

TRANSCRIPTION:

Text on Screen:

Peter Morin

The Anthropological Museum Space

Peter Morin: The Indigenous art history for example, that is like ten thousand plus years of art making. You know, and so that, the way the Museum of Anthropology intervenes or intersects with that particular, those particular ten thousand year histories, that is an important part of that. That is also one of the reasons I am saying that is an important question.

(cut)

Peter Morin: and I had thought that they had actually wanted me to talk about being a Tahltan artist within the exhibition. Like these are my ancestors. There are Tahltan ancestor artists. Right? And so my mistake was that they want, I thought that's what they wanted. But they really wanted me to give the green light to their exhibition.

(cut)

Peter Morin: Anyways, so the objects in the Museum of Anthropology they are alive, there isn't a thing, you know, Art Historians kind of you know ten years ago or at 2005 even were kind of positioning that creative practice by indigenous people as still an object. Or an ethnographic kind of thing, right. But I'm in that Museum and everything that is alive has an energy and it is pouring into my body. You know? Because this is how human people are. Right? We connect with energy as much as we connect with voice, with body, with intellect you know all those kind of things.

(cut)

Peter Morin: Anyways at some point I wake up, you know right in the middle of Anthony Shelton talking about blah blah blah Museum of Anthropology blah blah blah and I just was like, no. Yeah, you are not talking about how these objects got in here. You are not talking about the percentage of the objects in here that were actually stolen by anthropologists, white anthropologists. You're not talking about the trauma of that removal.

Text on Screen:

The Polemics of Art Institutions

Peter Morin: Anyways, so I needed to be brave enough to say to the Museum people, you are changing my vision and my work. And you are shaming me. Because I don't have access to the things that you have. Right? And Karen needed to be brave because she needed to move outside of those particular comforts to meet my practice.

(cut)

Peter Morin: Artists that are making work, indigenous artists that are making work they need to be able to think and develop and dream unimagined possibilities for those spaces, right?

Text on Screen:
The Gallery Space

Peter Morin: I never forgo, forwent that the art gallery is also a colonial outpost, yeah. But how do you move into that space, you know? Especially when your body is pushed upon by colonization. Right? And so in order to reimagine my participation in that space and my potentiality of my participation in that space I started to imagine that the art gallery and subsequently the museum is one of those places where time all times intersect. Right?

Text on Screen:
Racism and Microaggression

Peter Morin: And again its christian, its christian that work creation story, right? And how so many anthropologists applied that to the stories of indigenous people. What is your creation story? And then when they got critiqued, they changed it to, what is your origin story. Right? And this fucking thing actually ties, and I know this because Ive been doing the work, right? This thing tied into where are you from? No where are you really from?

(cut)

Peter Morin: I've been thinking about this and were all thinking about it together right now, right. Um I want to say first of all that indigineous art is super sophisticated. And super complicated. And super conceptual and super um, uh it is experienced in a very different kind of way you know. And I've had to learn that, and museums did not help me to do that.

Text on Screen:
Indigenous power in the museum space

Peter Morin: It hurt. I think part of the answer is that Museums need to recognize when they don't and aren't able to communicate the entire experience of indigenous art work then they are actually contributing to colonial harm, not just to indigenous people but to white people, to whomever is in the space as well.

Peter Morin: And so it is fucking incideous to hide that indigenous power and msot museums only have 3% on display. Right? And as a young indigenous person that's specifically me (laughing) twenty years ago, imagine to be held by that much indigenous power, imagine where we could be, where I could be if I had more access to that indigenous power.

Peter Morin: When you come from a nonwestern european culture the act of speaking isn't just a voice. So, my body speaks fluent Tahltan knowledge. My making speaks Tahltan knowledge. My voice speaks Tahltan knowledge. How I relate to people speaks Tahltan knowledge. Right? That is a huge thing, so I kind of took that one idea which was over valued by western European culture and said to me you don't speak your language? Right? Back again to where you are really from? It's aligned right. And I did this right, I opened it up. SO my answer was that my entire being and spirit body speak Tahltan knowledge. And everything that I do speaks to Tahltan nation art history first. That's not an intervention.