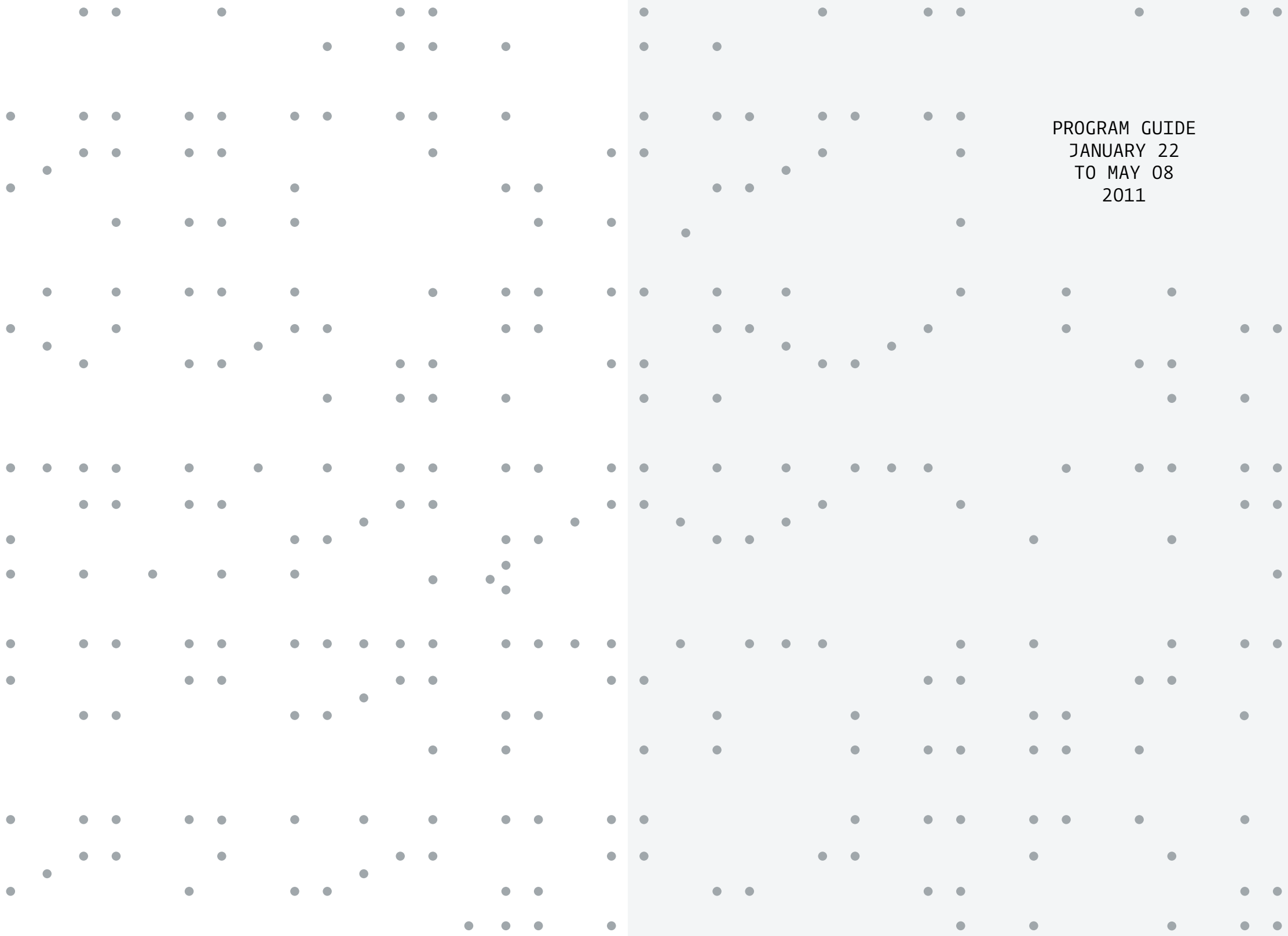


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CLOSE ENCOUNTERS

CLOSE ENCOUNTERS: THE NEXT 500 YEARS INTERNATIONAL EXHIBITION OF CONTEMPORARY INDIGENOUS ART

Presented by Winnipeg Cultural Capital of Canada 2010

Organized by Plug In Institute for Contemporary Art with the Winnipeg Art Gallery, URBAN SHAMAN: Contemporary Aboriginal Art, PLATFORM centre for photographic + digital arts, Gallery 1C03, La Maison des artistes visuels francophones, North End Arts Centre and Graffiti Art Programming Inc.

Curatorial Collective: Candice Hopkins, Steve Loft, Lee-Ann Martin and Jenny Western

The world is at a crossroads. Now is the moment to reconfigure our notions of time to reveal alternative ways of thinking and being for the future. In *Close Encounters: The Next 500 Years*, Indigenous artists imagine the future within the context of present experiences and past histories. By radically reconsidering encounter narratives between native and non-native people, Indigenous prophecies, possible utopias and apocalypses, this exhibition proposes intriguing possibilities for the next 500 years. "We all in different measure have carved out the future," observes Hopi photographer and filmmaker Victor Masayesva in his book *Husk of Time*. "We are all clairvoyants, soothsayers, prophets, knowingly assuming our predictions."

Close Encounters brings together over 30 Indigenous artists from across Canada, the United States, South America, Europe, Australia and New Zealand, including newly commissioned work from Rebecca Belmore, Faye HeavyShield, Kent Monkman and Edward Poitras. Jimmie Durham's long-term sculptural work *Pole to Mark the Centre of the World (at Winnipeg)* challenges widely held ideas surrounding space and location, while James Luna's poignant installation *Spirits of Virtue and Evil Await My Ascension* addresses issues of ritual and the passing of time. *Close Encounters* showcases artists and artworks that collectively invent provocative futures from a diversity of perspectives and practices.

With its myriad histories, trajectories, tensions, collisions, and self-image(s), the city of Winnipeg offers an intriguing juxtaposition for these artistic mediations. *Close Encounters: The Next 500 Years* presents international Indigenous perspectives in a city that in many ways also epitomizes the future of Aboriginal people in Canada. Works in multiple venues throughout the city will serve as catalysts to invent different ways of thinking, acting, and being in the world of our shared future. At this pivotal moment in time, *Close Encounters* invites engagement with the speculative, the prophetic and the unknown.

Through the Cultural Capitals of Canada national program, the Department of Canadian Heritage named Winnipeg the Cultural Capital of Canada for 2010. On behalf of the City of Winnipeg, the Winnipeg Arts Council planned a year of extraordinary cultural events and arts programming. Activities and events were designed to harness the many benefits of arts and culture in community life and celebrate our artists as unique and vital to the fabric of Canadian culture. The River Barge Festival, The BIG DANCE on Broadway and City Stories with the Winnipeg Tarot Company were all events planned with the vision of ARTS FOR ALL that brought the arts into the lives of thousands of Winnipeggers in the year 2010. *Close Encounters: The Next 500 Years* is a unique and remarkable exhibition that will continue to enrich the lives of our citizens and help us carry this important designation well into 2011.

The mission of Winnipeg Cultural Capital of Canada 2010 is to ensure that all people have access to the arts, are able to participate in the arts, and value and are enriched by the arts. In other words: ARTS FOR ALL. *Close Encounters* is a materialization of that vision, providing a massive multi-site exhibition of groundbreaking work free of charge to the public, and providing a platform to present work by leading Indigenous artists.

Find out more at artsforall.ca

Close Encounters is generously supported by:



CLOSE ENCOUNTERS
VENUES



EXHIBITION VENUES

- CE** CLOSE ENCOUNTERS
MAIN EXHIBITION SITE
109 Pacific Ave
- PI** PLUG IN ICA
460 Portage Ave
- WAG** WINNIPEG ART GALLERY
300 Memorial Blvd
- MH** MANITOBA HYDRO
360 Portage Ave
- MM** MANITOBA MUSEUM
190 Rupert Ave

PARALLEL PROGRAMMING SITES

- URBAN SHAMAN:
CONTEMPORARY ABORIGINAL ART
203-290 McDermot Ave
- PLATFORM CENTRE FOR PHOTOGRAPHIC
+ DIGITAL ARTS
121-100 Arthur St
(Artspace Building)
- GALLERY 1C03
515 Portage Ave
- LA MAISON DES ARTISTES VISUELS
FRANCOPHONES
219 Boul Provencher
- NORTH END ARTS CENTRE
472 Selkirk Ave
- GRAFFITI ART PROGRAMMING
109 Higgins Ave

PLUG IN
INSTITUTE OF
CONTEMPORARY ART

wag Winnipeg Art Gallery

URBAN SHAMAN
CONTEMPORARY ABORIGINAL ART

PLATFORM
centre for photographic + digital arts

THE MANITOBA MUSEUM LE MUSÉE DU MANITOBA



GRAFFITI ART PROGRAMMING

gallery 1C03

LA MAISON DES ARTISTES VISUELS FRANCOPHONES

CLOSE ENCOUNTERS
DATES



MANITOBA HYDRO OPENING

Tuesday, January 18, 12:00pm
featuring work by KC Adams,
Postcommodity and Linus Woods
Artist talk with Postcommodity
and Linus Woods at 12:30pm
Location: Manitoba Hydro,
360 Portage Ave

PANEL DISCUSSION

Saturday, January 22, 10:45am
Candice Hopkins, Mary Anne
Barkhouse, Faye HeavyShield
and Nadia Myre

Saturday, January 22, 1:30pm
Lee-Ann Martin and Rebecca Belmore

Presented by the Winnipeg Art
Gallery and Mentoring Artists for
Women's Art as part of *Sculptural
Vocabularies: A symposium exploring
the sculptural practices of contem-
porary Canadian women artists*
Location: Winnipeg Art Gallery,
300 Memorial Blvd

EXHIBITION OPENING

Saturday, January 22, 7:00pm
Location: Close Encounters Main
Exhibition Site, 109 Pacific Ave

BUS TOURS

Sunday, January 23, 12:00pm-4:00pm
Artist talks and visits to all
Close Encounters venues
visit www.artsforall.ca

EXHIBITION CLOSING RECEPTION

Saturday, May 7, 7:00pm
Preview of *Frontrunners* exhibition
Location: URBAN SHAMAN:
Contemporary Aboriginal Art,
203-290 McDermot Ave

PARALLEL PROGRAMMING DATES

URBAN SHAMAN:

Contemporary Aboriginal Art
TRADE ME *Keesic Douglas*
Opening reception:
Friday, January 28, 8:00pm
Location: 203-290 McDermot Ave
Screening of *Bringing It All Back
Home*, Chris Eyre's film about
James Luna
Tuesday, January 18, 7:00pm
Location: Winnipeg Art Gallery

Frontrunners

Opening Reception:
Saturday, May 28
Location: Plug In ICA

**PLATFORM centre for photographic
+ digital arts**

Acting Up! Performing the Indian
Opening reception:
Friday, January 21, 7:00pm
Curatorial Lecture by
Rosalie Favell:
Thursday, January 20, 7:00pm
Artist Talk with Jackie Traverse:
Saturday, February 19, 3:00pm
Location: 121-100 Arthur St

GALLERY 1C03

unSacred

Scott Benesiinaabandan (stephens)
Opening reception at Gallery 1C03:
Thursday, January 20, 4:00pm-6:00pm
Public artist talk (Room 2C14):
Friday, January 21, 12:30pm-1:30pm
Location: The University of Winnipeg
515 Portage Ave

**LA MAISON DES ARTISTES VISUELS
FRANCOPHONES**

The Forgiveness Project
(Pardoner Moi) Nadia Myre
Opening reception:
Thursday January 20, 7:00pm
Location: 219, boul Provencher

GRAFFITI ART PROGRAMMING

Opening reception:
Thursday, April 28, 6:00pm-8:00pm
Location: Plaza at the Forks



Photo credit: Jason Grubb

KC ADAMS

CAN

As an artist, KC Adams focuses on the investigation of the relationship between nature (the living) and technology (progress). Her work includes sculpture, installation, drawing, painting, photography, ceramics, printmaking and kinetic art. KC Adams has had several solo exhibitions, most recently *Cyborg Hybrids* at the Odd Gallery in Dawson City and *Modern Fuel* in Kingston. She has also been featured in numerous group exhibitions; *Cyborg Living Space II*, *The Language of Intercession* at the OBORO Gallery in Montreal, *Cyborg Hybrids* at the PHOTOQUAI: Biennale des images du monde in Paris. She has participated in residencies at The Banff Centre, the Confederation Art Centre in Charlottetown, PEI and the Annex Gallery in Winnipeg. She has received several grants and awards from Winnipeg Arts Council, Manitoba Arts Council and Canada Council for the Arts. Twenty pieces from the *Cyborg Hybrid* series are in the permanent collection of the National Art Gallery in Ottawa. She graduated from Concordia University with a BFA and is based in Winnipeg.

WORK

CIRCUIT CITY II, 2007
CIRCUIT CITY III, 2007
CIRCUIT CITY V, 2007
CIRCUIT CITY VI, 2007
CIRCUIT CITY IX, 2007
Courtesy the Artist

LOCATION

Manitoba Hydro, Head Office

CAN

MARIA THEREZA ALVES

BRA

Maria Thereza Alves is a Brazilian artist living in Europe who researches social and cultural phenomena, working particularly with situations that question social circumstances. Her work examines what we think we know, who we think we are, and the realities of where and how we actually are at this time. Alves has recently exhibited in the Guangzhou Triennial, Manifesta in Trento, the Prague Biennial, the Athens Biennial and the Lyon Biennial where she received the Francophonie prize.

WORK

IRACEMA (DE QUESTEMBERG), 2009
Courtesy the Artist
Visit www.artsforall.ca for screening dates and times.

LOCATION

Winnipeg Art Gallery



SHUVINAI ASHOONA

CAN

Shuvinai Ashoona was born in Cape Dorset, NU, and began drawing in 1995. Ashoona's work was first included in the Cape Dorset annual print collection in 1997, with two small dry-point etchings entitled *Interior* (1997-33) and *Settlement* (1997-34). Since then, she has become a committed and prolific graphic artist, working daily in the Kinnigait Studios. Her impressive sensibility for the landscape around the community of Cape Dorset has attracted the attention of several notable private galleries, as well as public institutions such as the McMichael Canadian Collection's 1999 exhibition entitled *Three Women, Three Generations*. Her most recent exhibition presented her work alongside Toronto-based artist Shari Boyle at the Justina Barnicke Gallery at Hart House in Toronto. Ashoona is also the subject of a documentary art film to be released next year.

WORK

UNTITLED (ROCK LINES WITH ANIMAL FORMS), 2003

Collection of the Winnipeg Art Gallery; Acquired with funds from the Winnipeg Rh Foundation Inc., 2004-75

UNTITLED (CHAPEL), 2004

Collection of the Winnipeg Art Gallery; Acquired with funds from the Winnipeg Rh Foundation Inc., 2004-74

LOCATION

Winnipeg Art Gallery

WAG

MARY ANNE BARKHOUSE

CAN

Mary Anne Barkhouse was born in Vancouver, BC, and belongs to the Nimpkish band, Kwakiutl First Nation. She is a descendant of a long line of internationally recognized artists that includes Ellen Neel, Mungo Martin and Charlie James. She graduated with honours from the Ontario College of Art and Design and has exhibited widely across Canada. Working with a variety of materials and processes, Barkhouse examines environmental concerns and Indigenous culture through the use of animal imagery. A member of the Royal Canadian Academy of Art, Barkhouse's work can be found in the collections of the Art Bank of the Canada Council for the Arts, Museum of Anthropology at the University of British Columbia, The Banff Centre and the Department of Indian and Northern Affairs. In addition she has public art installations at Thunder Bay Art Gallery, University of Western Ontario in London, McMichael Canadian Art Collection in Kleinburg, Robert McLaughlin Gallery in Oshawa, Macdonald Stewart Art Centre in Guelph and the Millennium Walkway in Peterborough.

WORK

THE FOUR HORSES OF THE APOCALYPSE AND THE DONKEY OF ETERNAL SALVATION, 2008

Courtesy the Artist

LOCATION

Main Exhibition Site

CE

MICHAEL BELMORE

CAN

Michael Belmore is a member of the Royal Canadian Academy of Arts and graduated with an A.O.C.A. in sculpture/installation from Ontario College of Art & Design in 1994. Michael works in a variety of media including plastic, metal and wood. He also works with graphite on matte film, which he incorporates into large format light boxes. His work has been exhibited nationally and internationally and is represented in the permanent collections at the Indian Art Centre in Gatineau, the McMichael Canadian Art Collection in Kleinburg, Thunder Bay Art Gallery, Agnes Etherington Art Gallery in Kingston, and in numerous private collections. He has also shown at several artist-run centres and collectives across Canada and has created site-specific installations for Thunder Bay Art Gallery and the City of Peterborough.

WORK

SMOULDER, 2010-2011
Courtesy the Artist

LOCATION

Main Exhibition Site

CE

REBECCA BELMORE

CAN

Born in Upsala, ON, Rebecca Belmore is an artist currently living in Vancouver, BC. She attended the Ontario College of Art and Design and is internationally recognized for her performance and installation art. Since 1987, her multi-disciplinary work has addressed history, place and identity through the media of sculpture, installation, video and performance. Belmore was Canada's official representative at the 2005 Venice Biennale. Her work has appeared in numerous exhibitions both nationally and internationally including two solo touring exhibitions, *The Named and the Unnamed*, Morris and Helen Belkin Art Gallery in Vancouver (2002); and *33 Pieces*, Blackwood Gallery, University of Toronto at Mississauga (2001). Her group exhibitions include *Houseguests*, Art Gallery of Ontario (2001); *Longing and Belonging: From the Faraway Nearby*, SITE Santa Fe in New Mexico (1995); *Land, Spirit, Power*, National Gallery of Canada (1992); and *Creation or Death: We Will Win*, at the Havana Biennial, Cuba (1991).

WORK

THE BLANKET, 2010
Courtesy the Artist

LOCATION

Plug In ICA

PI

COLLEEN CUTSCHALL

USA

Colleen Cutschall's tribal affiliation is Oglala-Sicango Lakota, Pine Ridge, SD. She received her BFA from Barat College, Lake Forest, IL in 1973 and a MS Ed, from Black Hills University, Spearfish, SD. She currently teaches at Brandon University in the Visual Arts Department on Native Issues. Her solo exhibitions include *Voice in the Blood*, organized by the Art Gallery of Southwestern Manitoba, which toured to Oscar Howe Art Center in Mitchell, SD; Dakota Gallery in Sioux Falls, SD; Minnesota State University in Moorhead; Thunder Bay Art Gallery; MacKenzie Art Gallery in Regina; North Dakota Heritage Center in Bismarck, ND; Art Gallery of Mississauga, and Wauskewin Heritage Center Art Gallery in Saskatoon. Her work is represented in the collections of the Manitoba Arts Council Art Bank, The Canada Council Visual Art Bank, the Government of Manitoba, the MacKenzie Art Gallery, Indian and Northern Affairs, the Oscar Howe Art Center, the Sioux Indian Museum and the Winnipeg Art Gallery.

WORK

SONS OF THE WIND, 1996
SYNCHRONIZATION WITH THE BEYOND 2012, 1996
MILKY WAY, SPIRIT TRAIL, 1996
THE ANDROGYNOUS LANDSCAPE, 1996
SIGHTING CYRIUS, 1996
AMMUNAKI, 1996
 Courtesy the Artist

LOCATION

Main Exhibition Site

CE

WALLY DION

CAN

Wally Dion lives and works as an artist in Saskatoon, SK. Dion is a member of Yellow Quill First Nation (Salteaux). In 2004, Dion graduated from the University of Saskatchewan with a BFA. His work has typically consisted of large scale painted portraiture sometimes working with themes including social-realism and First Nations class struggles in modern Canadian life, specifically in Saskatchewan. More recent work has involved the use of recycled computer circuit boards for large sculptural pieces. As an active artist, Dion has been met with positive support from both the local and national art communities. He is the recipient of numerous grants from agencies including the Canada Council for the Arts and the Saskatchewan Arts Board. In the summer of 2008, Dion held his first major solo exhibition: *Wally Dion* at the MacKenzie Art Gallery in Regina. His work has been included in several group shows: *Flatlanders* (2008), *Honouring Tradition* (2008) and *No Word for Good Bye* (2006). His work can be found in several prominent public collections including the Saskatchewan Arts Board, Canadian Museum of Civilization, Canada Council Art Bank and the MacKenzie Art Gallery.

WORK

THUNDERBIRD, 2008
 Collection of the Mackenzie Art Gallery, Regina

LOCATION

Plug In ICA

PI

JIMMIE DURHAM

USA

Jimmie Durham is an American-born sculptor, essayist and poet currently living in Europe. He has been active in theatre, performance and literature and was a prominent figure in the U.S. Civil Rights Movement. He served as a political organizer in the American Indian Movement from 1973-1980. He was the Director of the International Indian Treaty Council and representative at the United Nations and the Director of the Foundation for the Community of Artists (FCA) New York City from 1981-1983. He has lived and worked all over the world including in the United States, Switzerland and Mexico. His poetry has been published in *Harper's Anthology of 20th Century Native American Poetry* and various small magazines. His book of poems, *Columbus Day*, was published by West End Press in 1983. His essays and articles have appeared in *Los Angeles Times*, *Art Forum*, *Black Scholar* and *Third Text* among others. His work has been exhibited in Museum van Hedendaagse Kunst in Gent, Palais des Beaux Arts in Brussels, ICA London, Documenta in Kassel, Hamburg Kunstverein, FRAC in Reims, Wittgenstein Haus in Vienna, Whitney Biennial, Kunstverein in Munich, Venice Biennale, among others. In 2009 Jimmie Durham had a survey at Musée d'Art Moderne de la Ville de Paris and participated at the Lyon Biennial.

WORK

POLE TO MARK THE CENTRE OF THE WORLD (AT WINNIPEG), 2010
 Courtesy of Plug In ICA

LOCATION

Plug In ICA

PI

ROSALIE FAVELL

CAN

Rosalie Favell was born and raised in Winnipeg, MB. Much of her work draws upon both her family history and Métis (Cree/English) heritage that goes back many generations in Winnipeg and surrounding areas. She uses many sources to present a complex self-portrait of her experiences as a contemporary Aboriginal woman. In addition to scouring her family albums for visual material, she finds inspiration in popular culture and has incorporated a number of warrior women from television series and movies into her works. Her recent work undertakes a spiritual quest, drawing upon a number of religions and beliefs. In 1998, she earned an MFA from the University of New Mexico, in Albuquerque.

WORK

THE SEARCH FOR LIFE BEYOND OUR PLANET, 2010
 Courtesy the Artist
 Visit www.artsforall.ca for screening dates and times.

LOCATION

Manitoba Museum

MM

JEFFREY GIBSON

USA

Jeffrey Gibson is a painter and sculptor living in Brooklyn, NY. He began exhibiting regularly in the United States in 1999. Previously, he had been living abroad and exhibiting and publishing in England, Norway and Spain. Exhibitions include *Le Désert de Retz* at Massimo Audiello in New York, *From the Root to the Fruit* at Alona Kagan Gallery in New York, *Out of Bounds* at Glyndor Gallery in the Bronx, *Play* at Iandor Fine Arts in Newark, *Working Space* at Cuchifritos Gallery in New York, *Evolving Pattern* at New Jersey City University and *Spectro Surface* at Freeform Gallery in Philadelphia. His solo exhibition at The American Indian Community House Gallery in New York, *Indigenous Anomaly*, was curated by Kathleen Ash-Milby, Associate Curator at The National Museum of the American Indian, Smithsonian Institution. The Smithsonian Institution also purchased the first work of the series to be included in their permanent collection.

WORK*UNTITLED*, 2011

Courtesy the Artist

LOCATION

Plug In ICA

PI

BRETT GRAHAM

NZL

Brett Graham is one of New Zealand's most exciting and accomplished sculptors, highly regarded for his ability to abstract complex historical and cultural ideas into formally strong and beautiful sculptural forms. Graham places strong emphasis on materiality and surface with the formal simplicity of his sculptural pieces and predominant use of wood and stone. Graham's work engages in a dual dialogue of Maori and European histories whilst adhering to the modernist emphasis on form and material quality. Although his works may not directly invoke Maori sculptural tradition, they nonetheless speak of that tradition in their titles and concept. His work is accessible on an aesthetic, personal and historical level, enabling both the object and viewer to occupy a common ground. In the last decade Graham has exhibited extensively, locally and internationally, as well as being regarded as a leading authority on contemporary Maori sculpture.

WORK*TE HOKIOI*, 2008-2009

Courtesy Auckland Art Gallery Toi o Tamaki; gift of the Patrons of the Auckland Art Gallery, 2009.

LOCATION

Plug In ICA

PI

FAYE HEAVYSHIELD

CAN

Faye HeavyShield was born and raised on the Blood Reserve in the southern Alberta foothills. She has studied at the Alberta College of Art and Design and the University of Calgary. Since the early 1990s her work has been exhibited throughout Canada in numerous important solo and group exhibitions including; *Land, Spirit, Power*, National Gallery of Canada; *Heart, Hoof, Horn*, Glenbow Museum in Calgary; *She: A Roomful of Women*, Thunder Bay Art Gallery; *Nations in Urban Landscapes*, Contemporary Art Gallery in Vancouver; *Spiral and Other Parts of the Body*, La Centrale/Powerhouse in Montreal; *In My Lifetime*, Canadian Museum of Civilization in Gatineau; and *Blood*, Southern Alberta Art Gallery in Lethbridge. HeavyShield's work is held in public and private collections throughout North America, including the National Gallery of Canada, the Kelowna Art Gallery and the Heard Museum in Phoenix, AZ.

WORK*SLIVERS*, 2011

Courtesy the Artist

LOCATION

Winnipeg Art Gallery

WAG

MARJA HELANDER

FIN

Marja Helander is an artist of Sámi heritage. She originally graduated as a painter from the Lahti Institute of Fine Arts, Finland in 1992. Ultimately, Helander focused more on using photographs in her works and went on to study photography at the University of Art and Design in Helsinki, where she graduated in 1999. In 1994, Helander was one of the ten finalists in the Foto Finlandia competition. Her work has been presented in solo and group exhibitions both in Finland and abroad, including the Hasselblad Center in Gothenburg, BildMuseet in Umeå, Charlottenborg Exhibition Hall in Copenhagen, and Galleri F15 in Moss, Norway.

WORK*MOUNT ANNIVAARA UTSJOKI*, 2002

Courtesy the Artist

LOCATION

Plug In ICA

PI

JONATHAN JONES

AUS

Whether in discrete sculptural forms or large-scale installation works, Jonathan Jones activates spaces between light and its absence, between the material and ephemeral – spaces that are also distances to be traversed between cultures, between history and memory, between past, present and future. Jonathan Jones is a Sydney-based artist of Kamilaroi/Wiradjuri heritage. His major solo exhibitions include *Jonathan Jones: untitled [the tyranny of distance]* at Sherman Contemporary Art Foundation in Sydney (2008) and *Jonathan Jones* at Newcastle Region Art Gallery (2007). His work has been included in a range of group exhibitions both around Australia and internationally, including *NEW08* at Australian Centre for Contemporary Art in Melbourne (2008), *Adventures with form in space* at Art Gallery of NSW (2006), *Primavera* at Museum of Contemporary Art in Sydney (2003) and the 2002 Adelaide Biennial of Australian Art. Jones was recipient of the Xstrata Coal Emerging Indigenous Art Award from the Queensland Art Gallery in 2006.

WORK*UNTITLED*, 2010

Courtesy the Artist

LOCATION

Plug In ICA

PI

BRIAN JUNGEN

CAN

Brian Jungen was born in Fort St. John, BC, to a Canadian father and a Dunne-za mother. He studied visual art at the Emily Carr University of Art + Design, graduated in 1992, and now lives and works in Vancouver. Jungen has exhibited extensively in Canada and internationally, in venues including the Tate Modern in London, the New Museum in New York, the Biennale of Sydney, the Gwangju Biennial in South Korea, and Secession in Vienna. From 2005 to 2007, he was the subject of a major exhibition organized by the Vancouver Art Gallery that traveled to New York, Montreal, Rotterdam, and Munich. His work is included in the collections of the National Gallery of Canada, the Art Gallery of Ontario, the Vancouver Art Gallery, and the National Museum of the American Indian, as well as numerous private collections.

WORK*BUSH CAPSULE STUDY*, 2000

Courtesy John Cook, Ottawa

LITTLE HABITAT II, 2004

Courtesy Brett Shaheen, Cleveland

LOCATION

Plug In ICA

PI

JAMES LUNA

USA

James Luna is a Luiseno Indian who resides on the La Jolla Indian Reservation. He holds a BFA from the University of California, Irvine and an MS in Counseling from San Diego State University. Luna has stated that "art work in the media of performance and installation offers an opportunity like no other for Native people to express themselves without compromise in the Indian traditional art forms of ceremony, dance, oral traditions and contemporary thought." His installations have been described as transforming gallery spaces into battlefields, where the audience is confronted with the nature of cultural identity, tensions generated by cultural isolation and dangers of cultural misinterpretation – all from a Native perspective. He addresses the mythology of what it means to be "Indian" in contemporary American society and exposes the hypocrisy of the dominant society, which trivializes Indian people as romantic stereotypes. Luna has exhibited across the US, Canada, Japan and the UK.

WORK*SPIRITS OF VIRTUE AND EVIL AWAIT MY ASCENSION*, 1998

Courtesy the Artist

LOCATION

Main Exhibition Site

CE

KAVAVAOW MANNOMEES

CAN

Kavavaow Mannomee was born in Brandon, MB and now lives with his wife and son Peter in Cape Dorset, NU. Kavavaow has demonstrated a range of stylistic abilities over the years - from the very literal to the more expressive. His thematic concerns include depictions of Inuit legends and mythology, Arctic wildlife and an interest in some of the more contemporary aspects of Inuit life. Mannomee is the latest among the second generation to attract critical acclaim from the contemporary arts audience in the south. He and Shuvinao Ashoona have been profiled, along with Nick Sikkuark of Gjoa Haven, in the arts magazine *Border Crossings*. He travelled to Toronto in June of last year for his first solo exhibition of original drawings, and this year to Vancouver for another exhibition featuring his contemporary work. For several years Mannomee has worked for the Kinngait Studios as a printmaker, first in the lithography studio and more recently in the stone cut studio. He is an accomplished and precise printmaker who enjoys the opportunity to demonstrate printmaking techniques to young artists and visitors to the studio.

WORK*DARK FANTASY*, 2008

Private Collection

AIRLIFT, 2009

Private Collection

LOCATION

Main Exhibition Site

CE

TRACEY MOFFATT

AUS

Tracey Moffatt is an Australian photographer and filmmaker. Her work reflects her views on Aboriginality and the misconceptions about and representations of her people in art and cinema. Her earliest photographic work, a series of black-and-white portraits of members of the Aboriginal and Islander Dance Company, was entitled *Some Lads* (1986), and was a subtly subversive take on the 19th-century ethnographic photograph. Using a documentary style, Moffatt often draws on images from film and television made during her youth in the 1960s and 1970s as an adopted half-Aboriginal child in a white family. She carefully stages images to reflect familiar tableaux, but with a twist.

WORK

NIGHT CRIES: A RURAL TRAGEDY, 1990
BEDEVIL, 1993
 Courtesy Women Make Movies, New York

LOCATION

Winnipeg Art Gallery
 Visit www.artsforall.ca for screenings dates and times.

**KENT MONKMAN**

CAN

Kent Monkman is an artist of Cree ancestry who works in a variety of media including painting, film/video, performance and installation. Monkman has exhibited widely within Canada and is well represented in numerous private and public collections including the National Gallery of Canada, the Art Gallery of Ontario and the Montreal Museum of Fine Arts. He is represented by Stephen Friedman Gallery in London, UK, and Bailey Fine Arts in Toronto.

WORK

UNTITLED, 2011
 Courtesy the Artist

LOCATION

Plug In ICA

**REUBEN PATERSON**

NZL

Reuben Paterson is of Maori descent (Ngati Rangithi) from the Bay of Plenty region of the North Island of New Zealand. After receiving a postgraduate in Fine Arts from Auckland University 1997, Paterson went on to receive New Zealand's prestigious Moet et Chandon Award to Avize, France as its youngest recipient. He returned to New Zealand to complete a Post Graduate Diploma in Primary School Teaching in 2001. Paterson exhibits nationally and internationally, most recently in the Sydney Biennale, Prague Biennial and Centro de Arte Caja De Burgos in Spain, The Cambridge Museum in England and the Institute of Modern Art in Brisbane, Australia.

WORK

NIGH, 2005
TE PUTAHITANGA O REHUA, 2005
 Courtesy the artist and Gow Langsford Gallery, Auckland

LOCATION

Main Exhibition Site

**ARCHER PECHAWIS**

CAN

Performance artist, new media artist, filmmaker, writer, curator and educator, Archer Pechawis was born in Alert Bay, on Vancouver Island. He has been a practicing artist since 1984 with particular interest in the intersection of Plains Cree culture and digital technology, often merging "traditional" objects such as hand drums with "forward engineered" devices such as Mac PowerBooks. His work has been exhibited across Canada and featured in publications such as *Fuse Magazine* and *Canadian Theatre Review*. Archer has been the recipient of many Canada Council for the Arts and British Columbia Arts awards and was the recipient of the Best New Media award at the imagineNATIVE Film + Media Arts Festival in 2007. Archer also works extensively with Native youth as part of his art practice, teaching performance and digital media for the Indigenous Media Arts Group and in the public school system. Of Cree and European ancestry, he is a member of Mistawasis First Nation, Saskatchewan, and currently resides in Vancouver, BC.

WORK

HORSE (re-performance)

LOCATION

Winnipeg Art Gallery
 Visit www.artsforall.ca for performance dates and times.



EDWARD POITRAS

CAN

Edward Poitras was born in Regina, SK. He is a member of the Gordon First Nation and resident of Treaty Four Territory. Poitras has been active as an artist since the early 1970s, when he began his studies at the Saskatchewan Indian Cultural College in Saskatoon and then Manitou College in Quebec. Over the past twenty years he has exhibited extensively, in 1995 representing Canada at the prestigious Venice Biennial and most recently winning The Governor General's Awards in Visual and Media Arts.

WORK

BALUSTRADO, 2011
Courtesy the Artist

LOCATION

Plug In ICA

PI

POSTCOMMODITY

USA

Postcommodity is a contemporary American Indian artist collective comprised of Raven Chacon (Navajo), Kade L. Twist (Cherokee), Nathan Young (Delaware/Kiowa/Pawnee) and Steven Yazzie (Laguna/Navajo) that was founded in 2007. Postcommodity combines their intertribal Indigenous worldview with interdisciplinary actions and conceptual art practice as a means to engage in Indigenous human rights advocacy and decolonize the geographies and discourse of the Western Hemisphere. Postcommodity is a proud self-determination movement that seeks to contribute to the larger postcolonial Indigenous narrative of social, cultural, political and economic perseverance.

WORK

MOTHER, TEACHER, DESTROYER, 2010
Courtesy the Artists

LOCATION

Main Exhibition Site

CE

WORK

REPELLENT EYE (WINNIPEG) 2011
Courtesy the Artists

LOCATION

Manitoba Hydro, Head Office

MH

PUDLO PUDLAT

CAN

Pudlo Pudlat lived as a hunter and made his home in small camps along the southwest coast of Baffin Island until the early 1960s. It was upon moving to Kiaktuq during a bout of tuberculosis, that Pudlat met James Houston, who encouraged his talent. Pudlat then began a practice that would come to encompass over 4,500 drawings, 180 prints and several sculptures, many of which can be found in the Cape Dorset Graphics Collection. Pudlat, due to his illness, flew south, as well as to other areas in the north, on several occasions. The objects he encountered during his travels are prominent in his subject matter.

WORK

Avingaluk (The Big Lemming), 1961
Collection of the Winnipeg Art Gallery; Gift of the Women's Committee, G-75-84

Ecclesiast, 1969

Collection of the Winnipeg Art Gallery, 2003-99

Aeroplane, 1976

Collection of the Winnipeg Art Gallery, G-84-299

Jet Trails over the Sea, 1976-1977

Collection of the Winnipeg Art Gallery; Gift of Indian and Northern Affairs, Canada, G-89-1082

In Celebration, 1979

Collection of the Winnipeg Art Gallery; Gift of Indian and Northern Affairs, Canada, G-89-1064

Two Loons at Sea, 1979

Collection of the Winnipeg Art Gallery; Gift of Indian and Northern Affairs, Canada, G-89-1057

Umimmak Kalunaniituk (Muskox in the City), 1979

Collection of the Winnipeg Art Gallery; Gift of Indian and Northern Affairs, Canada, G-89-1061

Arrival of the Prophet, 1983
Collection of the Winnipeg Art Gallery, G-84-28

Journey into Fantasy, 1983
Collection of the Winnipeg Art Gallery; Gift of Indian and Northern Affairs, Canada, G-89-1073

Vision of Two Worlds, 1983
Collection of the Winnipeg Art Gallery; Gift of Indian and Northern Affairs, Canada, G-89-1763

Location

Winnipeg Art Gallery

WAG

LISA REIHANA

NZL

Lisa Reihana is a Maori artist who has played a leading role in the development of film and multimedia art in Aotearoa, NZ. Her work demonstrates a keen interest to communicate complex ideas about Indigenous identity and bi-cultural living. Reihana's desire to address and engage with contemporary experience through diverse media is expressed in installations that are collages drawn from eclectic sources. Her examination of cultural histories utilizes photography, sculpture and time-based arts. She represented New Zealand in *Paradise Now?* at the Asia Society Museum in New York; the 2000 Sydney Biennale, the Noumea Biennale (2002) and the *Asia Pacific Triennial* (1996 and 2003). The significant work *Native Portraits* was commissioned for the opening of Te Papa Tongarewa in Wellington, NZ, and has received much critical acclaim. Reihana has undertaken residencies at the Institute for Modern Art in Brisbane and at The Banff Centre. She was the Digital Artist-in-Residence at Waikato University in New Zealand (2006).

WORK

MAHUIKA, 2001
RANGINUI, 2001
MARAHIHAU, 2001
HINEPUKOHURANGI, 2001
Courtesy the Artist

LOCATION

Plug In ICA

PI

PAUL-ANDERS SIMMA

FIN

Paul-Anders Simma is a Sámi filmmaker, who grew up in a nomad family. He was educated at the Swedish Film Institute and has worked in TV production since the mid-1980s. All his films have a close connection with Sámi culture. His breakthrough short film *Let's Dance!* (1991) is a humorous story about a Sámi boy going to his first dance. Simma's feature films include *The Minister of State* (1997) and *The Legacy of the Tundra* (1995), which explores the psychological dimensions of reindeer herding Sámi. His documentary work includes the celebrated *Give Us Our Skeletons!* (1999) about Sámi activist Nils Somby and his quest for the repatriation of the human remains of Sámi ancestors.

WORK

GIVE US OUR SKELETONS!
(ANTAKAA MEILLE LUURANKOMME), 1999
Courtesy the Finnish Film Foundation

LOCATION

Winnipeg Art Gallery
Visit www.artsforall.ca for screening dates and times.

WAG

DOUG SMARCH JR.

USA

Doug Smarch is from the Tlingit nation and grew up in Teslin, a small Yukon community. Smarch attended San Francisco Arts Institute and earned a BFA. He then went on to earn a Graduate Degree in Design Media Arts from the University of California, Los Angeles. Smarch is an emerging artist and has had his work in several significant national and international exhibitions that include *Traditions of Change* in the Nordamerika Native Museum in Zurich, and *The Road: Constructing the Alaska Highway*, which has been exhibited at the Art Gallery of Alberta and the Yukon Arts Centre Public Art Gallery. His work is in several collections including North West Territories Arts Centre in Iqaluit, NWT and the Museum of Civilization.

WORK

LUCINATIONS, 2004
Courtesy the Artist

LOCATION

Main Exhibition Site

CE

SKAWENNATI

CAN

Skawennati is an artist, writer and independent curator who is currently focused on creating projects for the World Wide Web, which she believes, is an extraordinary art delivery system. Projects have included *CyberPowWow*, a virtual gallery and chat space; *Imagining Indians in the 25th Century*, a web-based paper doll/time-travel journal; and her current obsession, *80 Minutes, 80 Movies, 80s Music*. In 1994, Skawennati co-founded Nation to Nation, a First Nations artist collective. As Curatorial Resident at the Walter Phillips Gallery at The Banff Centre, she mounted *Blanket Statements*, an exhibition of art quilts, and *The People's Plastic Princess*, a survey of more than thirty years of Barbie art. During her two-year stay in San Francisco, Skawennati produced Arts Alliance Laboratory's monthly CRIT (Critical Reviews of Interactive Technology) nights and co-curated New Fangle for GenArtSF. Her articles have appeared in *Fuse Magazine*, *Horizon Zero* and *Mix Magazine*.

WORK

TIME TRAVELLER™, 2121
Courtesy the Artist

LOCATION

Plug In ICA

PI

CHRISTIAN THOMPSON

AUS

Christian Thompson is a contemporary artist born in Gawler, South Australia. He has presented his photographs, videos and performance works in numerous solo and group exhibitions nationally and internationally. Recent group exhibitions include *Andy and OZ: Parallel Visions*, Andy Warhol Museum in Pittsburgh; *Workin Down Under*, Wood Street Galleries in Pittsburgh; *Brilliance*, Aboriginal Art Museum in Utrecht, The Netherlands; *This Crazy Love*, Linden Centre for Contemporary Art in Melbourne; *Culture Warriors*, National Indigenous Art Triennial, National Gallery of Australia in Canberra; *Raised by Wolves*, Art Gallery of Western Australia in Perth and *Gertrude Studio Artists Show*, Gertrude Street Contemporary Art Spaces in Melbourne. He was a studio artist at Gertrude Street Contemporary Art Spaces from 2006 to 2008. He is currently in a residency program at DasArts Advanced Studies for Performing Arts in Amsterdam and a residency and public art project with the Centre for Future Art Research at Arizona State University.

WORK*HEAT*, 2010

Courtesy the Artist and Gallery Gabrielle Pizzi

LOCATION

Plug In ICA

PI

MARIE WATT

USA

Marie Watt is a multidisciplinary artist who lives and works in Portland, OR. Born to the son of Wyoming ranchers and a daughter of the Turtle Clan of the Seneca Nation (Iroquois/Haudenosaunee) Watt identifies herself as "half Cowboy and half Indian." Formally, her work draws from Indigenous design principles, oral tradition, personal experience and Western art history. Her approach to art-making is shaped by the protofeminism of Iroquois matrilineal custom, political work by Native artists in the 60s, a discourse on multiculturalism, as well as Abstract Expressionism and Pop Art. Like Jasper Johns, she is interested in "things that the mind already knows." Unlike the Pop artists, she uses a vocabulary of natural materials (stone, cornhusks, wool, cedar) and forms (blankets, pillows, bridges) that are universal to human experience (though not uniquely American) and noncommercial in character.

WORK*STAFF: CUSTODIAN*, 2007

Courtesy PDX Contemporary, Portland

LOCATION

Main Exhibition Site

CE

LINUS WOODS

CAN

Linus Woods is a Dakota/Ojibway artist from the Long Plain First Nation in Southern Manitoba, where he was born. While he has taken a few art and Native studies courses at Brandon University, and has studied with artists such as Jane Ash Poitras, he is largely self-taught. Woods sees his paintings as expressions and extensions of his spiritual journey. His art; acrylic, oil and collage on canvas; are subtle works featuring pastel pallets and geometric shapes and often include collaged images. Linus Woods is a winner of the Peace Hills Trust Company Art Competition and his work is in the Peace Hills Trust Collection and in a number of other collections including Winnipeg Children's Hospital, Long Plain First Nation, Curtis Joony Productions, Brandon University and Mae Moore.

WORK*SPACESHIP OVER TROUBLED WATER*, 2010*THE SPEED OF LIGHT*, 2010

Courtesy the Artist

LOCATION

Manitoba Hydro, Head Office

MH

LAWRENCE PAUL YUXWELUPTUN

CAN

Lawrence Paul Yuxweluptun graduated from the Emily Carr University of Art + Design in 1983 with an honours degree in painting. Yuxweluptun's strategy is to document and promote change in contemporary Indigenous history in large-scale paintings (from 54.2 x 34.7cm to 233.7 x 200.7cm), using Coast Salish cosmology, Northwest Coast formal design elements, and the Western landscape tradition. His painted works explore political, environmental and cultural issues. His personal and socio-political experiences enhance this practice of documentation. Yuxweluptun's work has been included in numerous international group and solo exhibitions, such as *INDIGENA: Contemporary Native Perspectives in* (1992). He was the recipient of the Vancouver Institute for the Visual Arts (VIVA) award in 1998.

WORK

KILLER WHALE HAS A VISION AND COMES TO TALK TO ME ABOUT PROXIMOLOGICAL ENCROACHMENTS OF CIVILIZATIONS IN THE OCEANS, 2010

Private Collection

LOCATION

Plug In ICA

PI



**URBAN SHAMAN: Contemporary Aboriginal Art - 203-290 McDermot Ave
TRADE ME**

Keesic Douglas

January 28 - March 19, 2011

The close encounters between the Canadian fur trade, First Nations people and the Hudson Bay Company are explored by artist Keesic Douglas.

Frontrunners - Curated by Cathy Mattes

May 28 - July 17, 2011 (preview May 7)

Frontrunners will focus on the role of the Professional Native Artists Inc.'s impact within Manitoba. Presented in conjunction with Plug In ICA.

PLATFORM centre for photographic + digital arts - 121-100 Arthur St

Acting Up! Performing the Indian

Curated by Rosalie Favell, featuring work by Jeff Thomas, Kent Monkman, Lori Blondeau, Shelley Niro, Adrian Stimson, Larry McNeil, Jackie Traverse and Hulleah J. Tsinhnahjinnie

January 21 - March 4, 2011

Acting Up! Performing the Indian will focus on how Aboriginal artists, both in the past and the present, have used photographic space as a performative arena in which to explore issues of identity and culture.

GALLERY 1C03 - The University of Winnipeg, 515 Portage Ave

unSacred

Scott Benesiinaabandan (stephens)

January 20 - February 19, 2011

Benesiinaabandan contends that, like clowns or misfits in other cultures, Windigokaan use their backwardness to teach others, and that their contrary nature represents a powerful symbol that has received little attention to date, both within and outside of Anishinabe society.

LA MAISON DES ARTISTES VISUELS FRANCOPHONES - 219 Boul Provencher

Solo Exhibition: Nadia Myre

January 20 - March 17, 2011

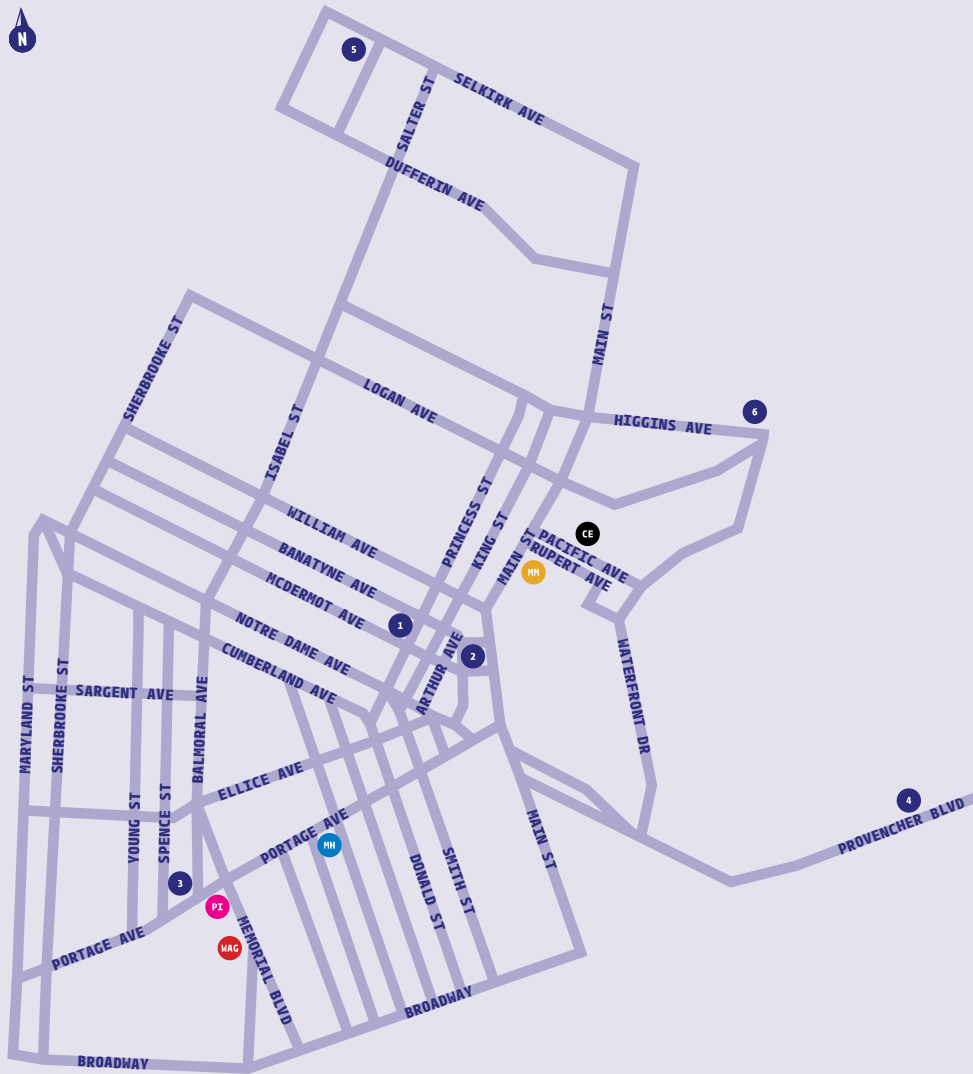
Nadia Myre proposes *The Forgiveness Project (Pardonnez moi)*, a new open-ended art project where people anonymously send via email, post or online comment, things (ideas/words) for which they would like to be forgiven.

NORTH END ARTS CENTRE - 472 Selkirk Ave

The North End Arts Centre will have a series of emerging artists and mentor artists' openings throughout the *Close Encounters: The Next 500 Years* schedule. Featured artists include: Jason Baerg, Darryl Nepinak, Jordan Bennett and KC Adams.

GRAFFITI ART PROGRAMMING INC.

Local visual artist Jordan Schacht will work with Graffiti Gallery's young participating artists in exploring the Seven Sacred Grandfather Teachings of the Anishinabe (Ojibway) Peoples.



CE CLOSE ENCOUNTERS MAIN EXHIBITION SITE
109 Pacific Ave

PI PLUG IN ICA
460 Portage Ave

WAG WINNIPEG ART GALLERY
300 Memorial Blvd

MH MANITOBA HYDRO
360 Portage Ave

MM MANITOBA MUSEUM
190 Rupert Ave

1 URBAN SHAMAN: CONTEMPORARY ABORIGINAL ART
203-290 McDermot Ave

2 PLATFORM CENTRE FOR PHOTOGRAPHIC + DIGITAL ARTS
121-100 Arthur St (Artspace Building)

3 GALLERY 1C03
515 Portage Ave

4 LA MAISON DES ARTISTES VISUELS FRANCOPHONES
219 Boul Provencher

5 NORTH END ARTS CENTRE
472 Selkirk Ave

6 GRAFFITI ART PROGRAMMING
109 Higgins Ave

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