# PRESS KIT

## Inuit – Impressions of the Canadian Far North

16.10.2026 > 18.04.2027

*Kenojuak Ashevak, Decorative char, 2004*

BE CULTURE
ALL ABOUT ARTS COMMUNICATION

# SUMMARY

1. PRESS RELEASE ..... 3
2. ABOUT THE EXHIBITION ..... 5
3. PRESS IMAGES ..... 16
4. ACTIVITIES AROUND THE EXHIBITION ..... 18
5. PARTNERS ..... 26
6. PRACTICAL INFORMATION ..... 29

## 1. PRESS RELEASE

**From 16 October 2026 to 18 April 2027, the Art & History Museum presents a major exhibition devoted to contemporary Inuit art from Nunavut and Nunavik, two regions of the Canadian Arctic. Featuring nearly 250 works – including sculptures, drawings and, above all, prints – the exhibition offers an overview of approximately 70 years of artistic production.**

In Europe, Inuit art is primarily associated with sculpture, but there is also a remarkable tradition of printmaking that remains largely unknown to European audiences. The exhibition highlights artists with powerful and distinctive visual worlds who, over several generations, have contributed to the renewal of forms and themes within this art. Particular attention is given to women artists, in recognition of their prominent role in printmaking.

### An exhibition that gives centre stage to the voices of Inuit artists

Rather than adopting an ethnographic approach focused on describing a culture, the exhibition places the artists themselves at its heart. The project forms part of a broader reflection within museums, with particular attention paid to connections with communities of origin and to the living voices that continue to shape, renew and question artistic practices in the Arctic today.

Shamanism, mythology, the polar night, Arctic wildlife and the relationship with the land are explored alongside distinctly contemporary issues such as social change, gender relations and climate change. Through their works, the artists question their surroundings and the realities of a world undergoing profound transformation. Their voices are also present throughout the exhibition through their own commentaries on their works. The exhibition also sheds light on the various techniques used by the artists.

The exhibition thus invites visitors to look beyond the clichés often associated with Inuit peoples and discover a vibrant, diverse and distinctly contemporary artistic practice that is fully engaged with the artistic, social and environmental debates of our time.

### A large-scale project

Thanks to its scale, this exhibition is a first in Europe and ranks among the most significant exhibitions ever devoted to contemporary Inuit art on the continent.

The exhibition draws in particular on the collection of writer and poet Carl Norac, complemented by loans from Belgian museums (AfricaMuseum and the Royal Belgian Institute of Natural Sciences) and European institutions (Musée des Confluences in Lyon, Musée-Château de Boulogne-sur-Mer and Museum Volkenkunde in Leiden).

The exhibition's scenography has been designed as an immersive experience. Starting from a reconstruction of a large igloo, visitors can explore several thematic routes. These include sections devoted to marine and land animals, birds, the night – which lasts almost four months

during winter – the consequences of the transition to permanent settlements, the printmaking techniques used by the artists and the changing climate.

Four educational stations have been created for children, allowing them to engage with the exhibition's content in an accessible way. Guided tours and workshops have also been developed for visually impaired visitors. An extensive programme of activities – including workshops, lectures, film screenings, encounters and cultural events – further enriches the discovery of the works.

## 2. ABOUT THE EXHIBITION

### AUTONOMY AND RELATIONS WITH THE CANADIAN GOVERNMENT

Nunavut, a vast territory of around two million square kilometres (one-fifth of Canada), means 'our land' in Inuktitut. Created in 1999 after an agreement recognising Inuit land rights, it is mostly governed by Inuit and is responsible for healthcare, education and culture. It is also guided by traditional values still relevant today, thanks to the input of Elders.

Nunavik ('the great land') comprises 14 villages in northern Québec. In January 2024, after lengthy negotiations, a federal agreement transferred the management of public lands and resources to the Inuit. However, they remain wary of institutions and are concerned about the housing crisis, food insecurity, access to healthcare and education, as well as issues related to addiction.

### DIVERSITY OF ARTISTIC EXPRESSION

Today, Inuit art takes many forms, with artists working across a wide range of media. Ceramic workshops, for example, can be found in places such as Kangiqliniq (Rankin Inlet). Kenojuak Ashevak and Ningiukuluk Teevee have designed stained-glass windows for churches in Canada, while Teevee has more recently created video mapping installations for the Sydney Opera House.

Inuit cinema, rooted in Nunavut, stands out for storytelling that draws on real-life experiences across both traditional and contemporary life, and is often told in Inuktitut. Notable productions such as *Atanarjuat* (2001) and animated short films reflect this unique perspective. Literature is also flourishing, with authors such as Mitiarjuk Nappaaluk and Markoosie Patsauq.
Finally, there is also a thriving music scene blending various genres such as throat singing, rap and rock, featuring artists such as Sugluk or, more recently, Elisapie and Tanya Tagaq.

### SHAMANISM AND THE VITAL BREATH

Inuit shamanism is based on an animistic worldview in which every being possesses 'a soul'. The Inuit distinguish between *anirniq* (the vital breath) and *tarniq* (the miniature double of the body that houses it). After death, souls travel to some place, though some may transform into *tupilait*, evil spirits. Animals, for their part, must be treated with respect when killed, otherwise they may no longer appear to hunters.

The *angakkuq*, or 'shaman', acts as an intermediary between humans and spirits. He is also a healer, advisor, and guardian of the collective balance. He communicates with spirits through his performances at rituals, sometimes using a drum. Shamans form alliances with spirits who become their helpers (*tuurngait*). These entities are often perceived as dangerous, as they can be difficult to control.

## CRUISES AND TOURISM

Arctic tourism is growing rapidly, driven by melting ice and a rising demand for extreme experiences. The Canadian Arctic attracts increasing numbers of cruise ships for its landscapes and endangered wildlife, especially whales and polar bears. These vessels, however, contribute to air and water pollution and disrupt fragile ecosystems.

While tourism creates opportunities for economic diversification in local communities, it also brings significant environmental challenges. Inuit communities are working with tour operators to develop immersive experiences that respect both the environment and local ways of life. Yet, despite ongoing efforts to promote sustainable and responsible tourism, maintaining a balance between economic development and the preservation of the Arctic's ecological and cultural integrity remains a major challenge.

## DANCES, SONGS, AND CELEBRATIONS

Festivities and ceremonies often take place at night, a time once closely associated with shamanic practices. During the 19th and 20th centuries, these traditions underwent significant changes under the influence of whalers, Christianization, and the shift to a settled way of life. Despite these changes, drum dancing and throat singing remain essential cultural pillars, helping to remember the deceased while sustaining traditions centred on relationships.

Drum dancing with the *qilaut*, a frame drum struck with a stick, accompanies stories of hunting and everyday life, bringing communities together during weddings and seasonal celebrations, particularly in Nunavut. *Katajjaq*, a form of throat singing performed by two women facing each other, is a unique vocal game found nowhere else in the world.

These songs were once central to conflict resolution and ritual life. Today, they remain powerful expressions of community, cultural continuity, and identity, celebrated with pride by new generations of Inuit.

## PRINTS AND JAPANESE INFLUENCES

In 1958, the artist James Houston travelled to Japan to study with Un'ichi Hiratsuka (1895-1997), a renowned woodblock printmaker. On his return to Kinngait in 1959, Houston brought back tools and Japanese paper. His first attempt at printmaking was carried out using a traditional Inuit technique: sealskin was used instead of bamboo for the rubbing pads, and brushes were made from polar bear hair.

Because space in the workshop is limited, men and women work closely together, collaborating at every stage of the production process. The Osaki family of Japan, who have supplied handmade paper to Kinngait for over 50 years, stand as a lasting testament to this enduring cultural and economic exchange.

## *UKPIK*, THE SNOWY OWL

The snowy owl, known as *ukpik*, is the iconic bird of the Arctic and a powerful symbol in Inuit culture. It appears prominently in art, including sculpture and printmaking, as well as in myths, where it embodies wisdom and protection. The snowy owl is believed to guide spirits and to accompany the shaman (*angakkuq*) on spiritual journeys.

Its feathers are used to create ornaments, its bones to make tools and needles, and its oil as an ointment to treat infections and skin conditions. Hunters traditionally capture the owl using a decoy made of caribou hide that mimics a lemming. Designated as Quebec's bird in 1987, the *ukpik* also symbolises Inuit resilience.

## *AJARAARNIQ*, STRING GAME

String game, known as *ajaraarniq* or 'pushing something away with the hand,' is a playful yet symbolic communal activity, animated by laughter and social interaction, and practised mainly during the winter months. They involve depicting animal or human figures using a loop of string. Both men and women participate, although certain restrictions traditionally apply to young boys and pregnant women.

Passed down from one generation to the next, these games allow Elders to share stories from the oral tradition, sometimes with songs connected to the figures created. *Ajaraarniq* can also take on a competitive dimension, based on speed of execution.

The strings were originally made from natural materials such as animal sinew, later replaced by plant-based or synthetic fibers. Some figures, closely linked to shamanism and hunting, represent animals or trapping techniques believed to ensure a successful hunt.

## METAMORPHOSIS

In Inuit spirituality, the power of metamorphosis is central. It reflects a fluid worldview in which humans, animals, and spirits share a common essence. The boundaries between these worlds are fluid, making transformation both possible and natural. The visible and invisible intertwine, existing in constant relationship.

The *angakkuq*, or 'shaman', embodies this transformative power. Taking on the form of animals, he travels to the spirit world, 'becoming' an animal to acquire its characteristics, such as vision, speed, or cunning, or to heal.

Transformation also finds expression in Inuit art, which is rich in hybrid forms. Artists frequently depict beings that are part human and part animal, capturing the moment of transition from one state to another. In doing so, their art conveys the fluidity of identity and a deep connection with nature.

## CONTEMPORARY SCULPTURE

Inuit sculpture as we know it today developed mainly after the Second World War, with support from the *Guilde canadienne des métiers d'art*. International recognition, particularly at Montreal's 1967 World Exhibition, helped foster its growth. This contemporary art form is distinguished by its ability to preserve ancient sources of inspiration while engaging with modernity.

The term *sananngua*gaq, meaning 'a miniature representation of reality', refers to sculpture. The process unfolds in several stages: the stone is quarried, roughly shaped by hand, disc cutter, or axe, then refined with files and rasps, and finally polished with sandpaper and animal fat or wax to achieve a glossy finish. Some artists like to say that they reveal a form already present within the material.

## TEXTILE ART

Building on the tradition of making garments from skins and furs, artists employ a wide range of textile techniques that demonstrate a high degree of creativity, including weaving, printing, embroidery, appliqué, tapestry, crochet, and sewing.

From the 1960s onward, in Kinngait, artists began creating printed textiles intended for interior decoration. These are distinguished by their graphic patterns inspired by Arctic wildlife, myths, and everyday life.

In Qamanittuq, women have transformed the sewing techniques, once essential for survival, into a contemporary textile art rich in patterns and symbolism.

The tapestries of Pangnirtuuq, where weaving has developed since 1971, are internationally renowned for their narrative compositions and remarkable technical refinement. Today, textile art is also expressed through contemporary designers such as Hinaani Design in Arviat.

## CHRISTIANITY AND ITS INFLUENCE ON ART

Christianity first appeared among the Inuit of Canada as early as the 12th century, possibly through contact with the Vikings. However, evangelization expanded significantly in the 18th century with the arrival of Moravian missionaries from Europe to Greenland and Labrador. In the 19th century, it intensified further with the arrival of Wesleyan and Anglican missionaries, followed by Catholic missions.

Before their arrival, Inuit art was closely connected to shamanism and the world of spirits. Evangelisation introduced new themes such as the cross, angels, demons, the Virgin Mary, and the Crucifixion. Artists incorporated these symbols into their own visual language, creating hybrid works carved in materials such as soapstone or ivory. Since the 1950s, with the growth of the art market, sculpture, drawing, and printmaking have further diversified these forms of expression.

Today, most Inuit identify as Christian, yet their art reflects a continuity of cultural traditions in which ancestral memory and Christian faith are intertwined.

## *TULUGAQ*, THE RAVEN

The word *tulugaq* (Raven) derives from *tulu*, meaning ‘to strike’, and evokes an onomatopoeic imitation of the bird’s call. In Arctic mythology, Great Raven appears both as a trickster and a creator. Widely known across the Arctic, stories recount its adventures and cunning exploits. Great Raven is said to have descended from the sky at a time when the earth was covered with water. It is believed to have shaped the world and created humanity. An ambivalent figure, it easily deceives others yet is often deceived in turn. As Master of light, revealing or concealing it depending on the myth, it performs transformations by lifting its beak or beating its wings.

## CLIMATE CHANGE

The Canadian Arctic is experiencing particularly rapid warming. Between 1948 and 2016, temperatures increased by 2.7°C, which is significantly more than the national average. This rise is causing permafrost (permanently frozen ground) to thaw, weakening infrastructure and causing buildings to subside or become deformed. The ice season is now shorter and less predictable, making travel across sea ice more difficult. This also affects cultural practices, hunting and fishing, as well as the income and reliable access of local communities to sufficient food.

The retreat of sea ice has also led to increased maritime traffic around Nunavut. While this creates new economic opportunities, it also increases environmental risks, including fuel spills and underwater noise that disrupt marine wildlife. In addition, the loss of ice cover reduces the natural protection of coastlines against waves and storms.

## THE FIVE COOPERATIVES

In the Canadian Arctic, Inuit cooperatives emerged in the late 1950s to support the local economic by purchasing artworks directly from artists, providing them with an immediate source of income. Their activities soon expanded beyond the arts to include hotels, restaurants, the construction sector and vocational training. Today, cooperatives represent the main non-governmental source of income for many Arctic communities. The *West Baffin Eskimo Cooperative* (WBEC), founded in Kinngait in 1959, was the first Inuit cooperative in Canada. Since then, *Dorset Fine Arts*, owned by the WBEC, has produced an annual collection of prints. These prints, together with sculptures created in Kinngait, have earned the community international recognition. Cooperatives play an important role in preserving and promoting Inuit culture.

## THE BIRDS

During the summer months, Nunavut is home to many bird species, including eiders, terns, geese, loons, guillemots and plovers. Only four species are year-round residents: the Raven (*tulugaq*), the Snow Owl (*ukpik*), the Glaucous Gull (*naujaq*), and the Rock Ptarmigan (*aqiggiq*). For Inuit communities, birds are a valued food source, but they are also used to make clothing and other objects. They hold deep symbolic significance: they herald the arrival of spring, the return of the sun and renewal and play a vital role in cosmology and mythology. Birds are a recurring subject in Inuit art, particularly in prints and sculptures. They were among the favourite themes of Kenojuak Ashevak.

## TATTOOS

Tattoos, known as *tunniit* for the face and *kakiniit* for the body, were and still are mainly worn by women. More than merely decorative, these patterns of lines and dots form a visual language rich in meaning. Depending on their placement on the chin, forehead, chest, hands or thighs, as well as regional traditions, they conveyed information about status, life stages or motherhood. This practice declined significantly from the 19th century onward due to colonisation and the opposition of missionaries.

Today, Inuit communities, guided by Elders, are working to revive the tradition. These tattoos represent a form of cultural reconnection and a living heritage. Their appropriation by non-Indigenous people remains problematic, as it misuses symbols that carry deep spiritual and identity-defining significance and perpetuates colonial dynamics.

## PRINTMAKING TECHNIQUES

A print is an image made from a matrix in stone, metal, or wood, allowing multiple impressions of the same work to be produced. To create prints, Inuit artists use a range of techniques. Stonecut printing is the most commonly used technique, whereby the design is carved into a stone surface, inked, and then printed onto paper. This method is sometimes combined with stencil printing.

Lithography, by comparison, is based on the natural repulsion between water and greasy substances. Etching, in turn, involves incising a metal plate with acid, while aquatint creates subtle variations of tone and shadow. Screen printing, for its part, uses a mesh and stencil to produce flat areas of colour, and chine collé combines printing with collage to enrich textures. The creation of a print is often a collaborative process, in which master printmakers translate the drawings of other artists into finished works.

## THE IGLOO

An igloo (*iglu*) is a winter dwelling built from blocks of snow. Today, the Inuit primarily live in permanent housing, but some hunters still use igloos as temporary shelters or in emergencies. The blocks of compacted snow are cut with a knife (*pana*) and stacked in a spiral, forming walls that gradually curve into a dome. A narrow entrance is dug below ground level. The heat inside strengthens the structure by refreezing the melted parts.

Today, this knowledge on igloo-building continues to be passed on by Inuit Elders to younger generations, while competitions are regularly held. As a result, the igloo is not merely a relic of the past, but a living element of Inuit culture and an enduring symbol of Inuit identity.

## AQUATIC LIFE

Many fish species, such as the Arctic char, salmon, pike, inhabit the rivers and freshwater lakes of the tundra. However, the main fauna living in the Arctic Ocean, where sea ice and ocean conditions are unique, consists of numerous marine mammals: several species of seals, as well as the walrus, narwhal, bowhead whale, and beluga, along with more than 400 species of fish. Most Inuit communities are coastal and depend on marine resources. Inuit people still practice hunting and fishing, which are essential for survival, and also collect shellfish to feed their families and communities, as they have done for thousands of years.

## LIFE ON LAND

The Arctic tundra is a vast region of land located between the northern forests and the ice caps. It has an extreme climate, with very low temperatures, little rain or snow, strong winds, and a long period of winter darkness, while the summer is short. The ground consists of a thin surface layer that thaws in summer above permanently frozen permafrost, creating wet areas. During the long, bright days of summer, nearly 2000 types of plants grow quickly. Animals are well adapted to these harsh conditions. Only a few mammal species live here, including the polar bear, Arctic caribou, muskox, wolf, Arctic fox, and Arctic hare, but there are very large numbers of insects. There is also a great variety of birds in the region. Caribou and muskox are important sources of meat for Inuit communities.

## *NANUQ*, THE POLAR BEAR

The polar bear, *nanuq*, holds a central place in Inuit culture, art, spirituality and daily life. Both a real and a mythical animal, it inspires respect and admiration. Inuit do not regard it as a predator, but rather as their equal: like humans, it moves with ease on land and in water, feeds on the same game, and is said to possess *isuma* (great intelligence). In the past, Inuit sometimes adopted bear cubs. The hunt for the bear, which the Inuit wish to maintain, is always accompanied by numerous gestures of respect towards the animal. Artists often depict it as a dancer, embodying its strength, agility and *isuma*.

## ARCTIC SETTLEMENT

According to archaeologists, the earliest inhabitants of the Arctic belonged to the Pre-Dorset and Dorset cultures, which date back more than 5000 years. They are thought to have originated in the Bering Strait region before migrating eastward across the Canadian Arctic and eventually reaching Greenland.

In a second wave of migration from Alaska in the late eleventh century, people of the Thule culture – originally from north-eastern Siberia – settled in the Eastern Arctic. It remains unclear whether the Dorset people were driven out of the territory or whether the two cultures merged. What is known, however, is that the Dorset culture disappeared over time and that, by the year 1200, the Thule culture was dominant. Today's Inuit are the direct descendants of these Thule people.

## COLONIAL POLICIES

Residential schools for Indigenous children were established by the Canadian federal government from 1883 onwards and were largely run by Christian churches. In 1920, attendance became compulsory for children aged between seven and fifteen. Thousands of young Inuit and First Nations children were separated from their families and sent far from their communities.

Within these institutions, the use of their mother tongue was forbidden, leading to a profound loss of culture and identity. Many children also suffered physical and psychological abuse, and thousands lost their lives. The last residential school closed in 1996. Today, survivors' testimonies and ongoing reconciliation initiatives highlight the importance of acknowledging this history and its lasting consequences.

## RELATIONSHIP WITH THE LAND AND SEDENTARISATION

For a long time, the Inuit were semi-nomadic, moving with the seasons, guided by hunting and animal migrations. However, in the mid-twentieth century, the Canadian government imposed a policy of forced sedentarisation, relocating families into permanent settlements to administer the North more effectively. This abrupt transition profoundly disrupted the Inuit way of life.

One particularly significant event was the mass killing of sledge dogs in the 1950s and 1960s. Essential for travel, hunting and the self-sufficiency of communities, their disappearance restricted mobility across the territory and increased dependence on the authorities. This period left lasting trauma, yet despite these hardships, the connection to the land remains fundamental to Inuit culture and identity.

## SEDNA

Originally, the name Sedna derives from a pronoun meaning 'she who is below'. This mythological figure is known by several names, including Takannaaluk, Nuliajuk, Taleelayo and Uinigumasuituq.

A central myth tells how the girl was once at sea with her father, who wanted to force her into marriage. As she clung to the boat, her father cut off her fingers and she fell to the bottom of the ocean. As she sank, each of her fingers transformed into a marine mammal. In this way, Sedna became the guardian of marine life.

Rituals and offerings are made to gain her favour. When she becomes angry, she traps the animals in her tangled hair; a shaman must then comb it to release them and allow the hunt to resume. Inuit artists frequently depict Sedna, often giving her the body of a mermaid.

## THE INUIT

The Inuit are an Indigenous people of the Arctic, living in Greenland, Canada, the United States (Alaska) and Russia (eastern Siberia), with a population of around 150 000. They share a common origin and broadly similar cultures, although their languages vary considerably across regions. They are distinct from First Nations peoples, with more recent origins and closer connections to Arctic populations of Asia.

The Inuit way of life is adapted to extreme environmental conditions: hunting, fishing and trapping are central to their diet, economy and identity. Around 80 per cent of the Inuit population continues to practise hunting and fishing. Today, an increasing number of Inuit also work in administration, education and extractive industries, such as mining and oil production.

## *UNNUAQ*, THE NIGHT

In the West, the polar night both fascinates and unsettles, giving rise to the mistaken idea of six months of complete darkness. This view, often conveyed by missionaries and explorers, exaggerates the extent of the darkness. For Inuit, the night is never entirely black: starlight reflects on the snow, creating a ‘blue night’. The moon, highly visible in the Arctic, structures daily activities, while the Northern Lights illuminate the sky.

During the brief period without sunlight (from mid-December to mid-January), Inuit enjoy gathering in communal spaces to share game and spend meaningful time with family and community members through songs, dances, and games. It is a way of maintaining a connection with ancestors while passing on cultural practices to younger generations.

## HOME AND FAMILY

Today, most Inuit live in modern houses, usually occupied by a single family, although several generations may sometimes share the same home. The first prefabricated houses supplied by the government in the 1950s were nicknamed 'matchboxes': they measured just 26 m² and consisted of a single room. Nowadays, homes are larger and modular, yet there is still a severe housing shortage as the population continues to grow. More than 50% of Inuit live in overcrowded conditions. This situation contributes to a range of social problems, including violence, suicide and addiction, as well as health issues such as the resurgence of tuberculosis.

## INUKTITUT

The Inuit speak languages belonging to the Eskimo-Aleut language family, including Inuktitut. For a long time, this language was transmitted exclusively through oral tradition, notably through myths and songs. In Canada, approximately 63% of Inuit still speak Inuktitut.

It is a polysynthetic, or agglutinative, language in which suffixes are added to a word stem to further specify meaning, while a final ending indicates the person and the grammatical form of the verb. As a result, words can sometimes become very long, yet remarkably precise.

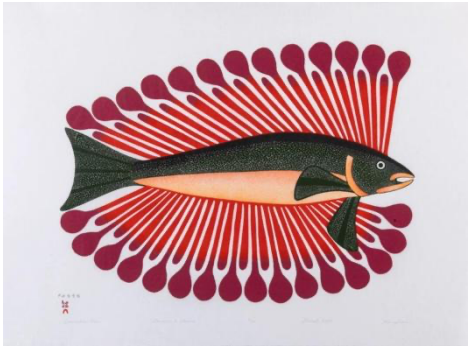
Inuktitut is used mainly as a spoken language, while English is dominant in written communication. Nevertheless, Inuktitut continues to be an essential feature of Inuit identity and is supported by cultural policy and modern media.

## TRACES AND THE SYLLABIC SCRIPT

Among the Inuit, the concept of the 'trace' is of fundamental importance. It connects memory, communication, the natural environment, and survival. This way of thinking facilitated the adoption of the syllabic script, which was introduced by missionaries in the nineteenth century and was based on a shorthand system adapted to Inuktitut. Despite certain limitations, the script was easy to learn thanks to its similarity to animal tracks and spread rapidly through informal teaching. Reading and tracking were closely linked in the term *Atuaqpait*, which means both reading tracks on the ground and reading the words of a text. Standardised in the 1970s and adapted to regional variations, the script remains a powerful symbol of Inuit identity today, despite the recent adoption of a uniform writing system in the Latin alphabet.

## 3. PRESS IMAGES

Link: https://we.tl/t-27GZ8Akpk3uSZerv



Kenojuak Ashevak, *Decorative char*, 2004
block printing on stone and stencil

Jessie Oonark, *A shaman's helping spirit*, 1971
block printing on stone and stencil

Lucy Quinnuayuak, *Telling tales of the owl*, 1983
block printing on stone and stencil

Ningiukulu Teevee, *No turning back,* 2021
block printing on stone and stencil

Shuvinai Ashoona, *Handstand,* 2010
block printing on stone and stencil

## 4. ACTIVITIES AROUND THE EXHIBITION

### CONTINUOUS

#### In the expo

- Let yourself be led by the **Sound Walk** created by the artists of Créahmbxl. This is not a traditional audio guide. The sound walk invites you to discover the exhibition in a different way — through the eyes and ears of artists who enter into a dialogue with the artworks. The Créahmbxl artists do not set out to explain the artworks. Instead, they build on them. A shape, an animal, a presence or even a silence can become the starting point for a story, an emotion, a question or an imagined world. Each audio piece opens up a new space where the artworks can continue to live, resonate and inspire new interpretations. The works of Inuit artists and those of the Créahmbxl artists come together in surprising ways. Despite their different geographical and cultural backgrounds, they share a powerful imagination, a strong connection with the living world, an attention to storytelling and the ability to evoke new worlds.
  The sound walk is the result of a collaboration between the Créahmbxl artists and sound artists Léonore Frenois, Justin Gistelinck and Rozemarijn De Keyser. Together, they have created a unique listening experience combining voices and soundscapes. Each audio piece invites you to slow down, listen closely and discover the exhibition from a different perspective.

  Listen via the ErfgoedApp from 15.11.26. Bring your own device and earphones.
  https://www.artandhistory.museum/en/activity/sound-walk-inuit

- Kids, challenge yourselves! Throughout the exhibition, you'll find four **activity tables**. Rub and give the animals a new coat of fur, make the creatures change shape, try your hand at an authentic Inuit string game and crack the Inuktitut code!

- Need a sit-down? Settle into the ***iglu***. Here, children can play and read books or kamishibai stories. On the tables, you'll find creative exercises, all in keeping with the theme.

#### Guided visits

Book a guided tour and get so much more out of your visit! You can make a booking using the request forms available online, at least 3 weeks in advance.

- **Adults in group**

  During the visit, your guide will explore the choices behind the artworks. Which subjects are most popular, and why? What materials are available? How is the work

shared among artists? And what is the economic impact of this successful art movement? Through the eyes of Inuit artists, you'll discover a world that may seem very different from our own. It is a world made increasingly fragile by climate change, mass tourism and a painful colonial past, yet one that continues to draw strength from a remarkably resilient cultural tradition. Through dialogue with your guide, you'll gain a deeper and richer perspective on this fascinating reality.

€ 120 (guide) + € 14 p.p. (group ticket). Duration 90 min.
https://www.artandhistory.museum/en/inuit-guided-visit-adults

- School groups

Guided visit for primary school - Who are the Inuit? Where can you take shelter from a snowstorm in the Arctic? How do you catch a seal beneath the ice? What does your home look like? What do you do during the long polar night? Can you go to school by dogsled? In conversation with the guide, students will discover what everyday life is like for people living in the Far North of Canada.
https://www.artandhistory.museum/en/inuit-guided-visit-primary-school

Guided visit for secondary school - Through close observation and discussion, students are encouraged to make connections and build a deeper understanding of Inuit history and culture. By comparing Inuit ways of life with their own, they discover how our natural surroundings shape the way we organise our lives. Finally, they see that Inuit communities and students today share the same world—and that issues such as climate change, modern technology and political decisions can affect us all.
https://www.artandhistory.museum/en/inuit-guided-visit-secondary-school

Guided visit for art school - Inuit artists create their work using the materials available to them: soapstone, ivory, hammers and chisels, coloured pencils, felt-tip pens and… Japanese paper. The exhibition brings together works by internationally renowned Inuit printmakers. Together, these works offer a unique window onto the lives and imaginations of people living in the Arctic. But what about that Japanese paper? Your guide will be delighted to tell you!
https://www.artandhistory.museum/en/inuit-guided-visit-art-school

For guided visits: € 105 (guide) + 0 € (ticket –19 y.o.) / 9 € p.p. (ticket 19-25 y.o.). 1 free accompanying adult per group of 15 participants. Duration 90 min.

Atelier+ for primary school - Inuit artists are incredibly good at telling a whole story in a single beautiful drawing. Really! A museum guide will show you a few of their favourites, and then it's your turn to explore the exhibition and find the artworks that speak to you most. Can you invent a story to go with them? And can you do it the other way around?
https://www.artandhistory.museum/en/inuit-atelier-primary-school

For Atelier+: € 120 (guide) + 0 € (ticket –19 y.o.). 1 free accompanying adult per group of 15 participants. Duration 90 min.

- **Visitors with visual impairments**
  To mark the *Inuit* exhibition, the Museum invites visitors with visual impairments to join a special sensory guided tour. Discover the world of the Inuit in a different way: through touch, listening and imagination. Your hands will wander over relief prints, soapstone sculptures and everyday objects that tell the story of life in the Far North. Meanwhile, the sounds of the Arctic fully immerse you in the atmosphere: the cracking of the ice, the rustling of the wind, the sounds of animals, or throat singing and the rhythm of the drum. The tour ends in a peaceful spot, where traditional stories and tales take centre stage. An invitation to listen together, share and bring the experience to a close.

  € 120 (guide) + 0 € (ticket visually impaired and their accompanying persons). Maximum 7 participants and their accompanying persons. Duration 90 min.
  This guided visit will be available from 30.11.26
  https://www.artandhistory.museum/en/inuit-guided-visit-visually-impaired

PUNCTUAL

- **Saturday 17.10.26**
  **Museum Night Fever @Expo Inuit**

During Museum Night Fever, the Art & History Museum will immerse you in the world of Inuit culture. Curious to discover the stories and choices behind the exhibition? Join us for a **Meet the Curator** guided tour. Want to learn more about the Inuit worldview and lived experience? Let yourself be carried away by the **storytelling session Whispers from beneath the ice**. Feeling inspired to get creative yourself? Then join us at the **Open Atelier Ouvert** and have a go. And that's not all! Brussels-based artist Anouck Thibaut will be presenting her work **Inukshuk** exclusively selected for the occasion, while the artists of **Créahm Bxl** are preparing a series of special interventions.

Programme:
*Meet the curator*: 20:00 EN (Serge Lemaître) / 20:00 FR (Florence Cosme) / 21:00 FR (Anne-Françoise Martin)
45 min. Please register on the night at the welcome desk

Storytelling visit *Whispers from beneath the ice*: 19:30 / 20:30 / 21:30 / 22:30 (FR-NL-EN)
15 min. Please register on the night at the welcome desk

*Open Atelier Ouvert*: continuous 19:00-00:30

Installation *Inukshuk*, Anouck Thibaut: continuous 19:00-00:30

*Drawing- and dance performances by* Créahmbxl. Timing to be confirmed

19:00 – 01:00
Tickets via museumnightfever.be
https://www.artandhistory.museum/en/activity/museum-night-fever-expo-inuit

- **Saturday 24.10.26**
  **Day event Davidsfonds Academie (in Dutch only)**

On Saturday 24 October 2026, Davidsfonds Academie is organising a one-day event centred around the exhibition *Inuit: Impressions from the Canadian Far North*. The programme consists of an introductory talk by polar expert Louis Beyens, lunch, and a guided visit of the exhibition.

10:00 – 16:15
Tickets via davidsfonds.be
https://www.artandhistory.museum/nl/activity/dagevenement-inuit-kunst-uit-het-canadese-hoge-noorden

- **Lundi 26.10.26 – vendredi 30.10.26**
  **Stage d'automne *À la rencontre des Inuit* (in French only)**

Step into a world of snow and ice, blue nights, enchanting animals and heart-warming stories. In short: this week we're visiting the Inuit! We'll stop to admire cute animal figurines and impressive drawings and prints created by contemporary Inuit artists. The works tell us about how these people live, what matters to them and what they hope for the future. In the studio, we'll let your inner artist run wild. In short, we'll look, laugh, share stories and, above all, create!

Holiday camp for children from the 1st to 6th year of primary school

Activities from 9:30 to 16:30, doors open at 8:30 and close at 17:30
€ 125 - € 100 from the second child (brothers and sisters)
https://www.artandhistory.museum/fr/activity/la-rencontre-des-inuit

- **Monday 02.11.26 – Friday 06.11.26**
  **Herfstatelier *Op bezoek bij de Inuit* (in Dutch only)**

Step into a world of snow and ice, blue nights, enchanting animals and heart-warming stories. In short: this week we're visiting the Inuit! We'll stop to admire cute animal figurines and impressive drawings and prints created by contemporary Inuit artists. The works tell us about how these people live, what matters to them and what they hope for the future. In the studio,

we'll let your inner artist run wild. In short, we'll look, laugh, share stories and, above all, create!
Holiday camp for children from the 1st to 6th year of primary school

Activities from 9:30 to 16:30, doors open at 8:30 and close at 17:30
€ 125 - € 100 from the second child (brothers and sisters)
https://www.artandhistory.museum/nl/activity/op-bezoek-bij-de-inuit

- **Sunday 15.11.26**
  **Kids' Art Day *Inuit Art Studio***

The people of the Far North, the Inuit, are true artists! Artists capture what they hear, see, feel, discover or remember from the past. In this way, stories about heroes and animals come to life on paper, stone and textiles. During Kids' Arts Day, come and wander about in the exhibition Inuit, Impressions from the Far North. Then drop by the Inuit Art Studio and have fun trying out some techniques yourself. Today, you're the great artist!

In themed workshops, experiment with engraving, collage, stenciling, textile art and sculpture. At set times, a storytelling tour through the exhibition brings the artworks to life with tales from the Far North. The crèche café welcomes the youngest visitors.

10:30-16:30
For families with children aged 4 to 12
€ 12 (4-12 y.o.) / € 18 (adults) / € 14 (65+) / € 9 (students)
https://www.artandhistory.museum/en/activity/inuit-art-studio

- **Thursday 19.11.26 / 17.12.26 / 21.01.27 / 18.02.27 / 18.03.27 / 15.04.27**
  **Nocturne – Inuit**

Fancy rounding off the day with a touch of culture? A warm welcome to the exhibition! Explore the works **at your own pace**, discover them in a new light with the **sound walk** created by the artists of Créahmbxl, join a **guided tour**, or relax with a **creative challenge**.

The nocturnes take place on the third Thursday of every month. Please note that only the exhibition is open; the Museum's permanent galleries will be closed. Please note: if you wish to take part in the guided visit, you will need a different ticket to the one for the late-night opening.

17:00-22:00
€ 18 / € 14 (65+) / € 9 (students)
https://www.artandhistory.museum/en/calendar-0

Guided visit: 18:30 NL / 19:15 FR / 20:00 EN
€ 22 / € 8 (-19 y.o.) - nocturne included

https://www.artandhistory.museum/en/calendar-0

- **Sunday 08.11.26 / 13.12.26 / 10.01.27 / 14.02.27 / 14.03.27 / 11.04.27**
  **Art and History Sundays *Inuit. Impressions of the Canadian Far North***

On the occasion of the exhibition Inuit - Impressions of the Canadian Far North, the Art & History Museum presents a series of six lectures exploring various themes related to the exhibition.

**(1/6) 08.11.26 Valse des esprits et métamorphoses : les sources de la résilience du chamanisme des Inuit du Nunavut (Canada)**
Frédéric Laugrand, professeur UCLouvain (in French only)

Although the Inuit have embraced Christianity for more than two centuries, shamanic traditions remain alive and continue to influence certain hunting practices, therapeutic knowledge and artistic creation to this day. Drawing on contemporary examples – the movements of invisible beings, the presence of non-human entities in the tundra, and divination – the lecture highlights the power of these dynamics and the 'transformative continuity' that characterises Inuit cosmologies.

**(2/6) 13.12.26 Fêtes hivernales hier et aujourd'hui chez les Inuit canadiens**
Guy Bordin, ethnologue et réalisateur, spécialiste des Inuit (in French only)

Decades after their conversion to Christianity, the Christmas season remains the most important annual celebration for the Canadian Inuit. Due to the length of the winter festivities and the succession of nights filled with dancing and games, they echo the pattern of numerous pre-Christian festivals, although the context and meanings, the dance forms, and the songs differ greatly. This lecture will focus on how the current Inuit end-of-year celebrations are part of a long process in which continuity and transformation link the winter festivals of the present with those of the past.

**(3/6) 10.01.27 Habiter l'Arctique : architecture et identité inuit au Canada**
Esther Descamps-Goyet, chercheuse / Art Inuit Paris (in French only)
In the 20th century, the Inuit of the Canadian Arctic were forced to transition from a nomadic way of life to a sedentary one imposed by government policies. This lecture explores the role that architecture and artistic creation can play today in the transmission of knowledge, the reappropriation of traditions, and the preservation of Arctic territories.

**(4/6) 14.02.27 Les mots de l'art inuit**
Marc-Antoine Mahieu, maître de conférence à l'INALCO Paris (in French only)
The first language of the majority of Canadian Inuit, Inuktitut, differs profoundly from our systems of communication. It is worth exploring the meanings it conveys. What is the vocabulary of Inuit art? How do artists talk about their work? What do the inscriptions on certain works mean? The talk will begin with a brief introduction to the Inuit language, followed by some answers to these questions.

**(5/6) 14.03.27 « Nous n'avons qu'eux pour vivre »: la place des animaux dans la culture inuit, hier et aujourd'hui**
Vladimir Randa, spécialiste de la culture inuit et directeur de la collection « Arctique » aux Éditions Peeters (in French only)
The relationship between humans and animals is complex. In addition to advanced hunting techniques, a vast wealth of detailed knowledge about wildlife has enabled the Inuit to meet all their material needs. Furthermore, animals are omnipresent in the Inuit's imagination. In the era of shamanism, animals were central to all considerations, and significant traces of this can still be found in contemporary thought. Animals feature in all forms of art, both ancient and contemporary.

**(6/6) 11.04.27 Des productions des premiers habitants de l'Arctique à l'art inuit contemporain.**
Maryse Saraux, directrice d'Art Inuit Paris (in French only)
This lecture will explore objects relating to the daily or ritual activities of the Palaeo-Eskimos, right through to contemporary works of art created by the Canadian Inuit as trade goods following their encounter with Westerners and their forced settlement. Today, Inuit art can be seen as a form of cultural, social and political assertiveness. It serves not only to create expressive works of art, but also to affirm the identity and rights of the Inuit, keep memories alive, break down stereotypes and, at the same time, raise public awareness of the challenges they face.

10:30-12:00
The lectures are open to the public with a valid museum admission ticket (for the galleries or exhibition)
Galleries € 10 / € 8 (65+) / € 4 (-26)
Exhibition € 18 / € 14 (65+) / € 9 (-26)
Meeting point: conference room at the Art & History Museum
https://www.artandhistory.museum/en/calendar-0

- **Tuesday 22.12.26 / Wednesday23.12.26 / Thursday 24.12.26**
  **Tuesday 29.12.26 / Wednesday 30.12.26 / Thursday 31.12.26**
  **Open Atelier Ouvert – midwinter edition**

Come and join us at the workshop tables in the exhibition's *iglu*. Make a stencil, come up with a story, or sew a patch. We do something different every day!

14:00-16:00
Included in an admission ticket to the exhibition € 18 / € 14 (65+) / € 9 (-26) / € 0 (-19)
https://www.artandhistory.museum/en/calendar-0

- **Monday 08.02.27 – Friday 12.02.27**
  **Krokusatelier *Inuitkunst!* (in Dutch only)**

This week, you're the artist! We'll be looking at Inuit art up close, from a distance, upside down, with one eye closed, and so on, to find inspiration. Then we'll let our creativity run wild

and get stuck into drawing, printing, filing, sewing and stencilling to our heart's content. You'd better clear a spot on your bedroom wall now, because it's going to look brilliant!

Holiday camp for children from the 1st to 6th year of primary school

Activities from 9:30 to 16:30, doors open at 8:30 and close at 17:30

€ 125 - € 100 from the second child (brothers and sisters)
https://www.artandhistory.museum/en/calendar-0

- **Lundi 22.02.27 – vendredi 26.02.27**
  **Stage de détente *Arts Inuit !* (in French only)**

This week, you're the artist! We'll be looking at Inuit art up close, from a distance, upside down, with one eye closed, and so on, to find inspiration. Then we'll let our creativity run wild and get stuck into drawing, printing, filing, sewing and stencilling to our heart's content. You'd better clear a spot on your bedroom wall now, because it's going to look brilliant!

Holiday camp for children from the 1st to 6th year of primary school

Activities from 9:30 to 16:30, doors open at 8:30 and close at 17:30

€ 125 - € 100 from the second child (brothers and sisters)
https://www.artandhistory.museum/en/calendar-0

- **Sunday 21.03.27**
  **Inuitbabies**

Make a note in your diary! Come and celebrate the start of spring at the Inuit exhibition. Spend a whole day touching, listening, tasting, looking and perhaps even smelling, with creative activities for the little ones.

Programme to be confirmed

For families with children aged 0 to 2,5
10:30-16:30
https://www.artandhistory.museum/en/calendar-0

## 5. PARTNERS

Canada
Québec
Délégation générale
Bruxelles
AIR CANADA
FRIENDS · AMIS · FREUNDEN · VRIENDEN
visit.brussels
Brussels
Major
Events.
BRUZZ
La 1ère
LE SOIR

## Embassy of Canada

The exhibition 'Inuit - Impressions of the Canadian Far North' builds on the collaboration between the Art & History Museum in Brussels and the Embassy of Canada to Belgium and Luxembourg. By supporting this exhibition, the Embassy aims to help bring greater visibility in Belgium to the exceptional artistic richness and diversity of Inuit art.

Inuit art holds a distinctive place within Canada's cultural landscape. These works demonstrate remarkable artistic strength and imagination while reflecting the diverse experiences, traditions and perspectives of Inuit communities across the Canadian North. Far from being a static art form rooted only in the past, Inuit art continues to evolve as artists develop their own visual languages to express their realities, identities and relationships with the land.

An exhibition such as this offers Belgian audiences an opportunity to discover this richness first-hand and, above all, to place Inuit artists and their work at the center of the conversation. It also contributes to a deeper understanding of Canada's diversity and of the important place Inuit and their cultures hold in Canada.

The Embassy of Canada is therefore delighted to support this exhibition and to work with the Art & History Museum to bring these remarkable works to the attention of a broad public.

*Ritika Nandkeolyar*
*Chargé d'affaires a.i.*
*Embassy of Canada in Belgium and Luxembourg*

**Québec Government Office in Brussels and for European institutions**

**Québec is proud to support the exhibition *Inuit – Impressions of the Canadian Far North*, presented at the Royal Museums of Art and History of Belgium.**

Nunavik, the territory located north of the 55th parallel, is the ancestral homeland of Québec's Inuit. Their presence, history, knowledge, and contributions form an integral part of the richness and diversity of Québec society.

Living in 14 communities along the shores of Hudson Bay, Hudson Strait and Ungava Bay, the Inuit of Nunavik, which means "the place where we live" in Inuktitut, continue to maintain deep connections with their homeland. This strong bond, together with the transmission of knowledge and stories from one generation to the next, continues to inspire an artistic expression that is recognized internationally.

Like other Indigenous Peoples, Inuit have long maintained their own networks and relationships. Today, they are taking an increasingly active role in international exchanges and forums for dialogue, where they share their perspectives and make their voices heard.
In this context, the exhibition offers a unique opportunity to introduce audiences in Belgium and across Europe to the vitality of Inuit artistic creation through the works and perspectives of the artists themselves.

The recognition enjoyed by Inuit art today, far beyond the Arctic, is first and foremost a testament to the strength, richness and originality of the artists' work. Over time, collectors, researchers and enthusiasts seeking to better understand, appreciate and share this artistic expression have also contributed to its growing prominence.

The exhibition invites visitors to move beyond sometimes static representations of the Far North and discover a creative practice shaped by history, the transmission of knowledge, and a profound relationship with the land, while also opening a space for reflection on contemporary issues.

By partnering with this exhibition, Québec hopes to create opportunities for dialogue and exchange, bring people closer together, and foster greater understanding of Québec's Inuit, in all the richness and diversity of their realities and cultural expressions.

www.quebec.qc.ca/bruxelles

## 6. PRACTICAL INFORMATION

### EXHIBITION Inuit – Impressions of the Canadian Far North
### 16.10.2026 > 18.04.2027

### Opening Hours

Tuesday – Friday: 9:30 am – 5:00 pm
Saturday, Sunday and public holidays: 10:00 am – 5:00 pm

### Admission Fees

€18: Standard admission
€14: Seniors (65+); adults in groups (min. 15 people); FED+ cardholders
€9: Young adults (18–25); jobseekers; recipients of social assistance benefits

Free admission:

- Every first Wednesday afternoon of the month from 1:00 pm. This applies to the per manent collections only.
- Children and young people (0–17 years), individually or in groups
- Belgian teachers upon presentation of a teacher's card
- Staff of the Belgian Federal Science Policy Office (BELSPO card)
- Members of the press upon presentation of a valid press card
- Experience Pass holders (2 people)
- European Disability Card holders
- Irshaab students
- Total staff (2 people)
- Sotheby's Preferred (4 people)
- Jobseekers and recipients of social assistance benefits during heatwaves (yellow, ora nge or red heat warnings issued by the Royal Meteorological Institute of Belgium)
- Free admission for pass holders upon presentation of a valid pass or card:
    - Friends of the Royal Museums of Art and History
    - ICOM members
    - Brussels Card
    - museumPASSmusées
    - Art Nouveau Pass

€30: Cinquantenaire Combined Ticket: Royal Military Museum, Autoworld, Art & History Mu seum €1.25: Article 27

**Art & History Museum**
Parc du Cinquantenaire 10
1000 Brussels
Belgium
+ 32 (0)2 741 73 31
info@kmkg.be
www.artandhistory.museum

BE CULTURE
ALL ABOUT ARTS COMMUNICATION

Founder & General Manager: Séverine Provost
Project Leader: Florien Dooms
florien@beculture.be - +32 494 87 71 09
info@beculture.be

beculture.be
facebook.com/beculture
instagram.com/beculture