



CLOSE ENCOUNTERS: THE NEXT 500 YEARS

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THE NEXT 500 YEARS
INTERNATIONAL
EXHIBITION OF
CONTEMPORARY
INDIGENOUS ART

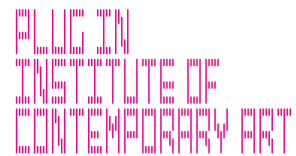
January 22 – May 8, 2011

Winnipeg, MB

www.artsforall.ca

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CULTURAL
CAPITAL
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wag Winnipeg Art Gallery

URBAN SHAMAN
CONTEMPORARY ABORIGINAL ART

Close Encounters: The Next 500 is an international exhibition of contemporary Indigenous art, being presented as a part of the Winnipeg Cultural Capital of Canada ARTS FOR ALL program.

Close Encounters will be a groundbreaking exhibition, and one of the largest collections of contemporary Indigenous art ever assembled. Under the direction of a remarkable curatorial collective, contemporary art from Indigenous artists from Winnipeg, Canada and around the globe will be featured in this major exhibition, taking place in locations throughout the city.

Encounters at the crossroads

The world is at a crossroads in many ways. Climate change, economic meltdowns, post-colonialism and globalization...it's hard to imagine what the future will look like. This exhibition asks Indigenous artists to consider this future, taking into account the realities of our modern world, and reflecting on the histories with which we still struggle.

ARTS FOR ALL

The Mission of Winnipeg Cultural Capital of Canada 2010 (WCCC 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, by providing a massive multi-site exhibition of groundbreaking work free of charge to the public, and by providing a platform to present work by leading Indigenous artists.



Reuben Patterson, *Nigh*, 2005, Diamond dust and glitter on canvas, 1900 x 1900 mm

THE EXHIBITION

Featuring work by:

KC Adams, Maria Thereza Alves, Shuvina Ashoona, Mary Anne Barkhouse, Michael Belmore, Rebecca Belmore, Postcommodity, Colleen Cutschall, Wally Dion, Jimmie Durham, Rosalie Favell, Jeffrey Gibson, Brett Graham, Faye

HeavyShield, Marja Helander, Jonathan Jones, Brian Jungen, James Luna, Kavavaow Mannomee, Tracey Moffatt, Kent Monkman, Reuben Paterson, Archer Pechawis, Edward Poitras, Pudlo Pudlat, Lisa Reihana, Paul-Anders Simma, Doug Smarch jr., Skawennati, Christian Thompson, Marie Watt, Linus Woods, and Lawrence Paul Yuxweluptun

Exhibition Venues:

Close Encounters Main Exhibition site: 109 Pacific Ave

Plug In Institute of Contemporary Art: Unit 1 - 460 Portage Ave

Winnipeg Art Gallery: 300 Memorial Blvd

Manitoba Museum: 190 Rupert Ave

Manitoba Hydro, Head Office: 360 Portage Ave



Mary Anne Barkhouse, *The Four Horses of the Apocalypse and the Donkey of Eternal Salvation*, (detail) 2008, Installation, varying dimensions Photo by: David Barbour

Close Encounters Event Dates:

Manitoba Hydro Opening

Tuesday, January 18 @ 12:00pm,

Artist talk with Postcommodity and Linus Woods: January 18 @ 12:30pm

Location: Manitoba Hydro, 360 Portage Ave

Panel Discussions

Saturday, January 22 @ 10:45am

Candice Hopkins, Mary Anne Barkhouse, Faye HeavyShield and Nadia Myre

Saturday, January 22 @ 1:30pm

Rebecca Belmore and Lee-Ann Martin

Location: Winnipeg Art Gallery

Presented as part of the Winnipeg Art Gallery's and Mentoring Artists for Women's Art's (MAWA) *Sculptural Vocabularies: A symposium exploring the sculptural practices of contemporary Canadian women artists*

Close Encounters Exhibition Opening

Saturday, January 22 @ 7:00pm

Location: *Close Encounters* Main Exhibition Site: 109 Pacific Ave

Bus tours

Sunday, January 23 @ 12:00pm – 5:00pm

Artist Talks and visits to all *Close Encounters* venues

Manitoba Hydro, Manitoba Museum, 109 Pacific, WAG, Plug In ICA

Exhibition Closing Reception

Saturday, May 7 @ 7:00pm

Preview of *Front Runners* exhibition (May 28 – July 17, 2011)

Location: Urban Shaman, 203–290 McDermot Ave

About the Exhibition:

The world is changing. 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."

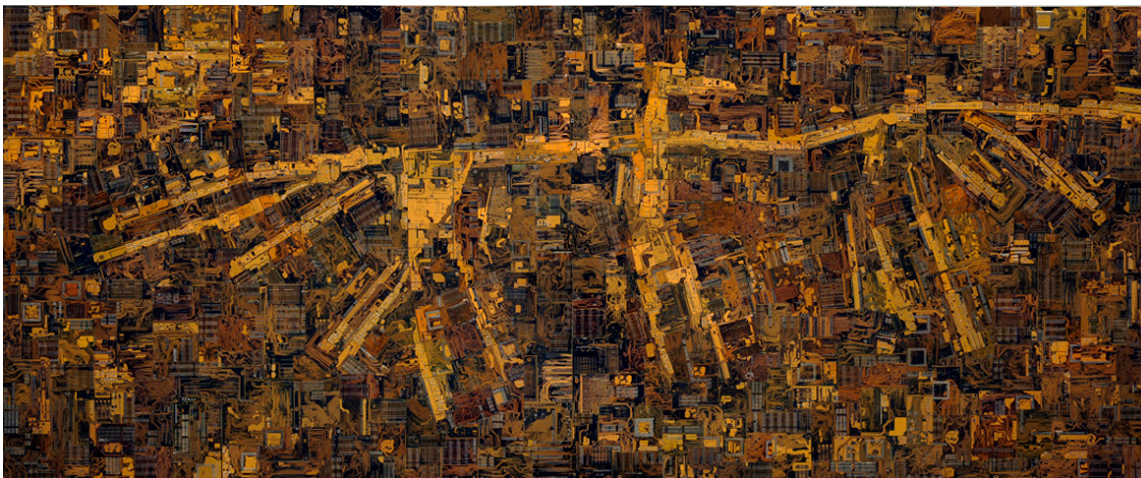
Close Encounters brings together over 30 Indigenous artists from across Canada, the United States, South America, Europe, Australia and New Zealand, including newly commissioned work from Rebecca Belmore, Faye HeavyShield, Kent Monkman, and Edward Poitras. Jimmie Durham's long-term sculptural work *A Pole to Mark the Centre of the World (at Winnipeg)* will be an ongoing critique of widely held ideas surrounding space and location, while James Luna's poignant installation *The 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.

Encounters today are less a "shock of the new" that defined first encounters in the early modern era; rather they are about possibilities of positive outcomes for the future. Lisa Reihana interweaves Maori prophecies and mythologies with personal history and people into a *Digital Marae* where she connects her past with an imagined future. Choices and possibilities - and ambiguities - for the future are contained in Michael Belmore's *Smoulder* - a hearth of carved stones and gold inlay. The work alludes both to an extinguished flame and the hope of regeneration through fire, the site of beginnings and ends. Other works take on current colonial conditions. In a slightly tongue-in-cheek gesture, Postcommodity's *Repellent Eye (Winnipeg) 2011* consists of a custom-made ten foot diameter "scare-eye balloon". It replicates, on a much larger scale, balloons popular with environmentally-conscious gardeners to keep away annoying birds. The artists speculate that if a 16 inch diameter scare-eye balloon is effective

About the Exhibition continued:

in repelling pesky birds then perhaps something on a much larger scale might be effective in repelling Western civilization. In another mediation on end-times, Mary Anne Barkhouses's installation *The Four Horses of the Apocalypse and the Donkey of Eternal Salvation* brings new perspective to the riders of pending doom. Here the nightmarish myth of the Book of Revelation is represented by four immaculately restored coin-operated toy horses - the kind of 60s era kiddie rides - outfitted in custom-made regalia. Each horse bears a different animal crest - bats and vultures; pelicans, a walrus, and an oil drum; a wolf-creature carrying a chainsaw. Clearly it is the animals who have come back to wage war. In a much darker mediation on the psychological hell brought about by assimilation policies and other symptoms of colonial encounters, Tracey Moffatt's experimental film *Night Cries* presents an Australian Aboriginal woman trapped in the daily cycle of caring for her ailing adoptive mother. The final scene sees her overcome with grief, curled up beside her dead mother in a barren landscape where the only sound is of a baby's cry. Other works go back in time to rewrite history. Archer Pechawis's performance *Horse* begins with one of the most devastating moments in North American history - the Sand Creek Massacre - only to turn it on its head. *Horse* attempts to conjure a reversal of hierarchies and power relationships and revels in the potential of one small action to change the course of the world.

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.



Wally Dion, *Thunderbird*, 2008, 121 x 296 x 9.4cm

THE CURATORS

Assembling this incredible show is a team of remarkable curators.

Lee-Ann Martin - Lead Curator

Lee-Ann Martin currently the Director, Indian and Inuit Art Centre, Indian and Northern Affairs Canada in Gatineau. She was guest curator for the nationally touring retrospective exhibition, *Bob Boyer: His Life's Work*, organized by the MacKenzie Art Gallery, Regina (2008). She was guest curator for the exhibition, *Au fil de mes Jours (In My Lifetime)* presented at the Canadian Museum of Civilization (2007 - 2008) and organized for the Musée national des beaux-arts du Québec in Québec City (2005). Martin has written extensively on contemporary Indigenous art. In 2004, she edited the publication *Making a Noise! Aboriginal Perspectives on Art, Art History, Critical Writing and Community* for the Banff International Curatorial Institute.

Candice Hopkins

Candice Hopkins is the Elizabeth Simonfay Curatorial Resident, Indigenous Art, at the National Gallery of Canada and is the former director and curator of the exhibitions program at the Western Front in Vancouver. She has a MA from the Center for Curatorial Studies and Art in Contemporary Culture, Bard College, New York, where she was awarded the Ramapo Curatorial Prize for the exhibition *Every Stone Tells a Story: The Performance Work of David Hammons and Jimmie Durham* (2004). Her writing has been published by MIT Press, BlackDog Publishing, New York University, Catriona Jeffries Gallery, and Banff Centre Press, National Museum of the American Indian among others.

Steven Loft

Steven Loft is a Mohawk of the Six Nations. He is a curator, scholar, writer and media artist. In 2010, he was named Trudeau National Visiting Fellow at Ryerson University in Toronto, where he will be continuing his research and critical writing on Indigenous art and aesthetics. Formerly, he was Curator-In-Residence, Indigenous Art at the National Gallery of Canada. Previous to that, he was the Director/Curator of the Urban Shaman Gallery (Winnipeg) Canada's largest Aboriginal artist run public gallery, Aboriginal Curator at the Art Gallery of Hamilton and Artistic Director of the Native Indian/Inuit Photographers' Association.

Jenny Western

Jenny Western holds an undergraduate degree in History from the University of Winnipeg and a Masters in Art History and Curatorial Practice from York University in Toronto. While completing her graduate studies, she was offered a position at the Art Gallery of Southwestern Manitoba in Brandon where she worked as the Curator of Contemporary/Aboriginal Art for two years. Jenny has served as an independent curator for the Label Gallery, a venue for the emerging artist in Winnipeg, and as a curatorial assistant at the Winnipeg Art Gallery.

PARRALLEL PROGRAMS

In addition to the main exhibition site and satellite locations, many galleries and venues around Winnipeg are partnering with *Close Encounters* to be venues for the exhibition, or to present parallel programming.

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

May 28 - July 17 (preview May 7)

Frontrunners will focus on the role of the Professional Native Artists Inc.'s impact within Manitoba.

PLATFORM Centre for Photographic and Digital Arts 121-100 Arthur St

Acting Up!: Performing the Indian

Curated by Rosalie Favell

January - March 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 to 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) they would like to be forgiven for.

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 Ne-pinak, 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.



Marja Helander, *Mount Annivaara Utsjoki*, 2002 ,
c-print, 117x93cm

Parallel Programming Dates

URBAN SHAMAN: Contemporary Aboriginal Art

Tuesday, January 18 @ 7:00pm

Screening of *Bringing It All Back Home*, Chris Eyre's film about James Luna

Location: Winnipeg Art Gallery

Friday, January 28 @ 8:00pm

Opening Reception - *Trade Me*, Keesic Douglas

Location: 203-290 McDermot Ave

May 28th @ 8:00pm

Opening Reception - *Frontrunners*, Curated by Cathy Mattes

Location: Plug In ICA

PLATFORM centre for photographic + digital arts

Friday, January 21 @ 7:00pm

Opening Reception - *Acting Up! Performing the Indian*, Curated by Rosalie Favell

Location: 121-100 Arthur St

Thursday, January 20 @ 7:00pm

Curatorial Lecture by Rosalie Favell

Location: Aqua Books, 294 Garry St.

Saturday, 19 February @ 3:00pm

Artist Talk with Jackie Traverse

Location: 121-100 Arthur St

Gallery 1C03

Thursday, January 20 @ 4:00pm - 6:00pm

Opening reception - *unSacred*, Scott Benesiinaabandan (stephens)

Location: 515 Portage Ave

Friday, January 21 @ 2:30pm - 1:30pm

Artist talk with Scott Benesiinaabandan (stephens)

Location: The University of Winnipeg, 515 Portage Ave

La Maison des artistes visuels francophones

Thursday January 20 @ 7:00pm

Opening reception - Solo Exhibition: Nadia Myre

Location: 219, boul Provencher

Graffiti Art Programming

Thursday, April 21 @ 6:00 pm - 8:00 pm

Opening Reception - Location: Plaza @ the Forks