



Ace Art Board Members  
290 McDermot Ave.  
2nd Floor  
Wpg., Man.

Nov. 5/93

Dear Board Member:

I am informing the Board of a recent situation that has and is still causing me great concern.

On Sunday, [REDACTED], while installing my show, one of the cats in the gallery jumped up on, and began eating one of the pieces of art. I put the kittens behind closed doors in one of the offices, and put notes on the doors to the offices indicating what had occurred. I also informed gallery staff of the event.

On Tuesday, [REDACTED], I was assured by gallery staff that the situation would be taken care of and that my work was absolutely not to be in any further danger.

However, on Friday, [REDACTED] on entering the gallery, my attention was immediately drawn to one of my pieces in which several of its components had been replaced incorrectly. On further examination, I found that two of my pieces had been damaged. It was confirmed to me by gallery staff that the cats had damaged the work.

As well, I will be submitting a damage report to the gallery at a later date.

Gallery staff is very aware of today's events.

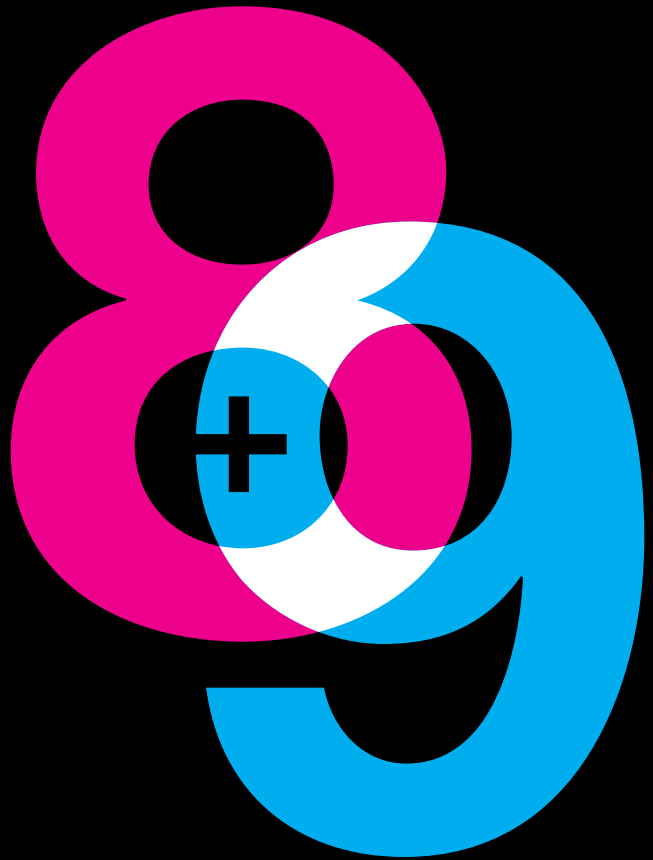
Furthermore, in the absence of the President of Ace this weekend, I have reported same events to [REDACTED]. He has assured me that I will be contacted, no later than Monday, as to the final resolution of this problem.

Yours truly  
[REDACTED]

Copies sent to:  
[REDACTED]

PaperWait 2005-2007

# Volumes



## PaperWait Volume 8/9

ISSN: 1497-8776

This publication © aceartinc. Rights to reproduce individual articles and artworks remain with their authors and creators. Some documentation images are the property of aceartinc. or the artists or other contributing organisations.

### Acknowledgements

Aceartinc. would like to thank the following people, organisations and businesses for their ongoing support and assistance; all contributing artists, students, curators, writers and photographers; our volunteers and membership, corporate and private donors; the Manitoba Arts Council, the Winnipeg Arts Council, the Canada Council for the Arts, Manitoba's lotteries, WH and SE Loewen Foundation, the Winnipeg Foundation; Human Resources Development Canada; Kromar Printing, Designtype, The Sign Source, Home of Instant Printing, Video Pool, Plug In ICA, MAWA, Platform, The Annex, Urban Shaman Gallery, The Winnipeg Film Group, The Department of Icelandic Language and Literature (The University of Manitoba), Scott Stephens, and Mike Carroll.

### Board of Directors

#### 2005-2006

Shawn Frosst  
Karen Owens  
Veronica Preweda  
Holly Procktor  
Dominique Rey  
Dan Saidman  
Karen Wardle  
Anna Kirbyson

#### 2006-2007

Karen Wardle: President  
Dominique Rey: Vice President  
Shawn Frosst: Treasurer  
Veronica Preweda: Secretary  
Cyrus Smith  
Karen Owens  
Kevin Kelly  
Takashi Iwasaki  
KC Adams  
Murray Toews

### Staff

#### PROGRAMMING COORDINATOR

Theo Sims

#### ADMINISTRATIVE COORDINATOR

Garth Hardy

#### GALLERY ASSISTANT

Elizabeth Garlicki

### Contractors

#### PHOTOGRAPHY

Scott Stephens

#### INVITATION, CRITICAL DISTANCE AND POSTER DESIGN

Mike Carroll

#### COMMUNICATIONS AND DEVELOPMENT

Jo Snyder

### Paperwait 2005-2007

#### PUBLISHER

aceartinc.

#### EDITOR

Theo Sims

#### ADVERTISING

Jo Snyder

#### DESIGN

Mike Carroll

#### PRINTING

Kromar Printing

#### COVER IMAGE

*Doug and Larry*, Diana Thorneycroft

## Contents

- 4 In Memoriam
- 5 Forward
- 6 PaperWait 2005-2006 Volume 8
- 36 Folk in Art
- 54 PaperWait 2006-2007 Volume 9
- 83 Mandate
- 84 Annual Submission Deadline
- 85 Gallery Information
- 89 Classifieds
- 93 Coupons

**In memoriam**

Walter Lewyk

Linda Pearce

T. Edward Johnson

# Forward

Photo by Scott Stephens.



**T**his is the bumper double issue of PaperWait documenting two years of presentation at aceartinc. in Winnipeg. It covers the 2005-2006 and 2006-2007 programming years. To celebrate the creativity and diversity of the exhibitions, membership and support of the gallery, this publication has a number of artists' pages that loosely fit a thematic of stories and folk trends explored through contemporary visual art.

As a homage to the superb value that Artist Run Centres provide to the country as a whole, we have secured support from some of Winnipeg-artist's favourite, local haunts! Please visit the extraordinary voucher section at the back of the publication, complete with starbursts and corporate logos. Many thanks go to our new communications and development coordinator, Jo Snyder, who took up this onerous venture with aplomb.

In respect to the gallery's 25<sup>th</sup> year of existence, aceart has delved into its tickle trunk of memory, preserved through the many thick binders of Board Minutes and honoured a past controversy - the story of Doug and Larry: two gallery cats named after two of the founding Mothers and Fathers of aceartinc., Larry Glawson and Doug Melnyk. Many thanks go to Diana Thorneycroft, Doug and Larry's current guardian, for providing us with the sumptuous and intimate cover image of the boys. She explained that during the process of trying to capture them in their element, Larry (who is the scaredy cat) got freaked out by the sound of the shutter clicking, so now

when she points the camera at him, he takes off! Pure, magical irony, n'est pas!

aceartinc. is a special place that is more than its staff, board and membership. The gallery is an important part of the community as a whole and provides so many points of access to contemporary art and support networks. I would like to thank the community and in particular the supportive and cooperative spirit of all the other galleries here in Winnipeg. Artist Run Culture is alive and flourishing, in no small part due to the continuing support of the Canada Council. aceart is also hugely thankful to the incredible and crucial support it receives from the Manitoba Arts Council and the Winnipeg Arts Council. The Winnipeg Foundation was fundamental in supporting specific projects and the Loewan Foundation continues to kindly support this publication.

Finally I would like to thank the board, who have corralled and contained *the cats*, and express my gratitude for the supportive and cooperative environment that I work in with Garth Hardy, our superb Administrative Coordinator and to Liz Garlicki, aceartinc.'s Gallery Assistant, whose dedication and loyalty to the organization is unparalleled.

On behalf of the board and staff of aceartinc., I look forward to welcoming you to the gallery for many years to come.

**Theo Sims**

PROGRAMMING COORDINATOR

**PaperWait 2005-2006**

**Volume**

**8**



- 9 to be continued...**  
Daniel Laskarin, Teresa Ascencao, Adad Hannah  
AUGUST 16, TO OCTOBER 13, 2005  
CRITICAL DISTANCE VOL 11:1  
**to be continued... The Real Made Ubiquitous**  
A Response By Steve Loft
- 13 Between Sounds and Abstractions**  
Catherine Béchard and Sabin Hudon  
OCTOBER 14, TO NOVEMBER 12, 2005  
CRITICAL DISTANCE VOL 11:2  
**Between Sounds and Abstractions**  
A Response by Deanna Radford
- 17 Cover Series: Belfast Portraits**  
Brian Flynn  
JANUARY 20-FEBRUARY 25, 2006  
CRITICAL DISTANCE VOL 11:3  
**I love Ireland and Ireland loves me**  
A response by Kendra Ballingall
- 21 mentis prehensio**  
Sarah Crawley  
MARCH 10 – APRIL 22, 2006  
CRITICAL DISTANCE VOL 11:4  
**Luminous Gestures of Intimacy:  
The Photographs of Sarah Crawley**  
A Response By Roewan Crowe
- 25 No One Helped Me**  
Daniel Barrow  
JUNE 16 – JULY 30, 2006  
CRITICAL DISTANCE VOL 11:5  
**I of the Beholder**  
A response by Steven Matijcio

**Members shows**

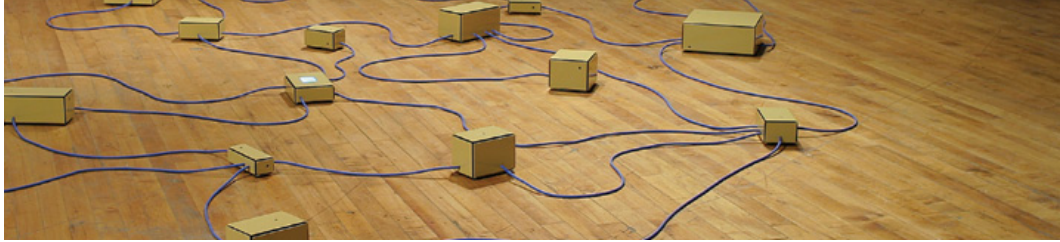
**Videothon** 29  
the good, the bad, and the just plain ugly  
22 JULY, 2005

**The first annual aceart Winter Warmer** 30  
NOVEMBER 25-DECEMBER 9 2005

**Ace's High Annual Juried Show** 31  
University of Manitoba School of Art  
MAY 5 - 20, 2006

**International Curator Lecture Series** 32

**Wobblies** 34  
A Graphic History of the  
Industrial Workers of the World  
OCTOBER 7 - 21, 2006



CRITICAL DISTANCE VOL 11:1

**to be continued...**

Daniel Laskarin • Teresa Ascencao • Adad Hannah

AUGUST 16 - OCTOBER 13, 2005

## to be continued... the real made ubiquitous

### A Response by Steve Loft

The American public is now really a spectatorship. Grizzly, loud, lewd and stupid is the way of mass television...Now please, let's have no more pieties about school safety, gun control, road rage and all the fab topics of superficial concern. When the great broadcasting medium of a super state clawing for a few more millions is willing to vulgarize the population for one more ratings point with less shame than Tom Green eyeing the hind quarters of a dead moose, cease the pieties.<sup>1</sup>

*...loquacious pundit and  
political/cultural critic Rex Murphy*

In their own way, each of the artists in *to be continued...* (re)evaluate the modern "media experience" and the social imperatives we derive from it.

By now, we are all used to airwaves dominated by a pervasive commercial presence, controlled by forces which often seem inscrutable and occasionally intolerable. However, Daniel Laskarin, Teresa Ascencao and Adad Hannah confront the perceptual biases linked to it and repopulate our mediated reality with a nuanced, yet highly subversive perspective. It is a disjuncture that can be quite disquieting. Each of the artists acknowledge the hypermediated experience, question it, and manipulate it, but in vastly different ways.



**Daniel Laskarin...reconfiguring through crisis**  
***Relapse*, 2003, *Umbilicus*, 2003**

In a world where ridiculous notions of “embedded media” and “the new normal” in news broadcasting use catastrophe (not to mention war, famine, pestilence and death) as fodder for shaping public viewpoints, Daniel Laskarin encapsulates, in almost lurid fascination, moments, unmediated, continuous, mesmerizing in their visual impact.

With *Relapse* and *Umbilicus*, Laskarin invites us to stare, transfixed, at a moment of collapse (in this case physical, but the allusions to social collapse are hard to resist), wherein man made structures bow to either the elements or our natural disposition to destroy and replace them. Over and over and over again we are witness to this collapse within a construction of video and sculptural elements.

Christian Giroux writes, Laskarin “focus(es) on the nature of perceptual experience, and on the ways in which people process visual information to navigate their world”<sup>2</sup>. In *Relapse* and *Umbilicus*, Laskarin speaks to our seemingly (if the news networks are to be believed) insatiable desire to witness tragedy, destruction and death in all its grisly horror. Or perhaps a desire that has been manufactured (if Noam Chomsky is to be believed) and exploited to absurd proportions by a profit driven and compliant (or perhaps complicit) media.

In *Umbilicus*, Laskarin has looped film footage from the Tacoma Narrows Bridge oscillating precariously moments before its collapse in 1940. And, by spooling a large power cable into the installation he creates a disturbing umbilical metaphor. We are more attached than we think.

In *Relapse*, he has constructed the installation such that each disembodied box is a component part of his presentation device, reinforcing notions of this umbilical connection. Here the video loop is of a building being demolished but its collapse reveals its duplicate, which

Top: Adad Hamrah, *Room* 112, 2004. Middle: Daniel Laskarin, *Relapse*, Detail, 2003.  
 Below: Teresa Asencio, *Glowing Madonna*, 2004.

collapses in turn “peeling off layers like the layers of an onion”. A moment sated, allayed and begun anew.

### **Teresa Ascencao...into the light**

#### ***Glowing Madonna, 2004***

“Come to the light”, the contemporary blonde madonna (looking, more than anything, like a spiritual cousin of the *Desperate Housewives*) gestures, come to the light and be saved.

And indeed Ascencao literally “saves” viewers of *Glowing Madonna* by capturing and leaving a temporary shadow image of them on the screen (composed of photo luminescent panels) of her projection. It can be an unsettling feeling, as all around your captured (some would say stolen) image religious iconography and nature intermingle.

We are what we watch.

Thus we witness the “media-tization” of the Christian religion. But we’ve seen that somewhere else. *Glowing Madonna* is disturbing and campily seductive in a way that anyone who has watched any of a vast number of religiously based television programs can attest to. With her wistful and welcoming madonna providing the requisite television stereotype, one can almost hear a slick televangelist intoning in the background “and don’t forget your wallet”.

By creating an experiential space with her installation, Ascencao reformulates the formulaic in an interactive, electronic, big tent revival meeting meets L.A. power meeting, kind of way. We are awed by the lights and sounds, feel part of something jubilant and uplifting, but have that nagging feeling of being manipulated.

We all know Karl Marx said “religion is the opium of the masses”<sup>3</sup>, but Ascencao’s installation made me think of another Marx quote, perhaps less well known, “the more man puts into God, the less he retains in himself.”<sup>4</sup>

### **Adad Hannah...room with a view**

#### ***Room 112, 2004***

A dual monitor presentation on identical plasma screens; “a celebrity is interviewed, a couple fights, a musician is interviewed and subsequently walks out on his girlfriend, an assistant applies powder, a babysitter sends instant messages on a mobile phone while his charges play video games-and while these people all remain motionless, *Room 112* slowly spins.”

Susan Sontag wrote, “television is a stream of underselected images, each of which cancels its predecessor. Each still photograph is a privileged moment.”<sup>5</sup> In *Room 112*, Hannah combines the two, creating a “curious state of limbo” between the still image and the moving one in an absorbing digital *Tableaux Vivant*.

*Tableaux Vivant* (French for living picture) are posed representations or re-enactments, generally of paintings or sculptures. It describes a group of suitably costumed artist’s models, carefully posed and lit. The people shown do not speak or move.

In the 20th Century *tableaux vivant* initially emerged as a form of attack on bourgeois concepts of what constituted a masterpiece, and also as a pictorial reservoir for the surrealists (Marcel Duchamp, Man Ray, René Magritte). In the 60’s and 70’s they symbolised the conflict between art and the quotidian (Piero Manzoni, Gilbert & George). They enhanced the staging of one’s own bodily presence (Cindy Sherman, Bruce McLean, Arnulf Rainer). In feminist art, they physically expressed subversively problem-oriented attitudes to femininity (Eleanor Antin, Valie Export, Hannah Wilke). Finally, since the 80’s, they have been developed further in the course of post-modern theories and questions of identity into all sorts of directions, ranging from criticism through memorial work right up to parody (Hiroshi Sugimoto, Jeroen de Rijke

and Willem de Rooij). The structure of visualisation inherent in the tableau vivant proves to be a productive one for artists. With photography, film and video joining the fray, the medium is transformed from a purely imitative pose to a creative act.<sup>6</sup>

Hannah creates his own contemporary tableaux vivant with attendant tensions, assumptions and voyeuristic guilt/pleasure. But he also takes us (as the tabloid entertainment programs would say) “behind the scenes” of the celebrity interview (so often a false interaction in itself). All that is missing is the *Entertainment Tonight* theme music and sycophantic host/hostess.

Hannah examines the interviewer/interviewee/viewer relationship, exposing the banality of celebrity culture while exploring its humanity as well. Hannahs’ models are unedited, silent and strikingly vulnerable.

We feel for them, not only as figures to be ogled at (ahhh, the cause célèbre), but also as human props expected, against their very nature, to be absolutely still, and seemingly lifeless. Hannah creates scenarios, more real than what they are representing, in direct contrast to the hypermediated, and hyped, spectacle of celebrity.

### **to be continued...the real made ubiquitous**

The artists in *to be continued...* create fetishized perceptual environments taking the viewer into the sui generis nature of mainstream media. Walking out of *to be continued...*, and ruminating on the serialization of news, the pervasive presence of “celebrity”, and religion gone Hollywood, I was struck by an intriguing image from my own television memory.

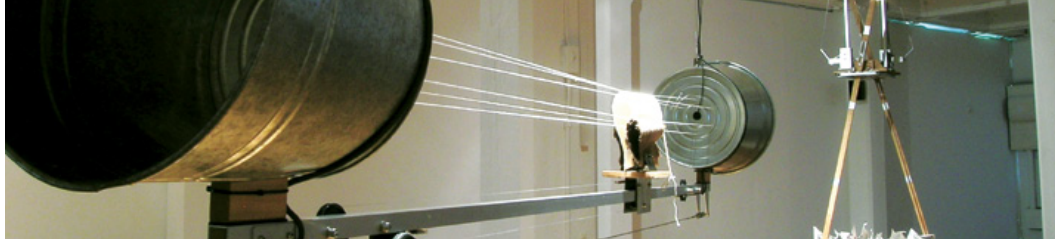
It was of the live action *Batman* series of the 1960s and its signature sign-off phrase “tune in tomorrow, same bat time, same bat channel”. Experiencing the works in *to be*

*continued...* made me wonder, and laugh, at the warm, weird, occasionally wonderful, often wretched, blue glow of electronic stimuli we’ve become so accustomed to.

### **Notes**

1. Rex Murphy, on *The National*, CBC news, (June 2, 2000).
2. Christian Giroux, *It Might Not Take That Long*, Daniel Laskarin (Southern Alberta Art Gallery, 2003), p. 9
3. Karl Marx, *A Criticism of the Hegelian Philosophy of Law*, (1844).
4. Karl Marx’s Economic and Philosophical Manuscripts, First Manuscript, *Wages of Labor*, (1844, p. 108).
5. Susan Sontag in *On Photography*, (Delta Books, New York, 1973, p.18).
6. Exhibition Catalogue: *Tableaux Vivants. Living Pictures and Attitude in Photography, Film, and Video*. With contributions by Sabine Folie, Michael Glasmeier, Mara Reissberger, Birgit Eusterschulte and artists’ statements; *Curators: Sabine Folie, Michael Glasmeier Sabine Folie, Michael Glasmeier, Gerald Matt* (editors), (Kunsthalle Wien, Vienna, 2002).

Steven Loft is a Mohawk of the Six Nations. He is a curator, writer and media artist. He was formerly the Director of the Urban Shaman Gallery (Winnipeg) but has recently taken up a position as Curator-In-Residence: Indigenous Art, at the National Gallery of Canada. Previously, Loft was First Nations Curator at the Art Gallery of Hamilton and Artistic Director of the Native Indian/Inuit Photographers’ Association. He has written articles, essays and reviews on First Nations art and aesthetics for various magazines, catalogues and arts publications. Loft co-edited *Transference, Technology, Tradition: Aboriginal Media and New Media Art*, published by the Banff Centre Press.



CRITICAL DISTANCE VOL 11:2

## Between Sounds and Abstractions

Catherine Bécharde • Sabin Hudon

OCTOBER 15 - NOVEMBER 12, 2005

# Between Sounds and Abstractions

## A Response by Deanna Radford

**B**etween our commonly shared understanding of every-day household objects as they are physically and culturally constructed, and, the manipulation of these objects, their meanings, and capabilities, lies *Between Sounds and Abstractions*. Comprised of two playful and sensitive kinetic sculptures or *objets sonore*<sup>1</sup>, *The Voice of Things* and *Au bout du fil* were created by Montreal artists Catherine Bécharde and Sabin Hudon and were on exhibit at aceartinc. from October 14, to November 12, 2005.

The duo creates what they name as acoustic territories with their works and give specific credence to the old question: if a tree falls in the forest and there is nobody

around, does it make a sound? The viewer is an essential contributing component to each of these works. While at first glance, the space that Béchard and Hudon have made is quiet and fragile in appearance; the space has been built for play. In musical terms (whether it is with rock or classical or electronic), the traditional performer-to-audience framework has been collapsed and twirled about... remixed, even. In literary terms, the duo as writer, promise action-packed authority to the viewer.

Should sound be a concrete thing, Béchard and Hudon bring it to life, allowing the viewer, quite literally, to see the sound being created and importantly, to be a participant in its creation... "Why can't sounds be visible? Would the feedback from ear to eye cause fatal oscillation? Can you remember the first sound you ever heard?"<sup>2</sup> *Sound as abstraction?* There is an entire garden of poetic musings that *Between Sounds and Abstractions* inspires.

Béchard and Hudon explain,

*Au bout du fil* is an acoustic work inspired by a very simple amplification device of our childhood, the 'string telephone'... [Where] a series of strings are stretched between two steel pails along with a mechanized platform to which paper sheets are attached..." The paper rubs back and forth on the strings. In *The Voice of Things* "two huge over-scaled mechanical brooms are suspended and see-saw" backwards and forwards. "As they teeter-totter, they scratch, stroke and brush against a heap of newspapers... Their rhythms, sometimes very slow, convey a feeling of suspension in time and their excessive size [suggest] a sense of frailty and loss of balance."<sup>3</sup>

The sheer scale of *The Voice of Things* and *Au bout du fil* creates tension and contrast. What subverts the potentially abrasive elements of pure tension and contrast alone is the

synaesthetic possibility that is in the space all around. There is some kind of magic happening with *Between Sounds and Abstractions*. How do those giant machines work? It's as if their makers zapped the insignificant items that comprise their works from the corner of a room, from the everyday landscape of our lives and dropped them in a new location where they are seemingly oversized, conjuring scenes from *Fantasia* and *Dancer in the Dark*. While the household items that make up each work within *Between Sounds and Abstractions* are in some regard, the stars of the installation, a video camera, MAX/MSP and Soft VNS software are an igniting force in making it all happen. Suspended from the ceiling, the objects are showcased in their new station. The placement causes the viewer simply enough, to consider the objects in a way in which they do not ordinarily.

[...] Ancient life was all silence. In the 19<sup>th</sup> Century, with the invention of machines, Noise was born. Today, Noise is triumphant and reigns sovereign over the sensibility of men. Through many centuries life unfolded silently, or at least quietly. The loudest of noises that interrupted this silence was neither intense, nor prolonged, nor varied. After all, if we overlook the exceptional movements of the earth's crust, hurricanes, storms, avalanches, and waterfalls, nature is silent.<sup>4, 5</sup>

The space created by *Between Sounds and Abstractions* is like a magnifying glass; take one look and mundane becomes magnificent, fragile becomes tactile and quiet gets a little louder: "The resulting space lets us listen to the music of sounds produced by various materials occupying our daily experiences. These amplified micro-sounds inhabit the space, weave a tale about the precariousness of time..."<sup>6</sup> Seeming larger than life, the sculptures move ever so slowly and take on a whole new



shape with a collective voice forming with each person who visits. But, what about the vocabularies that typically come to mind when one looks at a broom, a pail or a piece of string? *Efficiency, cleanliness, work*. While the common expectations for efficiency, cleanliness and work can be associated with mechanization and machination, these objects, funnily enough, seem anything but efficient in the traditional sense of word: of output and commerce. The dawning of the new era of [electronic] sound, as painted above in 1913 by Futurist Luigi Russolo has perhaps, come full spectrum and has folded into itself, into our minds<sup>7</sup>, and beyond.

Seemingly, these *objets sonore* are sentient. More likely though, the motions that these objects engender have so much character because of their movements and they are taken from child-like objects and ideas. The call and response arrangement of the works is musical and lends itself to a kind of characterization that can be perceived as endearing. With the right number of viewers at any given time, the sounds generated by both sculptures blend together. Imagine an orchestra of these strange instruments, or, a band at the very least. Indeed, "In 1915, [Thomas] Edison had used a programmed selection of phonographic music for factories to determine the extent to which it would mask hazardous drones and boost morale."<sup>8</sup>

#### **In praise of noise : a new intensity**

After the Industrial Revolution machines became louder: in earlier times, violence and noise came principally from war, the sound of battle. Some noises are now heard everywhere: car engines were never designed to create sound, like pianos or violins: their noise is due to their materials. We live today in a world of clamour and noise, so bruitiste elements logically took their place in music composed under those specific historical conditions.



This concept of noise is usually associated with revolt or at least with the idea of the destructive (or jubilatory) power.

Noise - an undesirable disturbance additional to the signal and useful data, in the transmission channel of a data processing system. Noise a set of unharmonious sounds.<sup>9</sup>

The synaesthesia that is at work with *Between Sounds and Abstractions* brings many elements of play and mischief to life, turning questions of work/play, noise/quiet and performer/audience all around. Where journalist Joseph Lanza wrote about the history of "Gebrauchsmusik... meaning 'utility music' or 'music to be used'... Music for elevators, offices, stores, and housecleaning..."<sup>10</sup> we can take pleasure in knowing that such possibilities are now so much more diverse than this. In a poetic fashion, Béchard and Hudon achieve their goal of creating synaesthesia, of "sound matter as palpable matter"<sup>11</sup>—an immersive and fun experience indeed.

## Notes

1. *Objet sonore*, "Sonorous object: A Term coined by Pierre Schaeffer to describe the smallest self-contained particle of a soundscape. Though it may be referential (i.e., a "bell"), it is to be considered as pure sound, independent of its source and of any semantic content.

Christoph Cox and Daniel Warner (Eds.) *Audio Culture: Readings in Modern Music* (Continuum, New York, 2004, p. 103)

2. Pauline Oliveros, *Some Sound Observations*

Christoph Cox and Daniel Warner (eds) *Audio Culture: Readings in Modern Music* (Continuum, New York, 2004, p. 103)

3. Catherine Béchard and Sabin Hudon, artist statement and project description

4. Luigi Russolo, *Art of Noises: Futurist Manifesto* (1913)

Christoph Cox and Daniel Warner (Eds.) *Audio Culture: Readings in Modern Music* (Continuum, New York, 2004, p. 103)

5. Anna Friz, *Heard but Unscene, women in electronic music*

<http://dpi.studioxx.org/index.php?id=37> (21.09.04) "Italian and Russian Futurists saw that the advent of industrial modernity had wrought massive changes in society, and believed that through the continued development of technology a new, expanded consciousness could be realized. What they failed to address were the political and social implications of technological development and implementation. Consequently their Futurist utopias were shattered by the dystopic reality of fascism, totalitarianism, and the new killing machines of WWII."

6. Catherine Béchard and Sabin Hudon, artist statement and project description.

7. Christof Migone, *Volume (Of Confinement and Infinity) A History of Unsound Art*

Nicole Gingras (Ed) *Sound in Contemporary Canadian Art* (2004)

(éditions Artexes, 2004, Montréal, Québec, p. 81)

Canadian sound artist Christof Migone contributes a beautiful and challenging piece to *S:ON*, on the art of sound transmissions.

Migone writes; "sound epitomizes leakage, sound confirms the porosity of space." He quotes Paul Celan:

SPEECHWALLS, space inwards-

Spoiled in upon yourself,

You holler yourself through all the way to the last wall.

*Threadsuns*, trans. Pierre Joris

(Sun & Moon Press, Los Angeles, 2000, p. 227)

8. Joseph Lanza, *Elevator Music: A Surreal History of Muzak, Easy-Listening, and Other Moodsong*

(Picador, USA, 1994, p. 13)

9. Anonymous, translated from the French by Michael Novy. *An Anthology of noise and electronic music / second a-chronology 1936 – 2003*

(Sub Rosa Records, 2003, Belgium)

10. Joseph Lanza, *Elevator Music: A Surreal History of Muzak, Easy-Listening, and Other Moodsong*

(Picador, USA, 1994, p. 16)

11. Catherine Béchard and Sabin Hudon, artist statement and project description.

Deanna Radford is a Winnipeg based writer and radio programmer. She is a contributing organizer of *Send + Receive: A Festival of Sound* and is the Executive Director of the *GroundSwell* new music series.



CRITICAL DISTANCE VOL 11:3

**Cover Series: Belfast portraits**

Brian Flynn

JANUARY 20 - FEBRUARY 25, 2006

## I love Ireland and Ireland loves me

### A Response by Kendra Ballingall

It is no accident that the portrait was the focal point of early photography. The cult of remembrance of loved ones, absent or dead, offers a last refuge for the cult value of the picture. For the last time the aura emanates from the early photographs in the fleeting expression of a human face.<sup>1</sup>

In the age of the information bomb, a call to arms is a call to represent. Every medium—video, photography, pen and ink—is heavily coded, burdened by its complicity in the competing dialogues of the military-information complex, in propaganda, advertising, newspaper illustration. What medium is at the disposal of the contemporary visual



artist? Must it be vestigial, outside, excess? Industrial detritus? Ruins or remains?

Brian Flynn is a sculptor in the ancient glyptic tradition: he is a carver, defining form by that which is removed. His material, however, is not wood or ivory or stone, but carpet underlay—vast squares of black rubber embedded into the weave of an umber synthetic base. From between each warp and weft intersection of the underlay, Flynn removes sections of the rubber, piece by piece, until the contours and shadows of human faces emerge in high contrast. The seven works in *Cover Series: Belfast Portraits* are meticulously rendered sculptures in low relief.

While one piece is a group portrait twice the width, the six 10' by 10' individual portraits exhibit only slight representational differences: one man smiles, one turns his head, another catches the viewer's eye with the catch lights in his own. The portraits are all large but unimposing. The exhibition is concise, neutral, and impersonal in its dichromatic unity.

For a moment, these works recall the concerns and materials of Minimalism: cold, disimpassioned, and in-

dustrial, metal, plywood, and concrete. Yet just as the object of Minimalism was unable to retain its autonomous status for long (before being engulfed by the context of the gallery space), the Belfast Portraits soon signify more troubling histories.

As an artist Flynn may seem arbitrary, but as a curator he is highly antagonistic. In this series, he positions portraits of enemies side by side on the walls of the gallery, portraits of Irish security forces and paramilitaries, loyalists and republicans. Whether Catholic or Protestant, freedom fighters or terrorists, these are figures from Northern Ireland's ongoing struggles of sovereignty and self-determination—icons of a nation (nations) at odds with itself and its origins, torn apart by violence or reconstituted by direct action, unable or unwilling to ravel political from religious animosity. In their creation and content, if not their style and material, these portraits are far from neutral; they are rooted in centuries of armed conflict.

The detached aesthetic choices may seem to belie the content. In one sense, the Belfast Portraits sidestep the political: they are neither propaganda nor polit-kitsch. They are neither determined by an official aesthetic of a state or religion, nor dramatizing the freedom of an unfettered avant-garde. In fact, the removal of any agenda is central to Flynn's layered process.

Gleaned from surveillance photos, police mug shots, press clippings and photographs of murals from both Catholic and Protestant neighbourhoods, the source imagery is inseparably invested in the partisan communities where it is found. Using Photoshop, Flynn discards any identifying symbols, colours, or features from each portrait. After printing the resulting images onto transparencies, he projects them onto the underlay, traces their form, and cuts out the rubber in the negative space, revealing stylized portraits that are simpler than their earlier incarnations.

In their original contexts, the images are propaganda, agents of conflict, tools of the state to surveil or control, weapons of information age warfare. Whether as hero or criminal, each of these faces has acquired cult value in the eyes of comrades or enemies.

In the Belfast Portraits, the agenda, the bias, the identity of each these figures is carved away, yet the remaining faces are less exposed than in the photographs. The works are presented without attribution or even individual titles. The only reference specific to time and place is in the title of the exhibition. This series is an undercover operation, and Flynn is using techniques of censorship and disguise in his execution; he is protective of his information. Reduced of their cult status, each photo-relief becomes the fleeting expression of a human face. This is what constitutes their melancholy: incomparable anonymity, at least to an impartial audience.

In process and subject, the Belfast Portraits are descendants of Gerhard Richter's photo-paintings, particularly his 1988 series entitled *October 18, 1977*. In the series, Richter works from photographs found in newspapers or television footage, employing his characteristic blurred paint technique to the images of the Red Army Faction members who were arrested as terrorists for their activities in opposition to the German state.

The application of the oil paint—smeared or pulled across the canvas—obscures the images to varying degrees of recognition. Out of focus and black and white, dehistoricized with anonymous titles, the paintings become representations of photography as much as of the people they depict. *Youth Portrait* (1988) is one example.

Richter and Flynn are using intermedia to different ends. Richter's work was responding to the death of painting, or at least to the threat to painting by the mechanical reproduction of photography. In the age of digital



reproduction, perhaps more aware of the illusionism of painting, the Belfast Portraits enquire into the ontology of the object itself.

The carpet underlay reliefs, as relics of industry and art history, are invested with the status of object: they are both created at the hands of an individual artist and mass-produced. Yet they cannot deny their origins: pixelated, barely more than two dimensional, they exhibit the vestiges of digital photo-media. The subtle topography of the relief describes the tonal contrast of photography more than the modeling of a human face. But is the trace of the digital an admission or a betrayal? Are these objects conscious of their inability to be in the midst of art virtuel, or do they reclaim their aura as the rubber and blood object of history and art?

The portraits take refuge between the information and disinformation of media, between the oblivion of the hyper-real and the lie of the authentic original. The cult value of the picture (the portrait, the object) succumbs to a new audience, who recreates their meaning. What remains is not waste or ruins, but articulations of terror on many fronts, by militaries or paramilitaries, rogue insurgents or rogue leaders, and articulations of history—necessary but insufficient. Incised into underlay, these faces emerge from the visual culture of conflict, but in *Cover Series: Belfast Portraits*, no one's love will claim the nation.

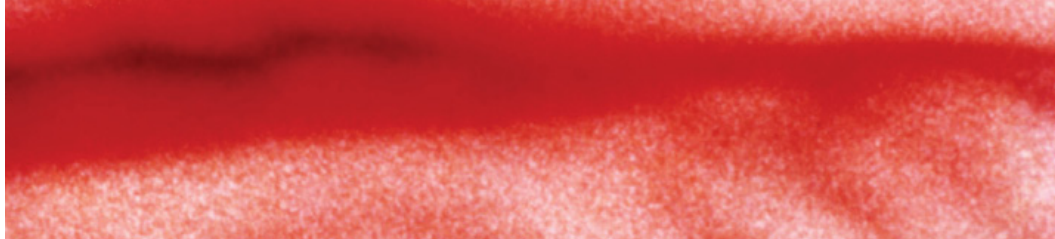
## Notes

1. Walter Benjamin. "The Work of Art in the Age of Mechanical Reproduction," *Illuminations*.

Trans. by H. Zohn, ed. with intro. by Hannah Arendt. NY: Schocken, 1969, 225.

Kendra Ballingall lives in Winnipeg, where she writes on occasion and copy edits most of the time.

All images: *untitled*, from the series *mentis prehensio*, 50 x 65". Installation photo by William Eakin © the artist.



CRITICAL DISTANCE VOL 11:4

## **Mentis Prehensio**

Sarah Crawley

MARCH 10 - APRIL 22, 2006

# Luminous Gestures of Intimacy

## The Photographs of Sarah Crawley

### A Response by Roewan Crowe

In her recent work entitled, *mentis prehensio*, artist Sarah Crawley returns to the physicality of the body as her source of image-making. She uses her own body in this work, as well as her lover's to create abstract photographic images that engulf us in luminous colour. These images are predominantly variations of red, with some black, and their intensity radiates heat to the outer edges of the gallery. The 13 photographs are satisfyingly large (50 x 65"). They are not framed, rather they are applied directly to the walls of the gallery, grafting a photographic skin onto the space. These sensuous, saturated skins appear to be lit from behind, creating an illuminated vellum manuscript of



sorts. It is a glowing story about artistic invention, the abstracted body and a persistent desire for intimacy.

There is a rich tradition of feminist and women artists who have created work that explores the dynamic and productive terrain of the body. Jenny Saville, Diana Thorneycroft, Ana Mendieta and Carolee Schneemann are artists that come quickly to mind. Though Crawley's work shares a gestural and performative vocabulary, her images do not explicitly represent the body. In this work the body is almost entirely unrecognizable. Perhaps more congruent with the images of *mentis prehensio* is the large-scale work of artist Reva Stone and her recent installation entitled *Imaginal Expression*. Stone's work takes the viewer on a computer-assisted and interactive voyage inside the body. Crawley moves us to the magnified surface of the body, to the largest organ on the outside, our outermost layer—our skin—and the visual language found there.

*mentis prehensio* is Latin for obsession, and refers to a seizing, a grasping of the mind. Crawley grounds these

abstracted bodily images in a very particular moment and gesture that she describes as obsessive;

At 10 years of age, I developed a unique compulsive, repetitive behaviour. I blew on my hands. Having difficulty describing this past behaviour to a friend, I reenacted the gesture only to be flooded with sensory impressions and memories from that time in my life. I was struck by the physical nature of my response.

After reliving this experience and the sensory flood of memory that accompanied it, Crawley returned home and told her partner about her experience. They spent hours together sharing never-before-told stories of odd and repetitive gestures and behaviours rooted in their childhoods. It was from these intimate gestural exchanges from the past, first with her friend and then with her lover, that Crawley started to photograph herself and her partner. Using 35 mm daylight slide film with tungsten lighting, she took close-up photographs of their skin, hands and face, while performing various gestures. These specific gestures and the area of the body that was photographed are not recognizable. These are not carefully controlled representational images. Crawley intends to subvert traditional photographic techniques involving control and in doing so gives up dominance over the image. She surrenders to the accidental in her intensive, methodical, and inventive artistic process.

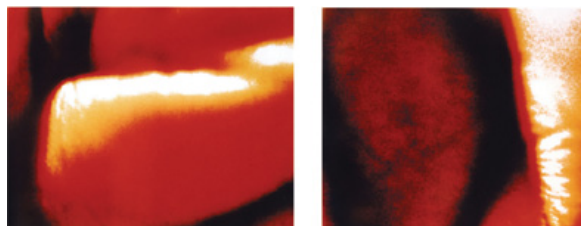
The artist's process of creation is particularly relevant as it parallels the initial compulsive gesture that inspired the work. Given their solarized effect, the images look as though they could have been produced using Photoshop. But they are created by hand, in the darkroom where Crawley irreverently plays with traditional photographic techniques. The images are transformed through eight generations of a complicated, multiple photographic method conceived



by Crawley. Thus the making of this work embraces the gestural and repetitive nature of Crawley's remembrances. She intuitively changes scale and material. Alone in the darkroom, she starts with the original 35mm slide, treats it as a negative, turns it into a 20 x 24" paper negative. This is turned into a paper positive of the same size. She photographs these prints again using 35 mm slide film, framing, selecting and enlarging specific parts of the image for replication. Again she is guided by intuition; sometimes she can barely tell what she is choosing to photograph. Using the enlarger in the darkroom, she then prints that slide to a 4 x 5" print using Polaroid film (a negative to positive process). She outsources the final steps of process, whereby the Polaroids are photographed with 4 x 5" negative film and this is what is used to create the final photograph.

Face, hands and skin become increasingly abstracted through this endless repetition and experimentation. Even in this unrecognizable form, somehow a sense of the body remains present in these images. Perhaps the photographs are layered by a shared memory of gesture and by the material transformation of these memories into images. Shadows of Crawley's gestural and repetitive process remain present. The photographed body also leaves its material trace, as an unfamiliar and strange image, inviting us to explore. When we move closer to investigate we do not get more information, rather distance from the image is required. Grainy, sensual, and vibrating, the abstracted body is alive before us. It shifts in line, meaning and form. Edges blur, forms take shape and disappear; there is an energy in Crawley's images. As Roland Barthes writes in *Camera Lucida: Reflections on Photography*;

The photograph is literally an emanation of the referent. From a real body which was there, proceed radiations which ultimately touch me, who am here; the duration of



the transmission is insignificant; the photograph of the missing being, as Sontag says, touch me like the delayed rays of a star. A sort of umbilical cord links the body of the photographed thing to my gaze: light, though impalpable, is here a carnal medium, a skin I share with anyone who has been photographed.

Barthes speaks of the carnal intimacy of the photograph. We are touched by the vibrant light of Crawley's images, the delayed rays of a star reach our skin. To be among these images is to be touched by light and colour. We might question a feeling, memory, a gesture, the missing body. Through this intimate relationship between art and the body we may become aware of our own skin. What is interesting is that there is a parallel process at work here between the viewer and the artist. Just as we experience, or come to understand that these images could easily be of ourselves, since the markers of age, race and gender are erased through abstraction and enlargement, Sarah Crawley also began to lose a sense of what was her own body/skin and what was her partner's body/skin. There is a process-oriented and poetic deconstruction of the body at work in these images. With each successive generation of intentional and accidental artistic manipulation, the body is made naked, layered in light and colour. Each photograph, originally a recognizable area of the body, loses specificity and meaning through the artist's manipulations. It is impossible, not only to tell whose body is represented, but what part of the body was photographed. It is also difficult to determine that it was a body in the first place. Differences among the images are determined through colour, intensity, line, pattern and shape.

Sarah Crawley's work invites an embodied intimacy—we can wander through these glowing and abstract images, the body before us freed from the constraints of race, class,

gender, ability and age. Imagine. There is a surprising and luminous freedom to be found here in this space where the artist has sculpted the surface of the body with light, repetition and invention. The skin is stripped of its specificity, of its social, cultural, and historical meaning through the experimental actions of the artist. What is left are vibrant and illuminated stories of childhood gestures shared among intimates, held in the traces of skin.

Roewan Crowe is an artist and scholar living in Winnipeg. She is an Assistant Professor in the Women's Studies Program at the University of Winnipeg and the Academic Director of the Women's Studies Centre for Research, Community Outreach and Action.



CRITICAL DISTANCE VOL 11:5

## No One Helped Me

Daniel Barrow

JUNE 16 - JULY 30, 2006

# I of the Beholder

## A Response by Steven Maticjio

**D**aniel Barrow's *No One Helped Me* is a cross-disciplinary collage that lays its pieces bare to emphasize their congregation; playfully animating elements of painting, drawing, cut paper, sculpture and written narrative via the vehicles of video, projection, and performance. The look and feel of the ensuing constellation recalls early 20<sup>th</sup> century magic lantern shows, comic strips, and serial novels with yellowed stock and pastel colours crossing the patina of time with the pathos of nostalgia. These individual parts assume collective life through what Barrow has variously titled "graphic performance," "live illustration," and (perhaps most fittingly) "manual animation"—marrying actions of the eye and hand as he



manipulates drawings on mylar transparencies across the screen of an overhead projector. The ensuing process accentuates the elements of storyboarding and cinematic perspective habitually present in Barrow's hybrid collages, bending fantasy and reality in a maze of floating body parts and enigmatic gestures evocative of the avant-garde Surrealist movement. This latter comparison is especially telling in the context of *No One Helped Me* (and its sister performance *Every Time I See Your Picture I Cry*), where Surrealist staples such as the dream world, the unconscious, and the search for layers beyond our immediate reality are conjured through the lens of Barrow's quasi-biographical storytelling. Another Surrealist symbol functions as the iconic purveyor of this passage as the human eye takes on a recurring role; undergoing antibiotic treatment, cosmetic mishaps, prosthetic enhancement, tears (and tears), unrequited gazes and various other trauma that turns the vision of both artist and audience increasingly inward. Here, in the liminal territory of the *mind's* eye, Surrealist architect André Breton's hinted

at the eye's perceptual capacity when writing, "The eye exists in an untamed state. It presides over the conventional exchange of signals apparently required by the navigation of the mind." In a similar space of semiotic ambiguity—between visions inside and outside a conscious state—Barrow launches his waking dream.

In a projection at the far end of the exhibition space, in an underwater grotto of wilting eyes, discarded phonebooks, drowned animals, and the ever present swirl of silhouetted glass beads, a giant white globe hovers. Evocative of both a celestial moonscape and a crystal ball, on closer approach it takes on the qualities of an all-seeing eye as the contour of a hand inscribes the spherical surface with a pupil-like niche. Within this niche a vintage black & white video flickers, telling the story of famed deaf-blind author Helen Keller through a montage of inspirational quotes, bucolic scenery, and pastoral music. Born in 1880 and known for her manual methods of communication (that included "fingerspelling" and "hearing" speakers by touching their lips and throats), Keller is enlisted by Barrow and welcomes his audience with the aptly shared greeting "The blind are not supposed to be the best of guides, but let me take you by the hand." Thus alluding to her use of manual navigation as a surrogate for (and unexpected enhancement of) sight, she anticipates the revelatory character of Barrow's "manual animation" technique when elaborating "hands evoke the sight and sound of feeling." However, this romantic cross-sensory tale is tempered by the presence of two adjacent monitors that reveal a disillusioned diagram of the process behind Keller's heroic projection. On the left monitor a computer animation plays out the plight of an emaciated elfin figure bound to the overhead projector transmitting Keller's documentary—blowing upon the glass beads (to keep them circling) between listless whimpers and sobs. The adjoining monitor alternates between a gradually shrinking castle and the anthropomorphic wheezes of a wood

barrel, successively puffing out clouds of flour, silhouettes of people, a pointy eared creature, a crutch, and the ominous white flag of surrender. In the interstices, as the proud castle grows smaller and a colonial-looking figure uses the barrel as an ad hoc shelter, a gill-like pattern moves across the monitor and mirrors the tired breath of the elfin slave. Across the screens his feeble cries grow increasingly resonant against the idyllic tones of Keller's orchestral parade, injecting rain into her cloudless pronouncements and setting the stage for the fateful journey of another "visionary" figure.

Four frames hang on the opposite side of the gallery, housing narrative fragments inside mattes that multiply the wheezing barrel of the aforementioned animation like Warhol's serial deployment of Campbell's soup cans. Thereby acting as a narrative bridge, the barrel's allusion to the human body (and linguistic similarity to the artist's last name) connect the story of Helen Keller with that of the more personal *Every Time I See Your Picture I Cry*. The first scenes of the latter appear here, above a quartet of small, surreal objects (including a gator biting down on a figure clothed in a flour sac and a flayed bird with knitted shawls for wings), lending them the character of a dream-like storyboard. Reading from left-to-right, these four frames tell the tale of a troubled young woman whose excessive cosmetic routine includes a process of eyelash trimming that ultimately turns tragic as she pokes out her right eye. She is quickly healed by a benevolent alien presence, but not before Barrow places her trauma into dialogue with one of the most famed moments of Surrealist cinema, staged in Salvador Dali and Luis Buñuel's 1928 film *Un Chien Andalou*. It revolves around the eye which was a recurring motif in Surrealism, symbolizing everything from acts of perception and passage to female sexuality and paranormal talents. Dali and Buñuel take all of this into account and amplify its consequence, opening their film with a notorious sequence that begins with a moon morphing into



a woman's eye, and culminates with Buñuel slicing the eye open with the piercing sweep of a straight razor. It is quickly followed by a series of bizarre, non-linear vignettes, but this incendiary act was one that stood alone—sparking a number of readings that ranged from a symbolic assault on the viewer to a move beyond the retinal limits of human perception. Among this litany of expository interpretations, that which seemed to encompass (and transcend) them all came from French film director Jean Vigo when he confidently, and insightfully announced, "It tells us that in this film we must see with a different eye." In the present context, I would argue the same could be said about *Every Time I see Your Picture I Cry*. For just as he references Helen Keller to suggest the richness

(and ambivalence) of alternative readings of the everyday, so too does Barrow cite *Un Chien Andalou* to push our viewing position outside the purely retinal; outside the linear contours of a singular storyline, and into a knot interweaving autobiography, imagination, and the unseen.

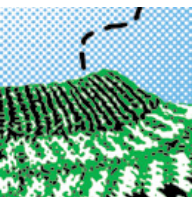
Forming the third side of a shared story of visual affliction, *Every Time I See Your Picture I Cry* follows the troubled life of a young man seeking hope and direction in the sanctuary of prosthetic sight. Across its narrative arc the eye once again figures as both a protagonist and framing device, pushing the primary character through stages of blindness, malady, anaesthesia, and artistic inspiration as he administers psychedelic eyedrops and his shattered glasses float through the frames of Barrow's enigmatic plot. Inside this exchange between the interrogation and extension of vision, Breton offers further insight when arguing the painter's model should be "purely interior," and for the role of painting as a window-like threshold akin to the mind's eye. In various respects both these tenets swim through the narrative filaments of *Every Time*, housing fuzzy biographical details within the interior monologue of a solitary garbage worker scouring the streets of an anonymous city. As we peer deeper into his daily routines a fragile psychic state is revealed, still haunted by chronic eye problems that required him to be blindfolded most of his infant and adolescent life. During this time he was saddled with the nickname "Helen Keller," drawing indirect, but nonetheless important parallels to the prequel Barrow crafts in the aforementioned projection. The phonebooks that littered Keller's watery grotto are especially relevant as we learn that the garbageman is a failed art student looking to build a sense of communal belonging through a handcrafted phone directory listing all the city's residents. Yet rather than direct interaction the garbageman remains always at a distance, furtively tracing the visages of his entries through their windows as he clumsily cobbles

identities from acts of clandestine surveillance. Far from the redemptive manual activity of his childhood namesake, this communication project consequently causes this Helen Keller to grow *disconnected*—moving deeper and deeper into the enclosed, imaginary space behind his blindfold. In fact the garbageman becomes so embedded in his interior world that he fails to realize a childhood acquaintance has been stalking him and murdering all his subjects; until that is, this "bag lady" ultimately turns the knife upon him. In the end his phonebook is therefore rendered functionless and tragic, amassing names in a book of the dead that solemnly recounts the failings of an eye that could not see outside itself.

Revelling in timeless themes of life, death, love and disaster, *No One Helped Me* is a surreal kaleidoscope that leaves its meaning in the eyes, and hands of its audience. It is a study of contrast and ambivalence, weighing Keller's fanciful declaration that "the best and most beautiful things in the world cannot be seen or even touched. They must be felt within the heart" against the garbageman's posthumous lamentation that "this will all happen to you too—eventually." Thus, like the slave's cries echoing in the cracks of Keller's idealistic oration, conflicting currents of hope, sadness, illness and tragedy circle around Barrow's work like the glass beads swirling endlessly through his pond. For his part, the artist is present in every gesture, and silent in every affect; allowing us to peer through his eyes, if only long enough to look back at ourselves.

Steven Matijcio is the curator of Plug In Institute of Contemporary Art. He is a graduate of the Center for Curatorial Studies (Bard College, New York) and has held positions at the Art Gallery of Ontario, the Power Plant Contemporary Art Gallery, and the National Gallery of Canada.

*Every Time I see Your Picture I Cry* was performed daily at [aceartinc](#). to coincide with the Winnipeg Fringe Theatre Festival from July 19 - July 30 with original music by The Aislars Set.



## Member Shows

**Videothon**  
The Good, The Bad  
And The Just Plain Ugly...



### **Videothon by multiple artists.**

Following on from *Performathon*, occurring as a community event in the last two programming years, the programming committee decided to create *Videothon*, where members of aceart could showcase their video works to a local Winnipeg audience. This was an open, non-juried presentation. This program drew a large audience and its success ensures the program will be scheduled in 2006-07 programming year.

Risa Horowitz (Toronto), Kevin Kelly, Konrad Kordoski, Doug Kretchmer/ Quidam, Tyrone Otte, Karen Johnson, Lynn Devisscher, Collin Zipp, Jen Delos Reyes, Liz Garlicki, Hope Peterson / Nagasaki Fondue, Matthew Schimnowski, Elvira Finnigan, Valerie Klassen, Dominique Rey, Ken Harasym, Graham Ududec, Rob Blaich, Brett McLaughlin, Karen Wardle, Leanne Cipriano, Derek Brueckner, Jean Klimack, Doug Lewis, Glen Johnson, Cyrus Smith, Christine Kirouac(Montreal), Juan Zavaleta, Grant Guy, Susan Kennedy, Anne-Michèle Fortin, Simon Hughes, Nicole Shimonek, and Paul Butler.

## Member Shows

### The first annual aceart **Winter Warmer**

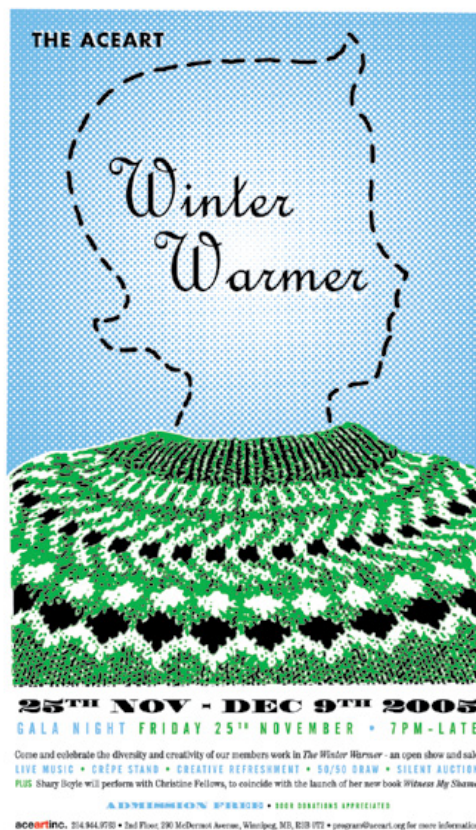
NOVEMBER 25 - DECEMBER 9, 2005

GALA NIGHT: FRIDAY NOVEMBER 25

A members show and sale where 100% of art sales go to the artists and celebrates the diversity of aceart's membership. This is always a well attended event that really connects the membership and attracts new audiences to the gallery.

Opening night features a live performance by Shary Boyle with music by Christine Fellows, to coincide with the launch of her new book, *Witness My Shame*.

Participating artists were: maclean, kazu, KC Adams, James Pullar & Alexis Kinloch, Ian Amell, Amalie Atkins, Ian August, Louis Bako, Colette Balcaen, S. Birdwise, Pat Bisson, Kale Bonham, Susan Bozic, Shirley Brown, Derek Brueckner, Cam Bush, Paul Butler, Sandra Campbell, Wendy Campbell, Susan Chafe, Steven Cochrane, Roger Crait, Sarah Crawley, Dominique Rey & Cyrus Smith, Lynn Devisscher, Alexis Dirks, Jess Dixon, Cyrus Smith & Dominique Rey, Dominika Dratwa, Jeanette Dzama, Maurice Dzama, William Eakin, Delaney Earthdancer, Heidi Eigenkind, Natalie Ferguson, Elvira Finnigan, Lori Fontaine, Rob Fordyce, Benjamin Funk, Liz Garlicki, Ken Gregory, Scott Hadaller, Garth Hardy, Jill Hiscox, Lois Hogg, Daniel Hrishkewich, Simon Hughes, Takashi Iwasaki, Amy Jeanne, Fay Jelly, Karen Johnson, Glen Johnson, Krisjanis Kaktins-Gorsline, Kevin Kelly, Traute Klein, Dana Kletke, Jessica Koroscil, Doug Kretchmer, Garland Lam, Diane Lavoie, Emilie Lemay, Doug Lewis, Walter Lewyc, Steve Loft, Annette Lowe, Robert Lowe, Blair



Winter Warmer 2005 Poster Design: Mike Carroll

Marten, Sylvia Matas, Loricia Matheson, Heather Millar, Shaun Morin, Jen Moyes, Darryn Nimchuk, Jennie O, Karen Owens, Chris Pencoe, Demetra Penner, Jessica Perry, Hope Peterson, Veronica Preweda, Sky Richard, Aganetha Dyck & Richard Dyck, Don Ritson, Paul Robles, Dan Saidman, Mark Saunders, Johanna Schmidt, Tim Schouten, Theo Sims, Julie Slessor, Scott Stephens, Elaine Stocki, Ainsley Sturko, Patrick Treacy, Susan Turner, Liv Valmestad, Andrea Von Wichert, Megan Vun-Wong, Carmela Wade, Karen Wardle, M. Wood, Lisa Wood, David Zimmerman, Collin Zipp.



## Member Shows

Right: Ace's High, installation view, aceart, 2006

**Ace's High**  
University of Manitoba School of Art  
ANNUAL JURIED SHOW  
MAY 5 - MAY 20, 2006



featuring recent work from:  
Kelsey Braun, Alexis Dirks, Dominika Dratwa, Josh Dudych, Takashi Iwasaki,  
Krisjanis Katkins-Gorsline, Ryan Klatt, Nora Kobrinsky, Peter Kralik, Denise  
C. Miller, Kazuteru Miyauchi, Jenny Moore Koslowsky, Mark Saunders, John  
Small, Elaine Stocki, Melody White



Kelsey Braun, Alexis Dirks, Dominika Dratwa, Josh Dudych, Takashi Iwasaki, Krisjanis Katkins-Gorsline, Ryan Klatt, Nora Kobrinsky, Peter Kralik, Denise C. Miller, Kazuteru Miyauchi, Jenny Moore Koslowsky, Mark Saunders, John Small, Elaine Stocki, Melody White.

### International Curator Lecture Series

This series is designed to increase the visibility of local artists to artists and curators outside of Winnipeg, and, conversely, to provide the opportunity for local artists and cultural producers to become more familiar with artists and curators from away. This program is a valuable opportunity to look at issues, trends and changing standards in professional practice within the international contemporary arts scene as well as fulfilling our role to demonstrate commitment to professional and artistic development of Manitoban artists.

LECTURE: 7PM, TUESDAY 23RD MAY 2006

#### **Julie Deamer**

DIRECTOR OF OUTPOST FOR CONTEMPORARY ART, LOS ANGELES

Outpost's inaugural programs began in November 2004 and are part of a two-year programming cycle focusing on present day relations between Mexico, Canada, and the United States. By bringing together artists and work from all three countries, Outpost's programs consider how the three nations assert strong identities while simultaneously attempting to engage in mutually beneficial partnerships. Past projects include Construction Site by Temporary Services, a collective from Chicago, Post-Postcard 2005 Outpost's first annual open invitational for small format work took place in a suite of converted office spaces in a new live/work development in Elysian Valley (aka Frog Town) and Best of Collage Party This exhibition took place during Post-Postcard 2005 and included a selection of work made during Collage Party, a project by Canadian artist Paul Butler that Outpost staged in Los Angeles for one week in November 2004 at MOCA The Geffen Contemporary. In October, Outpost will present with the Luckman Fine Arts Complex internationally recognized Mexican artist, Minerva Cuevas.

LECTURE: 7PM, FRIDAY 9TH JUNE 2006

### **Sarah Glennie**

CURATOR, IRELAND

Sarah Glennie has been working as a curator both in Ireland and internationally for over 10 years. She moved to Ireland in 1995 to work at the Irish Museum of Modern Art where she curated a number of projects including solo exhibitions by Olafur Eliasson, and Shirin Neshat and the major public art project GHOST SHIP by Dorothy Cross. In 2001 she moved to The Henry Moore Foundation Contemporary Projects where her curated projects included Paul McCarthy at Tate Modern, and Stopover: Graham Gussin, Hilary Lloyd and Richard Woods at the Venice Biennale 2003. She recently co-curated Romantic Detachment, a Grizedale Arts project at P.S.1/MoMA and worked with Tacita Dean on a major new commission for Cork Capital of Culture 2005. She was then appointed Artistic Director of the Model Arts and Niland Gallery, Sligo, Ireland, in September 2005 where her programme includes exhibitions by William Kentridge and Patti Smith.

LECTURE: 7PM, THURSDAY 29TH JUNE 2006

### **Matt Keegan**

ARTIST, PUBLISHER AND CURATOR, NYC

Matt Keegan completed his MFA at Columbia University, New York, in 2004, and is an artist, curator and publisher. In 2004 he co-founded North Drive Press, which produces an annual publication and editions. In the fall of 2005 he curated ETC. for the Andrew Kreps Gallery, NY, which consisted of a multi-part project including events, lectures, and screenings in addition to two group exhibitions. In 2004 he co-founded a curatorial team called Public-Holiday Projects with Rachel Foulton and Laura Kleger, which presented the show Aantekeningen at Expodium, Utrecht, NL in April. Recently he has exhibited at The Roger Bjorkholmen Galleri, Stockholm, Sweden and currently in a two person show at Wallspace Gallery in New York. His Top Ten appears in the February 2006 issue of Artforum.

## Member Shows

### Wobblies

A Graphic History of the  
Industrial Workers of the World

OCTOBER 7 - 21 RECEPTION OCTOBER 7, 7:30 - 10:00PM



aceartinc. is pleased to present **Wobblies: A Graphic History of the Industrial Workers of the World**, a collection of prints from the *Verso Books* graphic novel of the same name. This traveling show coincides with the 100th Anniversary of the IWW and presents the often covered up but always vibrant history of North America's deep radical tradition. Compiled by labour historian **Paul Buhle** and *WorldWar3 Illustrated* artist and founder **Nicole Schulman**, **Wobblies** provides a series of vignettes chronicling the fascinating history of one of America's longest standing and most important revolutionary organizations.

Nicole Schulman



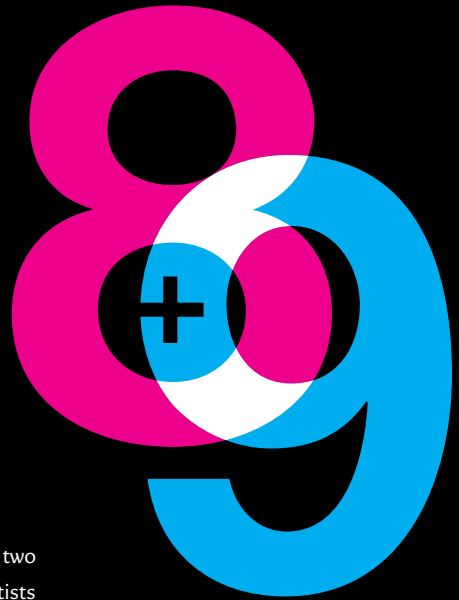
“Political cartooning has experienced a genuine revival in recent years, led in part by the remarkable editor-artists of ‘World War III Illustrated’. This new book connects some of today’s most exciting cartoonists—**Seth Tobocman, Sabrina Jones, Fly, Kevin Pyle, Nicole Schulman, Peter Kuper** and many others -- with one of the great dramas of the labor movement -- the rise and fall (and rise?) of the Industrial Workers of the World. **Wobblies: A Graphic History of the Industrial Workers of the World** is an introduction to a critically important chapter in American history, and a graphic guide to grassroots political organizing. Highly recommended to fans of cartooning and class warfare.”

—Kent Worcester, a regular contributor to  
*The Comics Journal* and the coeditor of *Arguing Comics: Literary Masters on a Popular Medium* (2005)

“The Wobblies made a unique and remarkable contribution to American culture and the everlasting struggles for freedom and justice, with effects that reach very far, and should in the future as well. The excitement and inspiration of their creative and courageous work is brilliantly captured in this wonderful graphic history.”

—Noam Chomsky, author of *Hegemony or Survival*

# Folk in Art



With Winnipeg being the folk capital of the north, (FolkFest and Folklorama being two of the largest festivals of their kind in North America), aceart put out a call to artists whose work explores imagery on the theme of contemporary urban myths. The various works selected articulate a search for modern-day allegories and narratives with respect to rethinking or imagining contemporary folklore.

## 1 Kristin Nelson

Originally from Ajax, Ontario, Kristin Nelson received her BFA in Visual Arts from the Emily Carr Institute of Art and Design in 2003. She is an inter-media artist whose recent bodies of work have focused upon valorizing communities who are often made invisible. These include an accomplished series of figurative paintings that examine "butch" through portraiture and an ambitious photographic drag king trading card project documenting 119 kings from around the world. Kristin has exhibited work at Centre A, Gallery Gachet and The Lowercase Gallery (Vancouver, B.C.), at the Lyndon Center (Austin, Texas) and the Winnipeg Art Gallery.

[dragkingtradingcards.com](http://dragkingtradingcards.com)  
2007 ongoing © Kristin Nelson

## 2 Darryl Vocat

Darryl Vocat is a visual artist living and working in Toronto. He completed his BFA degree at the University of Regina in Saskatchewan, and his MFA degree at York University in Toronto. His main focus is printmaking, specifically screen printing. He works out of Toronto's Open Studio.

He has had solo exhibitions in Toronto's Thrush Holmes Empire, Open Studio, and York Quay Gallery. He has also had solo exhibitions at SNAP gallery in Edmonton. Eastern Edge Gallery in St John's, James K. Bartleman Art Gallery in Elliot Lake, Ontario, The Wilfred Laurier Gallery in Waterloo, Ontario, and Malaspina Printmakers Gallery in Vancouver. [www.darrylvocat.com](http://www.darrylvocat.com)

Darryl Vocat, *Gazing Into Liberation's Furry Chest*, 2006, Screen Print, 30 x 22 inches. © the artist.

Darryl Vocat, *Ooh, So Profound!*, 2006, Screen Print, 30 x 22 inches. © the artist.

### 3 Jean-Paul Kelly

Jean-Paul Kelly (b. 1977, London, Ontario, Canada) is a Toronto-based artist who makes video, photo-based work, and drawings. His work has been exhibited in galleries and festivals in North America, Japan, and Europe, including *art-action: rencontres internationales 2006* in Paris, Berlin, and Madrid. In October 2008, Gallery TPW (Toronto) will present *And fastened to a dying animal*, an exhibition of Kelly's recent work. He is member of the Pleasure Dome experimental film and video programming collective, and curated "Drawn In From Without" as part of *Vtape's Curatorial Incubator* project in 2007. Kelly holds a Masters of Visual Studies degree from the University of Toronto (2005). He is currently an instructor in the Visual Studies programme at U of T and in Integrated Media at OCAD University.

Jean-Paul Kelly, *Pornography For Those Who Cannot Move On* (#2), 2002, C-print, 16 x 24",

### 4 Nhan Duc Nguyen

Ba Ba Bua (The Widow Ba) is a woman who sold noodle soup at Bai Sau Beach in Qui Nhon, the town in Vietnam where I was born. Missing and presumed dead during the exodus by sea after the fall of South Vietnam, she has many shrines erected to her by the 1990's and this woman of great misfortune and of extraordinary resolve has become a patron spirit to many restaurant workers in North America.

Nhan Duc Nguyen was born in Qui Nhon, Vietnam and immigrated to Vancouver, Canada in 1976. *Temple of My Familiar*, a 32 metre, irregularly shaped painting was shown in Belfast, Ireland in 1995. In 1997 two thousand paper boats evolved to an installation entitled *Joss Paper Boats at the Roundhouse* in memory of those who died of Hiv/AIDS. Recent projects include *core sample from the mountain of fruits and flowers* at Banff Centre, 2004; *Ancient Citizen* in 2005, commissioned by the Glenbow Museum for Alberta centennial; Nhan is currently archiving *Chicken Bank Images*, the work of the late Sally Peanut, aka Warren Knechtel (1940 – 1995).

Nhan Duc Nguyen, *The Widow Ba at Mountain View Cemetery in Vancouver as a part of A night for All Souls*, 2006. © the artist.

### 5 Frieso Boning

Frieso Boning is the creator of The Winnipeg Trash Museum. He lives and works in Winnipeg. Boning is a veteran of the Winnipeg arts scene, having exhibited his sublimely wacky projects and installations in the city's "alternative spaces" since 1981. Some memorable installations include *Save the Bloody World* (1983), *Get Serious* (1987), *No Idea* is a Good Idea (1990) and *Greatest Hits* (2003). Boning is currently working on a new project (generously funded by the Manitoba Arts Council) called "Making Notes or What's the Big Idea" wherein he explores the very nature of creative enterprise.

### 6 Paul Robles

Paul Robles is a visual artist living and working in Winnipeg. He completed a Bachelor of Fine Arts at the University of Manitoba School of Art in 1996 and a Bachelor of Arts in Sociology at The University of Winnipeg in 1992. His work has been exhibited at Plug In ICA, the Winnipeg Art Gallery, Outpost for Contemporary Art in Los Angeles, The New Gallery in Calgary AB, and Rideau Hall in Ottawa. His work is also subject of a CBC ArtSpots artist profile (2006) and a City of Winnipeg/ Winnipeg Arts Council commissioned artwork - artist bike rack (2008). He's been awarded various grants from both the Manitoba & Winnipeg Arts Councils, and in is the collections of Canada Council's ArtBank and St John's College, University of Manitoba. Robles recently returned from a month-long research and residency in People's Republic of China (2007).

All works: Paul Robles, *(Untitled)* 2008, cut paper, mixed media, various dimensions.

### 7 Sylvia Matas

Sylvia Matas is a visual artist who lives and works in Winnipeg. She achieved her BFA from the University of Manitoba in 2003 and is currently pursuing her Masters at Chelsea College in London, England. She has been involved in numerous group exhibitions, screenings, and art fairs in Canada, the USA, and UK.

Sylvia Matas, *call me*, 2004.

## 8 Anna Jane McIntyre

Anna Jane McIntyre is a multidisciplinary artist with a foundation in print media and installation. She graduated from the Ontario College of Art and Design in Toronto, where she majored in printmaking and is currently enrolled as an MFA printmaking student at Concordia University in Montreal.

McIntyre's love of the nighttime spectacle, cheap glamour, the complexity of being human, lights and action has resulted in an obsession with the circus arts. Her work explores animism, ritual, the invisible, the imagined, the agreed upon, balance and the powerful allure of the asymmetrical.

Her illustrations have been published by House of Anansi Press, Walrus magazine, the Art Gallery of Ontario, Peace magazine, Regal Beast, Broken Pencil as well as in her own zines and democratic post-card series. Her website in progress is at [www.ayjayem.ca](http://www.ayjayem.ca), and she is currently working on a web based project at [dontarguewithghosts.blogspot.com](http://dontarguewithghosts.blogspot.com).

Anna McIntyre, *The Extremely Armed Tea Warrior*, 2003

## 9 Betino Assa

Betino Assa was born in 1984 in Burgas, Bulgaria. He went to a mathematical school. During his high school years he took private art classes with local visual artists. In 2003, Betino and his family immigrated to Winnipeg, Canada. In 2004, he was accepted in the School of Art at the University of Manitoba, where he is currently studying. Betino has taken part in various group exhibitions both in Bulgaria and Canada. He works with different mediums such as oil paint, pen and ink as well as printmaking techniques.

Betino Assa, *The one place*, 2006, coffee and ink on paper, 30 x 22.25".

## 10 Robert Labossière

Robert Labossière (b. 1952, Russell, Manitoba)

*DIY Souvenir Mountie Coaster Hat*, 2007/8

## 11 Adam Brooks

Ever heard of an Adam Brooks? His paintings have been exhibited in The Winnipeg Art Gallery. His song *Britney Spears Shaved her Head Tonight* was an internet phenomenon. His films *Addiction is Murder* and *Sebastian & Alan* have horrified audiences all over the world. Most recently he played Commissioner Gordon in the viral video *Batman: Day from Hell*. His drawings however, can only be found on his website [www.adambrooks.net](http://www.adambrooks.net).

Adam Brooks, *Disappointment*, Pencil on Paper, 8.5 x 11", 2007

## 12 Glen Johnson

Glen Johnson is a performance and installation artist whose work invariably involves text. He has delivered faux-lectures to stunned audiences in at least two provinces. He has hung a bed on one wall and nailed tiny words to another. He has performed at aceart, The Annex, Gallery 803, Platform Gallery, Mount Saint Vincent University, the University of Winnipeg and the Winnipeg Art Gallery. He is largely responsible for the website [www.persiflage.ca](http://www.persiflage.ca). He received a Bachelors Degree in Classics from the University of Winnipeg in 1993 and expects that some day they will ask for it back.

His artist pages are a selection of his classified ads produced over the past seven years and previously published in Persiflage.

Layout by Mike Carroll





6 Cards . 1 Stick Bubble Gum



Carlos Las Vegas



Dex Starr



Johnny Switchblade



James Dream

**KRISTIN NELSON**

001



*I was never a drag king, I prefer to watch. You can call me a drag hag, as long as you promise to call!*

gender	height
FEMALE	4' 10"
sexuality	eyes
LESBIAN	BLUE
city	song
WINNIPEG	I REMEMBER YOU
troupe	venue
INDEPENDENT ARTIST	ART GALLERY NEAR YOU
stage fright	packing
STAY BEHIND THE CURTAIN	I TRY TO PACK LIGHT
batting average	compared to
IF ONLY I HAD A BAT	CUTE

© 2017 KRISTIN NELSON, INC. ALL RIGHTS RESERVED. DRAG KING TRADING CARDS ARE A REGISTERED TRADEMARK OF KRISTIN NELSON, INC. MAJOR LEAGUE DRAG KING TRADEMARKS AND COPYRIGHTS ARE USED WITH PERMISSION OF MAJOR LEAGUE DRAG KING, INC. FINANCIAL ASSISTANCE PROVIDED BY MAC, 2016.

















13006658055

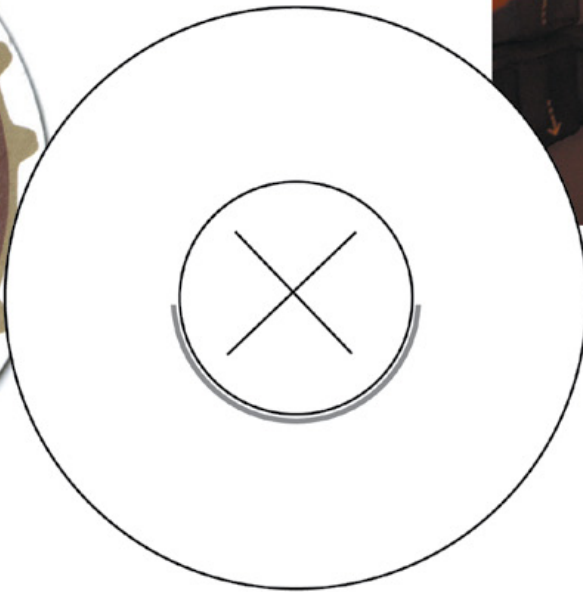
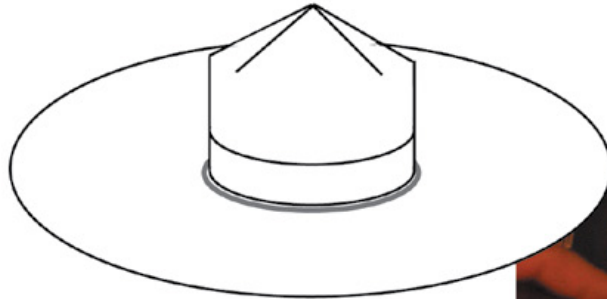






It's a simple coaster yes, but with **potential** to be **so much more**.

Follow our easy **step by step** guide to see just what we mean...



## DIY SOUVENIR MOUNTIE COASTER HAT





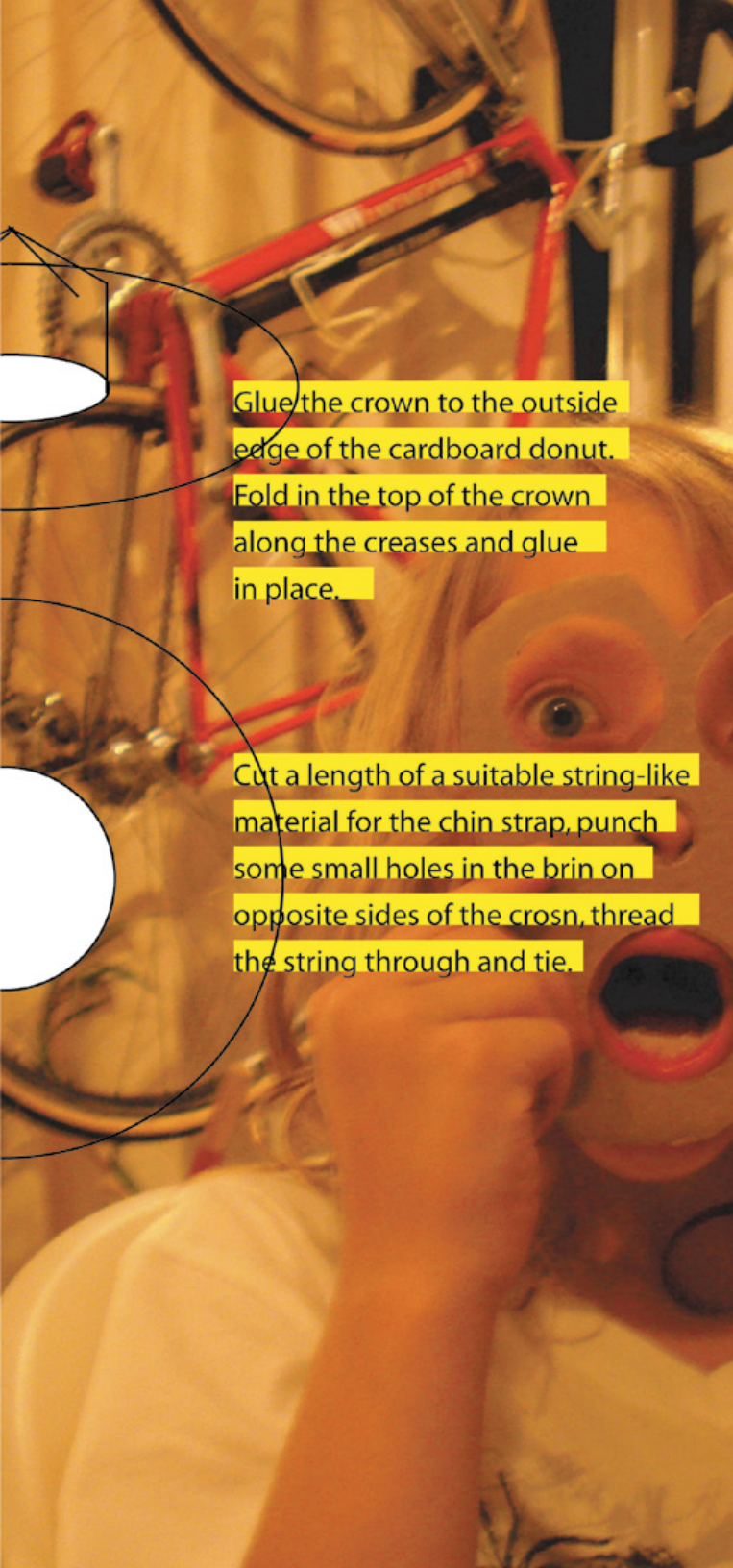
Remove a circle shape from the centre of a coaster using a circle cutting tool.



Cut another circle shape just slightly bigger out of corrugated cardboard and remove a circle shape from the centre of that to end up with a donut shape with the hole being the same size as the hole in the coaster.



Glue the donut shaped piece of cardboard to the coaster, matching up the holes. While the glue is drying, find a piece of matching coloured paper and cut a strip that when looped into a circle will fit around the cardboard donut.



Glue the crown to the outside edge of the cardboard donut.  
Fold in the top of the crown along the creases and glue in place.

Cut a length of a suitable string-like material for the chin strap, punch some small holes in the brim on opposite sides of the crown, thread the string through and tie.



It's simply a coaster yes, but with **so much potential** to be more.





**PaperWait 2006-2007**

**Volume**

**9**



- 57**    **Parallel**  
Rebecca Belmore  
AUGUST 18 - SEPTEMBER 30, 2006  
Texts by Theo Sims and Steve Loft
- 59**    **Self-Serve at La Pagode Royale**  
Shelly Low  
OCTOBER 13 - NOVEMBER 18, 2006  
CRITICAL DISTANCE VOL 12:1  
**Shelly Low's Meta-Restaurant**  
A response by Iris Yudai
- 63**    **Crumpled Darkness**  
Haraldur Jónsson and Steingrímur Eyfjör  
Curated/Organised by Hannes Lárusson  
and Birna Bjarnadóttir  
OCTOBER 27 - DECEMBER 9, 2006  
Steingrímur Eyfjör: **Psychological Staging**  
by Elena Filipovic  
Haraldur Jónsson: **The Gap the Wound**  
by Birna Bjarnadóttir
- 67**    **Episodic**  
Donigan Cumming  
JANUARY 12 - FEBRUARY 24TH 2007  
CRITICAL DISTANCE 12:2  
**"...you could tell me a story about something that  
has upset you a lot. Just try & remember it."**  
A response by J.J. Kegan McFadden

**Transition/Transaction 71**

Curated by Elwood Jimmy

MARCH 16 – APRIL 21, 2007

CRITICAL DISTANCE 12:3

**Transition/Transaction curatorial essay**

by Elwood Jimmy

**Edges Uncertain, A response**

by Steve Loft

**Karma Kanyon 77**

Melanie Authier

APRIL 27 – MAY 25, 2007

CRITICAL DISTANCE VOL 12:4

**Melanie Authier's Karma Kanyon**

A Response by Stacey Abramson

**Members shows**

**Videothon 81**

A Fist Full Of Videos

AUGUST 10, 2006

**The second annual aceart Winter Warmer 82**

DEC2 – 9TH, 2006



## Parallel

Rebecca Belmore

AUGUST 18 - SEPTEMBER 30, 2006

### *Architecture for a Colonial Landscape*

Rebecca Belmore  
aceartinc.

### *The Named and Unnamed*

Rebecca Belmore  
Urban Shaman Gallery

### *Back To The Garden*

Performance by Rebecca Belmore  
SEPTEMBER 22, 2006  
co-presented by aceartinc. and Urban Shaman as part of Murder City → Media City

aceartinc. and Urban Shaman Gallery presented *Parallel*, two exhibitions presenting the work of Rebecca Belmore and an off-site performance. In this unique partnership, the two galleries collaborated to produce two distinct shows, *The Named and Unnamed* at Urban Shaman Gallery and *Architecture for a colonial landscape* at aceartinc. Aceartinc. also premiered an outdoor performance by Rebecca Belmore called *Back To The Garden* as part of Murder City → Media City towards the end of the exhibition.

### **Architecture For A Colonial Landscape**

As part of *Parallel*, aceartinc. presents *Architecture For A Colonial Landscape*, an exhibition consisting of two video-based works; the video component of *Fountain*, presented



at the 51<sup>st</sup> Venice Biennial and a new video installation called *Architecture For A Colonial Landscape*.

Both works reference historic and current cycles of oppression, greed and theft - theft of land, theft of language, theft of identity and theft of human rights. Both works counter such moral abandon with a last-gasp, guttural act of defiance and self-determination through gesture and action.

In an interview with Scott Watson she says,

One has to keep I mind that there was a serious attempt by governments to destroy aboriginal languages. I am part of that plan. She goes on to say, As a youth, I was witness to a traditional way of life that I would eventually leave behind. But it was never about leaving something behind; it was about taking something into the future at least that is how I see it at this point in my life.

Belmore imbues a sense of loss; loss of aboriginal culture, cosmology, nature and language, whilst confronting it head on. She pro-actively accelerates this loss into powerful, emotional action through gesture, articulated particularly through the use of her body in performance and video.

Referring to *Fountain*, Lee-Ann Martin suggests that,

Belmore seeks to shatter long-held myths embedded in our common history in order that her *Fountain* can become a symbolic oasis in the arid environment of colonial relations.

In *Architecture For A Colonial Landscape*, Belmore speaks to our responsibilities through exposing the conflict in all of us, our conflict through action, conflict through history and conflict through intellectual discourse. Belmore is resuscitating, breathing life into her loss, (our loss) and as Joni Mitchell in Woodstock, so succinctly put it,

...we've got to get ourselves back to the garden.

Top: Rebecca Belmore, *Architecture For A Colonial Landscape*, 2006, Installation views, Photo: Scott Stephens.  
 Middle: Rebecca Belmore, *Detail, The Marned and the Unmarned*, 2002, Photo: Howard Ursulek, Morris and Helen Bakin Art Gallery, Vancouver.  
 Below: Rebecca Belmore, *Fountain*, 2005, Production Still, Photo: José Ramón González.



CRITICAL DISTANCE VOL 12:1

## Self-Serve at La Pagode Royale

Shelly Low

OCTOBER 13 - NOVEMBER 18, 2006

# Shelly Low's Meta-Restaurant

## Self-Serve at La Pagode Royale

### A Response by Iris Yudai

From the hippest eatery to the most formulaic fast-food joint, every restaurant begins as an imagined space. Before the building, the chef, the menu, or the customers – first comes the concept. The restaurateur starts by creating an imaginary business to satisfy an imaginary customer. Artist Shelly Low is intrigued by restaurants both real and imagined, and in *Self-Serve at La Pagode Royale*, she has created her own kind of meta-restaurant.

Other artists have of course mined the restaurant environment. Notably, Rirkrit Tiravanija transformed a New York art gallery into a restaurant in which he prepared and served Thai food in exchange for conversation.<sup>1</sup> There, Tiravanija presented the artist as a source of nourishment



and a stimulus to social interaction.<sup>2</sup> More recently, the Spurse artist collective turned a Cambridge gallery into a “provisional restaurant,” using the process of gleaning, preparing and eating food to create community.<sup>3</sup> Low’s take on restaurants is more personal, less communal, and in some ways less sensual. This is, after all, *Self-Serve at La Pagode Royale*. Here, there is no chatty chef, no aroma of frying noodles, no clamoring customers. Low is not offering nourishment in the form of steamed rice. Instead she invites the viewer to consume images and ideas. This meta-restaurant is one filled with memory and self-reflection, irony, and questions about the manufacturing of culture.

In the late seventies and early eighties, Low’s parents owned the real La Pagode Royale, a Chinese/Poly-nesian restaurant in Montreal. A photograph of the original restaurant, enlarged and grainy, suggests a slightly blurry memory. Some details may have faded but still, the restaurant was the backdrop against which Low’s family life played out. She and her parents and siblings all did their share of restaurant shifts. As an artist, Low is interested in that juxtaposition of home life and work life.

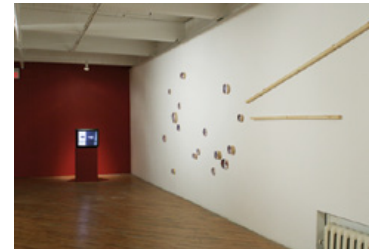
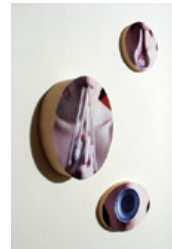
As a first-generation Chinese-Canadian (and Quebecer), Low is also interested in what she calls her hybrid experience and the construction of notions of ethnicity. In her artist talk, she describes the Chinese restaurant as a cultural exchange of sorts, though a somewhat dishonest one, since restaurant owners (usually recent immigrants) often adapted their offerings to suit western expectations, even if this meant adding “inauthentic” dishes such as chop suey, club sandwiches and chicken balls to the menu. Thematically, there is a light echo of David Henry Hwang’s *M. Butterfly*. The award-winning play is based on the true story of a French diplomat who had a twenty-year affair with a Chinese opera singer, only to discover she was really a male spy. In his groundbreaking work, Hwang



explored stereotypes of “Orientalism” as outlined by Edward Said. For Low, these mutual deceptions and projected fictions are also a touchstone.

Low is bemused by the whole notion of cultural authenticity, and there is a distinct streak of irony underlying her photographs, sculpture and video. Serious questions about cultural stereotyping are slyly presented within an easy-to-digest wrapping of bold and often humorous images. Sometimes the images are overtly funny. Take, for example, the large-scale mugshots. In these striking self-portraits, printed on Chinese restaurant menus, Low wears headgear constructed of Ramen noodles, which could suggest the dusty white wigs of colonial England, or the blonde curly locks of Marilyn Monroe. In smaller self-portraits, mounted on oval wooden boxes, forming a large wall installation, Low plays with porcelain soup spoons and plates, in gestures suggesting stereotypical signifiers such as slanted eyes, the Fu Manchu moustache and buck teeth. Like Toronto artist Ho Tam, Low finds new meaning in the pretty designs on white porcelain. Tam layers iconic and ironic images such as panda bears, Jackie Chan and Mao on porcelain dishes to explore China’s past and present.<sup>4</sup> Low’s ornate “Chinese” dishes were actually manufactured in England, an irony Low is happy to note.

Low’s cheekiness can be detected even in the centre-piece of *Self-Serve at La Pagode Royale*, the Rice Krispy square pagoda. She is certainly exploring serious themes in this work: the golden pagoda references mythic notions of Chinese culture (and has become a generic signifier for Asian culture), and the Rice Krispy squares reference North American consumption. Still, the play with mass culture (snap, crackle, pop), and with mass production (of more than a thousand squares), hints at a postmodern joke (think of Andy Warhol’s love affair with Campbell’s Soup). There is humor, too, in the simple construction of the



pagoda, which bears the simplicity of a sandcastle but, thanks to the wonders of Varathane, is unlikely to be washed away with the tide. In a notable choice, Low preserves the sculpture that conflates her hybrid ideas, instead of allowing it to decay into a gooey mess.

Like any good establishment, Low’s meta-restaurant has its own takeout menu. Like the feminist art activists,

the Guerilla Girls, Low provokes by bringing together bald facts, lively images and “delicious irony”.<sup>5</sup> Low’s menu opens with the question, “What’s on the menu? A really delicious blend of contrived exoticism, culinary fallacies and purposely reinforced stereotypes all in the name of cultural ‘authenticity’. And good business. Tasty, tasty.” Like the Guerilla Girls, Low makes use of statistics to get her point across. The Guerilla Girls have published numbers that highlight women’s lack of access to cultural institutions. For her part, Low publishes statistics about Chinese restaurants and Canada’s Head Tax on Chinese labourers to highlight the challenges of Chinese immigrants. It’s a particularly resonant reference, considering the Canadian government waited until October 2006 to compensate families hurt by the 1923 Exclusion Act. By then, only 36 of thousands of Head Tax payers could be found.<sup>6</sup> Irony is ever in the air at La Pagode Royale.

There is no hostess, no waiter or maitre-d’ at *Self-Serve at La Pagode Royale*. It is, as the title suggests, a place where the artist serves images of herself, and the viewer selects what to consume. In this space, the most provocative work may well be the simple metal tray. Mounted on the wall at eye-level, the tray at first appears to be a mirror in which a viewer expects to see her own reflection. But on closer examination, all the viewer can see is the dull metallic surface, bearing stains of old meals. What exactly is the viewer being served? Perhaps a reminder that it is all about perception at La Pagode Royale: the western perception of Chinese cuisine and culture, the immigrant restaurateur’s perception of western appetites, the artist’s perception of her own hybrid culture. In the end we must conclude that ethnicity is, as the artist reiterates, “invented, ephemeral and vague,” a construction we all build together in the meta-restaurant of Shelly Low’s imagination.

## Notes

1. “Work Whose Medium Is Indeed Its Message” *Holland Cotter*. New York Times. New York, N.Y.: Mar 18, 2005. p. E.2:44
2. “A Popular Couple Charge Into the Future of Art, but in Opposite Directions” *Judith H. Dobrzynski*. New York Times. New York, N.Y.: Sep 2, 1997. p. C.11
3. <http://www.ci.cambridge.ma.us/CAC/spurseevents.html>
4. See Fine China at [www.ho-tam.com](http://www.ho-tam.com)
5. “Masks Still in Place, but Firmly in the Mainstream” *Phoebe Hoban*. New York Times. New York, N.Y.: Jan 4, 2004. p. 2.34
6. “Chinese men live long enough for \$20,000 head-tax redress.” By Petti Fong. *Globe and Mail*, October 21, 2006, A13

Iris Yudai is a producer with CBC Radio, based in Winnipeg. She is also a member of the board of Mentoring Artists for Women’s Art (MAWA). She would like to thank artist Evan Tapper for his valued expertise.





CURATED/ ORGANISED BY HANNES LÁRUSSON AND BIRNA BJARNADÓTTIR

## **Crumpled Darkness**

Haraldur Jónsson and Steingrímur Eyfjörð

OCTOBER 27 - DECEMBER 9, 2006

## Haraldur Jónsson: The Gap, the Wound

### Birna Bjarnadóttir

There are those who view art as being separated from reality and artists as the true exiles. However, in the case of Haraldur Jónsson's artwork, one could make the opposite observation, viewing art as reality, or as the medium that brings about the only possible reflections of reality. Far from in exile, the artist is here and now, his perception being of a moonlike quality, stimulating the ebb and flow of the countless reflections of reality, as if reality itself gravitates towards this human attribute. Thereby, one would not wish to disregard the human condition. Reality is hard to grasp, in particular the one that can only be perceived from within, or the reality of inner experiences. One is separated from oneself on



pretty much every significant front, ranging from emotions to belief. Language is known to express the desire for a different condition. It is in and by language where the war against separation is fought. On rare occasions, language succeeds, creating a dreamlike state of belonging where I know who I am, what I feel and how to live, as if

at home within myself. More frequently, though, words shine through as injured attempts, creating the sturdy bridge within, forever separating one's perception from the reality of all the most desired things. Still, without the failed attempts of language, without the building of the bridge, the ocean of lost opportunities could not be perceived, moving constantly beneath its surface. What we have is language. It is true. But there is always more to the gap between perception and reality than language can account for.

Far from being in exile from the desired reality, the artist draws the map from above and beneath the bridge, acknowledging the interplay between language and perception, allowing, as it were, for the gap to express itself. 'There are more things in heaven and earth than dreamt of in your philosophy.' Was it Haraldur who said this? He might have. Being both a poet and an artist, the enterprise of the empty yet vital language is carefully drawn by the unspeakable force of his perception. In his artwork, the gap expresses itself in different forms and colors, often as fragile, fleeting glimpses of reality that cannot but be carried away, again and again, in the constantly moving ocean of the beautifully doomed opportunities. A little boy reading aloud in an alphabetical order the names of emotions; a person projecting the vast darkness inside onto a piece of crumpled, black paper; a set of drawings, framed under transparent film, hanged on a wall in the form of a French window, allowing us to view the inner landscape of emotions and their immediate effect as a form of hypersensitivity, or even a certain allergy.

'Experience is not to be searched for in a dictionary. It falls out of the range of language.' 'The gap,' also in his own words, 'is the wound'. If so, the bridge within that separates one's perception from all the desired things might thus be washed with the ocean, the color of blood.

Above: Haraldur Jónsson, *Allergic Hypersensitivity*, 2006. Installation/drawings and transparencies, size variable.  
Below: Haraldur Jónsson, *Allergic Hypersensitivity (sample)*, 2006.

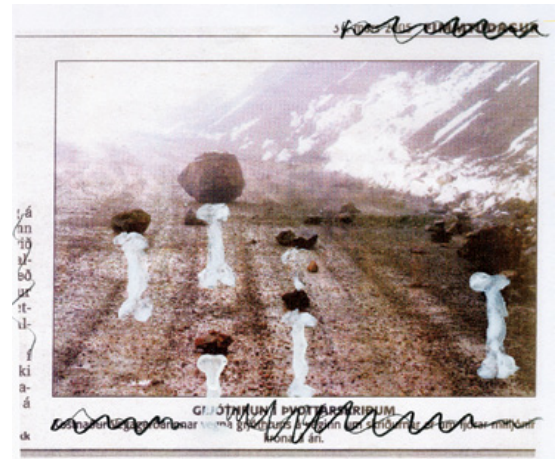
## Steingrímur Eyfjörð: Psychological Staging

An excerpt from *A Projected History: On the Work of Steingrímur Eyfjörð* by Elena Filipovic Steingrímur Eyfjörð. National Gallery of Iceland, 2006.

**T**he kind of information, story, or detail that might become the foundation for one of Eyfjörð's projects may seem difficult to discern since it entirely depends on what event or factoid the artist's mind has retained from the daily flood of events in the world. His gaze and attention fixes on texts or subjects as diverse as: the web of associations that can be spun from the image of a soil hut, the case of a girl who was forced to live in a henhouse and began to think she was a chicken, or a series of lonely men's barroom descriptions of their ideal woman. Emerging from these real-life tales are artworks that explore national identity (the degree to which Icelanders deride their primitive origins), human behavior (a questioning of whether nature or culture most determines who we are), and the role of metaphor and idealization in relation to sexual difference. Still, however different the original sources or their translation into artworks may seem, they and Eyfjörð are fundamentally bound together

by their probing of our collective unconscious, popular legend, and history alike.

If this relentless questioning has lent a dark undertone to some of his projects, it remains that floating hearts, cute creatures, strange protuberances, religious figures, Nordic mythological characters, and Wagnerian heroes, are also everywhere present the artist's comic strips, drawings, paintings, and sculptures. They make up a cosmos that mixes melancholy, playfulness, theatricality, and poetry in a way that is remarkably original and personal without being autobiographical in any strict or self-centered sense. Perhaps this is because Eyfjörð's work often involves others in crucial ways. On several occasions the artist has consulted fortunetellers or mediums, friends or other artists and collected their impressions, narratives, memories, and predictions, which in turn constitute a structural element of the artwork. One recent example can be seen in a series of sculptures he composed in 2004



of plaster and lead covered in ceramic and positioned on pedestals (each glistening and awkward form is distinct yet looks like a cross between melting ice-cream and a ghoulish figurine).

Each of those sixteen pieces, or “pawns” as the artist refers to them, is an element of a larger ensemble, which also includes sixteen pendulous constructions (these look like constructivist mobiles gone wrong with a gangly mix of tape, wooden knobs, and drumsticks, with one mobile hanging above each pawn), sixteen glossy white depictions of the silhouette outlines of each of the suspended constructions, sixteen cartoon-like drawings grouping the elements in each set as if arranged in an exhibition space, and finally, sixteen individual titles and texts about each pawn written by another artist or friend who was asked to speak about what they thought they were looking at. These words—a title and an interpretation, which gave the works names like *The Fool* or *Emotional Accident*—“bring the artworks into existence” according to Eyfjörd (he thus extends Duchamp’s oft cited dictum that it is “the spectator who completes the work of art”). Look at the pawns and read what others have said about them and you will see that like Rorschach inkblots, the sculptures provoked the projections of each narrator’s own fear, anxiety, memory, desire. And perhaps therein lies the crux of Eyfjörd’s entire oeuvre: in his hands the work of art is a vehicle for the artist but also for the spectator (whether that spectator is in the exhibition space or sees the artwork in an earlier stage) to exorcise unconscious memories and give voice to unarticulated thoughts. As such, Eyfjörd’s body of work tells us that the art work is rarely a singular, completely finished thing; it is often a process, serially repeated, layered in its construction, and as much a product of materials as it is the product of the ideas and interpretation that it inspires.

Dr. Birna Bjarnadóttir studied literature and aesthetics at the University of Iceland, Freie University in Berlin and the University of Warwick. She has taught comparative and Icelandic literature at the University of Iceland, worked as a critic for the Icelandic National Broadcasting Service in Iceland, and as a project manager at Snorrastofa, Reykholt, (research institute in medieval studies). In 2003, she was appointed Chair of Icelandic at the Department of Icelandic, University of Manitoba. In 2006, she was appointed Acting Head of the same department. Bjarnadóttir has published books, essays and articles on both sides of the Atlantic Ocean. She has also worked consistently with visual artists on various projects.

Elena Filipovic is a writer and independent curator. She was co-curator, with Adam Szymczyk, of the 5th Berlin Biennial and has completed a doctorate in art history at Princeton University. She was co-editor, with Barbara Vanderlinden, of *The Manifesta Decade: Debates on Contemporary Art Exhibitions and Biennials in Post-Wall Europe* recently published by Roomade and MIT Press. She is a frequent contributor to *frieze* and a guest tutor of theory/exhibition history at De Appel, postgraduate curatorial training program in Amsterdam. Most recently, she curated *Let Everything Be Temporary, or When is the Exhibition?* for Apex Art in New York and *Anachronism* at Argos, Center for Art and Media in Brussels, and will curate the first major exhibition of Marcel Duchamp’s work in Latin America, opening at the Fundacion Proa in Buenos Aires and the Museu de Arte Moderna in Sao Paulo in 2008.



CRITICAL DISTANCE VOL 12:2

**Episodic**

Donigan Cumming

JANUARY 12 - FEBRUARY 24, 2007

“... you could tell me a story  
about something that has upset you  
a lot. Just try & remember it.”<sup>1</sup>

### A Response by J.J. Kegan McFadden

BEFORE SHE DIED IN THE SUMMER OF 2001, MY MOTHER'S MOTHER HAD BEEN LIVING WITH US FOR ROUGHLY THREE YEARS. SHE HAD HER GOOD DAYS & HER BAD, & SHE WAS SURE TO TELL ME ON MORE THAN ONE OCCASION—'KEGAN, NEVER GET OLD. IT'S A TERRIBLE THING.' I DIDN'T KNOW HOW TO REACT TO SUCH A WARNING. THE INEVITABILITY OF AGING HADN'T FRIGHTENED ME UNTIL THEN.

Viewing the exhibition *Donigan Cumming: Episodic* at acaertinc, which consists of the dramatic one hundred images in the fourteen-foot montage of video stills, *Lying Quiet* (2005), the video *Fountain* (2005), and the projection *Locke's Way* (2003) summons this memory of my grandmother's warning. This series also calls to mind a



number of questions. In the presence of such a brave work, one thinks of Cumming's subjects. Referred to as collaborators, we wonder about these people's lives, their histories, their secrets and desires. We are quick to imagine they are dissociative, and being taken advantage of by the artist; we consider Cumming in a Machiavellian light. These assumptions are understandable, yet false.

ON ONE OCCASION SHE HAD REMINDED ME OF HER MANY SIBLINGS. OF COURSE THE ORDER IS FORGOTTEN BY ME NOW, BUT I KNOW SHE HAD A YOUNGER SISTER, JENNY, WHO HAD BEEN BORN WITH A HOLE IN HER HEART. A 'BLUE BABY' IS WHAT THEY CALLED HER. & MY GRANDMOTHER, STILL A CHILD HERSELF, WOULD CARRY JENNY TO SCHOOL ON HER BACK. SHE ALSO HAD AN OLDER BROTHER JIM WHO MOVED TO AUSTRALIA & KILLED HIMSELF IN THE 90S, BUT THAT STORY NEVER CAME UP.

Cumming knows what it means to be such a witness. He has, for over twenty years, played witness to the process of his players aging. I use the term witness, not voyeur. Much has been suggested about Cumming as a voyeur—I still prefer witness. Perhaps the label of 'witness' suggests a removal from the situation, something that should not be associated with this artist. He is in fact fully embroiled in the lives of his collaborators. To be clear, the video stills in *Lying Quiet* have been culled from video portraits and interviews by the artist over a ten-year period and exhibited here in the form of *Fountain*. In revisiting his past work, Cumming is perhaps attempting to clarify certain aspects of these ongoing conversations. *Fountain* commences with a mangled discussion about necessary home renovations to accommodate an assisted existence—what bars should be added to the restroom, etc. The camera zooms in and out of focus, closing in on mouths (chewing, laughing, open, talking, toothless) in an attempt to record certain truths that might fall from these well-exercised lips. We see the squalid living spaces of Cumming's extended family-apartments spotted with empty beer bottles and cigarette butts, piles of books and newspaper, loose change, unmade beds and of course, the cast of characters. We are shown these people alone, at times in conversation with the

artist, but more often than not they appear without company in their spaces.

DURING THOSE VISITS TO THE HOSPITAL I'D SIT WITH HER & WE'D SIP COFFEE FROM STYROFOAM CUPS. WE WOULDN'T SAY MUCH, AND THAT WAS ALRIGHT. IT WAS A LITTLE LIKE BEING ALONE, WAITING AS TIME PASSED UNTIL THE COFFEE WAS ALL GONE. I CAN'T REMEMBER HOW OFTEN I'D VISIT THOSE DAYS. I REMEMBER THE COFFEE THOUGH. IT WAS FLAVOURED. IRISH CREAM.

Cumming's work is unflinching in its brutality. Between the montage and the video from where it is derived, we attempt to understand the artist's concern for capturing the lives of these people who would otherwise be forgotten or ignored completely. We see brief moments of tenderness, a joke between friends. We are privy to evidence of their experience: candle wax covers a clock-radio, plastic roses sit in a vase atop the fridge and dust has obscured everything including the television reception... these people have other things on their minds. Without a clear sense of narrative, Cumming focuses on such poetic moments: the way a string on a hospital gown is tied and then laid gently against the back of the patient's neck; what is said, or not said, between hiccups or fits of coughing and sneezing; the creeping of winter snowfall; Canadian urban landscapes increasingly as dilapidated as the city's dwellers.

OTHER CONVERSATIONS WE HAD WERE LIMITED... BY ACCESSIBILITY, AGE, EXPERIENCE & FEAR. THERE WAS A SMALL STRETCH OF TIME IN THE HOSPITAL A YEAR BEFORE SHE WOULD ENTER THE FINAL TIME, BEFORE THE STROKE, WHEN I WOULD SIT WITH HER & WE'D DISCUSS NOTHING IN PARTICULAR. THE LIGHT IN THE SAINT BONIFACE HOSPITAL IS A FUNNY ONE. NOT QUITE SOFT ENOUGH FOR INTIMATE CONVERSATIONS, INTENSIFIED ON SUNNY WINTER DAYS.



In the projection *Locke's Way*, the artist takes on the role of protagonist. Though the only voice we hear in this video is that of Cumming behind the handheld camera, the entire twenty minutes is mediated by one of the recurring figures in the artist's work—Gerry. This is a perfectly messy understanding on how one life (and subsequently many others) may be recounted through snapshots.

Cumming runs frantically from one part of the house to another and then back again in an attempt to piece together this life recorded through medical documents, photos, memories, rumours and so on. Editing of the audio and video is employed as metaphor, conjuring tricks of the mind—the way in which certain crisp memories can drag and flounder, while others coalesce into fleeting ghostly moments. Frantic and confused, Cumming attempts to recall under what circumstances Gerry was institutionalized, when he was allowed to accompany his family on vacation, who he loved, how he was cheated on, his father's death and his mother's guilt, and a range of other details we presume make up a life. The camera jostles back and forth as Cumming sifts through piles of black and white as well as colour photographs of Gerry and his parents at various points in their lives. We see how he aged, but we are no closer to understanding exactly who Gerry might have been. The relationship between him and the others in these piles of pictures is blurry, further obscured by Cumming's own, fast-paced ranting. Donigan Cumming presents a revolving act with no clear end in sight that begs the questions, how do we ever know what we know for sure? How much can we rely on what we have been told is 'proof'? Where is the line between compassion and exploitation; between friendship and intimacy?

IT WAS AN UGLY THING—WATCHING MY GRANDMOTHER DIE. SHE HAD LIVED 86 YEARS, AND TO SEE HER LONG-LIVED LIFE FOLD & CRUMBLE INTO A DEPLETED VESSEL OF SKIN AND BONES WAS CERTAINLY ONE OF THE UGLIEST THINGS MY YOUNG EYES HAD WITNESSED. IT WAS AS THOUGH SHE HAD BEEN BETRAYED BY HER YEARS. I REMEMBER THE CURVE THE STROKE FORCED INTO HER BACK, HER RESTRICTED HANDS & NECK; EVERYTHING TOOK ON THE FETAL POSITION.

## Notes

1. As suggested by the artist to one of his collaborator's in the video *Fountain* (2005).

J.J. Kegan McFadden is a candidate to the Masters Degree in Critical and Curatorial Studies in the Department of Art History, Visual Art & Theory at The University of British Columbia. For the most part he writes about art & love from Winnipeg.





CRITICAL DISTANCE VOL 12:3

## Transition/Transaction

Daybi and Gabriel Yahyahkeekoot / Curated by Elwood Jimmy

MARCH 16 - APRIL 21, 2007

# Transition/Transaction

Elwood Jimmy

*“Excitement is not always clean. You must get used to this low life, for here lies beauty...”*

—Donald Dasher in John Waters’ film *Female Trouble* (1975)

I would like to start this essay by sharing a story intended to provide some context for my process and practice as a curator. In 2003, I was invited to curate a program for the Winnipeg Aboriginal Film and Video Festival that would be screened as part of their outreach programming. The program I developed was called *Urban Renewal*, and featured new video work from my colleagues at Sakewewak, a Regina-based centre that supports the



production and dissemination of contemporary Aboriginal visual and media art. The program was to be screened at the Stony Mountain Penitentiary, a medium security facility located outside the city of Winnipeg.

On a bitterly cold and dark Sunday morning in late November, two festival staff members and myself made our way out to Stony Mountain. After clearing security at the facility, we were accompanied by guards and the warden through a maze of hallways to the gymnasium where the screening and curatorial talk were to occur. As we were walking two thoughts caught and kept my attention. First, it was so cold in the facility that you could see your breath. Second, I remembered that this was where Big Bear was incarcerated after the federal government found him guilty of treason. I imagined Big Bear walking through these same hallways a century earlier experiencing the same numbing coldness. When we finally reached the gymnasium, I was

initially surprised by a couple of things. Approximately 100 people were gathered in the space. My cynical side led me to ask the warden if these people were being made to attend the screening. He responded no—people were in attendance because they wanted to be. In fact, he said, Sunday was the only morning of the week they were allowed to sleep in. The other factor that left significant impact was that all of the inmates in attendance were Aboriginal and all of them were my age or younger. I, like many of my peers, am well aware of the overrepresentation of Aboriginal peoples in this country's judicial system, but to be confronted by it first hand is an altogether different experience.

After some brief remarks by facility staff, the video screening started. Being a media artist and curator, I have been to my fair share of video screenings. For the most part, screenings are not the most interactive or participatory in nature, but this was not the case for this screening or this audience. I was immediately in awe of how fluidly and quickly they took ownership of the screening and literally initiated a verbal dialogue with the work that ran throughout the entire screening. Afterward, I fielded many questions about the work and my own experiences as a video artist and curator for well over an hour. And as abruptly as it started, the event ended (all before 10:00 on a Sunday morning).

Upon reflection on the Stony Mountain project, I am privileged to have had that experience very early on in my curatorial practice. The experience there was powerful and enriching because of the inadvertent interaction with the past (Big Bear), the present (the inmates) and the site (the prison itself), and how those layers converged and created a space for some dialogue and understanding. The experience provided a number of insights, as well as challenges, in engaging Aboriginal audiences in contemporary art. While all Aboriginal communities are distinct through a combination of site, circumstance and history, there is a significant

foundation of collective experience that provides avenues to share, engage, respond and represent.

In *Transition/Transaction*, representation is a key thematic link that runs throughout the works of Gabriel Yahyahkeekoot and Daybi. The narratives conveyed in their work are disproportionately representative of this country's Aboriginal youth (including the inmates at Stony Mountain, or any penitentiary across this country for that matter). They represent experiences that are rarely discussed, privileged or addressed, not only within Canada's social complex, but within Aboriginal communities as well. Both Yahyahkeekoot and Daybi's work "offer some general raw voices—voices that may disconcert and insult us, but that have an uncomfortable legitimacy (Gazzola, 2007)."

Gabriel Yahyahkeekoot, like myself, grew up in North Central Regina, a predominantly Aboriginal neighbourhood recently deemed 'Canada's Worst Neighbourhood' by Maclean's Magazine in 2007. Hemmed in by the CN and CP railways, and major arteries including Albert Street, the Lewan and Dewdney Avenue, the community of North Central has become geographically, socially and economically isolated from the rest of the city of Regina. Yahyahkeekoot's work addresses the results of the debilitating social and economic structures inherent within growing up Aboriginal in an urban centre like North Central. *A Moment of Clarity* (2003) and *Mayasitiv* (2006) speak to the frustration, anger, and sense of hopelessness felt by many Aboriginal youth due to the unequal life opportunities afforded to them within this country. The youngest and largest growing demographic in the province, Saskatchewan's Aboriginal community is poised to become 50 per cent of the region's population over the next few decades. Yahyahkeekoot's work speaks to the urgency for sweeping social change – change required to address the rapid demographic and cultural shifts already occurring.



Daybi grew up in Winnipeg's North end, a community very similar to North Central Regina in terms of economic, social and cultural ecology. The narrative threads of *Neutral* and *SuperVintage* are very much informed by his experiences growing up in Winnipeg, and subsequent travels across the continent. Like Yahyahkeekoot, Daybi portrays the negative aspects of the urban Aboriginal experience in a blunt, unromantic and unrelenting manner. Where their work diverges is that Daybi injects humor and memory into his work as a tactic in confronting and living with the underlying issues present in both artists' work. It is through this added layer that we begin to recognize and respond to the unique contributions, histories and living stories that these narratives and communities have to offer. Daybi asserts a unique cultural richness and heritage that cannot be emulated outside of the 'hood.'

Through their collective bodies of work, Yahyahkeekoot and Daybi have incorporated various tactics (video, audio,

text, performance, hip-hop) to pose significant questions as well as creating spaces for underrepresented perspectives and experiences relating to the ongoing evolution of contemporary Aboriginal identity and Aboriginal people's current placement within social, political and economic discourses within the global complex. In questioning, examining and documenting signifiers of identity (i.e. gender, geographical origins, economic placement, etc.), and their value (intangible and otherwise), Yahyahkeekoot and Daybi subsequently reflect and indict our shared colonial history, participation in postcolonial myths and our collective complicity in the acceptance of historical misrepresentation.

### Notes

1. Garneau, David, *Contested Histories*, Exhibition Essay, 2005
2. Gatehouse, Jonathan, *Canada's Worst Neighbourhood*, Maclean's Magazine, 2007
3. Gazzola, Bart, *Prom Qualms*, Planet 5, 2007
4. Shebageget, Frank, *From Its Natural Environment*, Exhibition Essay, 2005
5. Waters, John, *Female Trouble*, 1975

Elwood Jimmy is originally from the Thunderchild First Nation in west central Saskatchewan, Canada. A lifelong Saskatchewan resident, he has been actively engaged with contemporary art as an artist, curator, administrator and activist within local, national and international contexts since the late 1990's. Previous experience has included Aboriginal Curator in Residence at the Godfrey Dean Art Gallery in Yorkton, director of the board of the Independent Media Arts Alliance, representative of the Plains Artist Run Centre Alliance and extensive involvement with Sakewewak Artists' Collective, a Regina-based centre for the production and dissemination of contemporary Aboriginal visual and media art. Elwood's curatorial projects include Urban Renewal (Winnipeg Aboriginal Film and Video Festival, Stony Mountain Penitentiary), Subverting Virtual Territories (Godfrey Dean Art Gallery), Poundmaker's Garden (Godfrey Dean Art Gallery), 21 (A Space Gallery, PAVED Arts) and Transition/Transaction (aceart).

## Edges Uncertain

### A Response by Steve Loft

*As Onkwehonwe committed to the reclamation of our dignity and strength, there are, theoretically, two viable approaches to engaging the colonial power that is thoroughly embedded in the state and in societal structures; armed resistance and nonviolent contention. Each has a heritage among our people and is a potential formula for change, for engaging with the adversary without deference to emotional attachments to colonial symbols or to the compromised logic of colonial approaches...They are diverging and distinctive ways of making change, and the choice between the two paths is the most important decision the next generation of Onkwehonwe will collectively make.<sup>1</sup>*

—Dr. Taiiiake Alfred

It is an old and true axiom that how one perceives self is a crucial (perhaps predicating) factor in determining the type and extent of respect due one, and the assertion of it.

The collective right, based on individual responsibility, to engage with being "Indian" is being manifested in an ever growing Native population; young, hip and angry. And, they're the nations fastest growing demographic. But what is it that they see when they look around Canada.

And what do they see when they look at themselves. We have a generation of Aboriginal youth who are (and this is where the dichotomy lays):

Powerful: in numbers, but powerless as a continuously designated under class.

Educated: access to education being the best it has ever been, but still isolating and elitist so that many still leave it before graduating.

Frightening: for the mainstream.

Young Aboriginal people are so bombarded by what, for them, must seem contradictory “culturalism” that they may [must] be forming self-determining cultural frameworks that can seem difficult to comprehend. Add to this a particular hip-hop culture that has become part of Aboriginal youth and you have a situation in which a large and growing segment of the population doesn’t see itself reflected in either mainstream Canadian culture, or to a lesser but still significant sense, traditional or contemporary Native culture.

Daybi and Yahyahkeekoot know who they speak to...who they speak for...and where they speak from. They confront us with realities (urban and rez) that mainstream society ignores, demonizes or fears. Whether it’s the streets of Regina or “on the Rez”, they force us to see the contemporary realities of a generation of Aboriginal young people. Their struggles, their loves, their loss, their anger, their frustration, their anomie.

Writer and literary critic J. S Porter writes, “when there is genuine difference in cultures or persons, how do you learn to live comfortably with the difference? The answer ...is that you swap stories. Stories are storehouses of diversity and difference, but they’re also repositories of solidarity and understanding.”

Meditations on love, loss, pain, and anger are nothing new. But these two young men bring a sensibility to their

stories that is as “distinct” and “unique” as any in Canada. Their reflections on life and death on the Rez and in the city are as mesmerizing as they are foreign. This is hip-hop culture “Indian style” and it is a reflection of, and a reaction to, a new political, social and demographic reality. What is most exciting about the work of these two young artists is that they have gone beyond stereotype and identity politic to speak to, and for, a disenfranchised generation. They confront racialized violence, economic oppression and despair in a way that negates the “silent surrender” of past generations. At times confused, but certainly not lost. For the first time in a long time, the “Rez” and the city are connecting through the dreams, the nightmares, the aspirations and the angst of our young people. The issues are the same, only the locations change.

In the opening to Daybi’s, *Neutral* the protagonist/narrator states “this is a love/hate story...this is my life.” The grimness, the despair, but also the humour, the capacity for love and the ironies of life as a young Aboriginal are played out in the stories he crafts. His characters are quintessential Rez kids, bound to place by forces they don’t quite understand while yearning to be free of it.

When Yahyahkeekoot, in his work, *Moment of Clarity* says “you see me as your nightmare” he is making a clear declaration but also posing the question. For every Winnipegger (or Vancouverite, Saskatoonian, etc.) who has ever avoided their downtown at night, the words of Yahyahkeekoot ring like a challenge, a denunciation, a threat. But it is the stark reality of the message that is its strength. He, like Daybi explores the disparities that threaten to overwhelm young Aboriginal men and women as they face life in the city, and on the Rez.

Aboriginal artists take on the responsibility to help self-determine the image that manifests the reality of Native life. They represent the wide plurality of Aboriginal histories, cultures, traditions and contemporary realities. This

diversity of perspective rejects the view of Aboriginal people and communities as being homogenous, easily categorized or assimilated within the dominant hegemony.

They are our voice; voices of resistance, of despair, voices of anger, voices of hate, voices of love, voices of power, of loss and of redemption. Daybi and Yahyahkeekoot are part of a new generation of Aboriginal artists, but they are not the first. They are part of a continuing, and continuous definition and redefinition of what it is to be Onkwehonkwe (the People). And I think we all better get used to hearing them.

In that spirit, I would like to end with the words of the late poet Marvin Francis (1955-2005), who wrote;<sup>2</sup>

we all walk edges uncertain

on border slippery

between dirt poor  
and filthy rich

between Hear      Brake tears

crying in the snow  
and sandy beach hot laughter

between bush and city

street bus and the moose track

point out edges that cut off our mind  
from the crack baby

cracking smiles at college bank account

we edge walk thin tenuous thread that dangles both  
death and birth

edge of eyes of ears of our nose  
shows

which edge we want to walk

society edges the other from others

walks all over our person  
reality

invisible borders stronger than

barb wire

Some facts and figures:<sup>3</sup>

Life expectancy for First Nations men is 7.4 years less than their Canadian counterpart. For women, the divide is 5.2 years. Also, diabetes is at least three times the national average in native communities.

Currently, almost 12 per cent of First Nations communities have to boil their drinking water. Six per cent of First Nations homes, over 5,000 homes, are without sewage services. Almost 1,600 homes lack hot water, cold water or flushing toilets.

Poverty affects 60 per cent of aboriginal children. One in four First Nations children live in poverty, compared to 1 in 6 Canadian children and almost 27,000 First Nations children are currently under the care of social services agencies.

Unemployment rates for native people living off-reserve in Western Canada are more than 2 times higher than for non-native people. The job market is particularly tough for those aged 15 to 24.

The annual income of aboriginal people is "significantly lower" than other Canadians.

Aboriginals make up 4.4 per cent of the Canadian population but account for 17 per cent of the prison population.

## Notes

1. <http://www.taiaiaike.com> (url is no longer active, for further reading by this author see: *Wasáse: Indigenous Pathways of Action and Freedom*. Peterborough: Broadview Press, 2005. Peace, Power, Righteousness: an Indigenous manifesto. Oxford University Press (Canada), 1999. Heeding the Voices of our Ancestors: Kahnawake Mohawk Politics and the Rise of Native Nationalism. Oxford University Press (Canada), 1999).
2. Excerpt from the poem *Edgewalker* by Marvin Francis: *City Treaty* by Marvin Francis, Turnstone Press, 2002
3. Source: [www.cbc.ca](http://www.cbc.ca)

Steven Loft is a Mohawk of the Six Nations. He is a curator, writer and media artist. He was formerly the Director of the Urban Shaman Gallery (Winnipeg) but has recently taken up a position as Curator-In-Residence: Indigenous Art, at the National Gallery of Canada. Previously, Loft was First Nations Curator at the Art Gallery of Hamilton and Artistic Director of the Native Indian/Inuit Photographers' Association. He has written articles, essays and reviews on First Nations art and aesthetics for various magazines, catalogues and arts publications. Loft co-edited *Transference, Technology, Tradition: Aboriginal Media and New Media Art*, published by the Banff Centre Press.



CRITICAL DISTANCE VOL 12:4

**Karma Canyon**

Melanie Authier

APRIL 27 - MAY 25, 2007

## Melanie Authier's Karma Canyon

### A Response by Stacy Abramson

There are those daydreams that everyone has. Those slips in and out of reality that are hard to describe but impossible to forget. They are creations of the deep recesses of one's imagination. They are sometimes figments of reality, but quite frequently these small escapes take one away from the real and into their own world. One is permitted to craft their own interpretations and stories. Melanie Authier's *Karma Canyon* is much like these experiences in the work's ability to recreate and reinvent realities that are unique to every viewer.

Surrounded by the unknown and majestic Authier became entranced with these forms of fully natural beauty. Her travels on cruise ships and explorations of the



tropical waters and landscapes around bring the depth to her works. The deep unknowns of these nautical recesses translate via the majestic tones in works such as *Rim-rock Catapult*.

While these experiences in lush lands and seas have shaped the works, they act as a starting point to investigate the dynamic of their appearance and purpose against a backdrop of modernity and human-made aesthetic. There is a desire for the unknown and unexplored landscapes that occur in the works. Following the planes and depths on the surface, the viewer is implored to drift into wonder. As many of the forms slip off into nothingness or become translucent against a more powerful shape, the focus becomes speculation through the mind's eye as to what these lush forms reference and lead to. The contemplation and reflection on landscapes and vistas as something the viewer can only dream of, becomes a reality.

Looking into one of Authier's large pulsating paintings, a viewer cannot help but become entranced. The pallet that she chooses is one of vibrance and familiarity. Swirling hues reminiscent of cough medicine, coral reefs, sunsets and concrete walls are plunged together in a dreamy clash of opposites. The drips, planes and crevasses form unknown depths and worlds, allowing the viewer to relish in the mysterious. In works such as *Diamonds and Slime* the abstracted trickling bits of ice (diamonds) plummet from the forms to create another dimension and space to the work. The paintings allow viewers to examine, dream and escape during their time admiring, absorbing and reflecting with the work.

The pixels and dots of television and video screens have allowed my generation to determine reality. Growing up in a technologically centred world as many twenty-some-things have experienced gives an entirely new take on nature. Authier explores the effects of the modern world

Above: *Diamonds and Slime* acrylic, 72 x 60", 2007. Photo by Melanie Authier.  
Below: *Karna Canyon* (detail), acrylic, 72 x 60", 2007. Photo by Melanie Authier.



upon ones impression of what is natural and real. What sets her apart from other artists approaching similar themes is that rather than using a technological media such as video, she expresses these issues through paint—abstract painting, nonetheless. Her work does reference and take much from the history of painters in the abstraction movement. Abstraction, in its truest definition is something in the real world that has been compressed and stretched into its simplest form.

Through her work, she successfully marries abstract painting with contemporary progressive thoughts on the state of nature. Nature is not as it once was. It is surrounded by the excess and consumption of commerce and the modern world. Purity has been removed from the one thing that seemed it would consistently remain uncontaminated. While bright hues exist in many aspects of nature, the progression of industry and technology has unknowingly determined that specific tones cannot be “natural”. Conservations result in greener than green topiaries in glass domes and ultra-violet flowers in excessive gardens. It is this faux interpretation of the natural world that pounces out of each work.

This illusion of nature is created through the brush strokes. The opaque ribbons of colour flow through and around the cavernous pools of tint. Planes are suddenly cut off and result in an awkward tension in the space of the work. These forms leave way for jolts of colourful electricity and intricate laces of lines. Organic meets synthetic without any sense of struggle. The works are static, referring to the world around that Authier conveys through her works. The viewer is bombarded with a saturation of colour and marks, but this does not overwhelm in a negative light. It creates awkward tension created through the dripping and falling planes lending itself to a hidden chaos that is welcomed by the viewer.



Each of the works straddles the distance between natural and simulated, in every aspect of the terms - the constant push and pull between realities and artificial exists in all of Authier's work. The viewer is pummeled with a storm of colour and depth. Looking at the works such as *Karma Canyon* or *Tidal*, the viewer is drawn into this captivating mess of colour. The works reference and remind the viewer of natural environments, simultaneously shaking them with a Technicolor hyper-reality.

The paintings create artificial experiences that become realities via the viewer. By removing all suggestions of reality and indicators of beings in nature, the decision is placed on the viewer in regards to their interpretation of the subject, time and place in the work. The titles allow the viewer to grasp at a vague explanation of what they may be viewing, but ultimately the conclusion is theirs. Authier takes her experiences from her explorations on

tropical lands and clear waters, and transforms them into new individual daydream landscapes.

Idealized landscapes and scenes have hung on the walls of grand ballrooms, master bedrooms and doctors offices. They are calming. They are charming. They encourage us to imagine that such a place exists even if only for a passing moment. These two-dimensional artificial impressions of nature create a visualization of a place that only exists in the mind at that very moment. Authier successfully transmits this feeling through her warped and luscious canvases. Idealized landscapes and scenes have hung on the walls of grand ballrooms, master bedrooms and doctors offices. They are calming. They are charming. They encourage us to imagine that such a place exists even if only for a passing moment. These two-dimensional artificial impressions of nature create a visualization of a place that only exists in the mind at that very moment. Authier's works are by no means as sterile and generic as these cookie cutter landscapes. But they do explore the experiences of spaces away from ones current environment. She successfully transmits this feeling through her warped and luscious canvases.

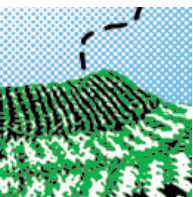
Notions of the sublime are key in Authier's interpretation and process. While beauty merely scratches the aesthetic surface of anything, the sublime reaches far deeper than description. When something transcends first impressions, and moves one into a state of awe, an entirely different direction in emotions take place. She intends to create this experience for the viewers through her works. As the sublime is not something that can be textually and concretely defined, it is up to imagination and the emotional experience to determine when this takes place.

The chaos in the works combined with the sheer size of the work lends itself to amazement and awe. Authier is permitted to go as far into the canvas as she feels is necessary

to convey the experience she is creating for the viewer. The works leave nothing untouched or explored. Each inch of the canvas—whether filled with lively planes or muted background—actively contributes to the encounter.

The paintings in *Karma Canyon*, explore themes of beauty, encounters with the sublime and their relationship to nature in a contemporary society. Authier's encouragement to the viewer's imagination and experience, and innovation of both medium and approach construct the strengths of her works. Her balancing act of awkwardness and sublimation create chaotic worlds of flourishing forms where one is allowed to explore and reflect.

Stacy Abramson received her Bachelor of Fine Arts in 2004 from the University of Manitoba with a major in video. She has worked with the U of M's Student Newspaper, the Manitoban as Culture Editor (2003-2004) and Managing Editor (2004-2005). She was instrumental in the creation and development of the Gallery of Student Art (GOSA) at the U of M, and became its first Gallery Administrator in 2004. Her video work has been shown across Canada in places such as the Art Gallery of Hamilton and Harbourfront Centre in Toronto. Her music, art and culture pieces have appeared in publications such as exclaim! Magazine, Winnipeg Free Press, C Magazine and on CBC Radio's *Shaken Not Stirred*. She is currently the Visual Arts Critic for Uptown Magazine and will be continuing her studies in art education in the Faculty of Education at the University of Manitoba in the fall of 2007.



## Member Shows

**Videathon**  
A Fist Full of Videos  
Augusts 10, 2006



Derek Brueckner, Juan Zavaleta, Kelsey Braun, Sandee Moore, Divya Mehra, Patricia Aylesworth, Matt McLeod + Ted Mater, Sundae Chan, Shereem Ramprashao, Sandra Campbell, Lynn Devisscher, Garland Lam, James Culleton, Demetra Penner, Gwen Armstrong, Benito Assa, Val Klassen, T.H.U.M.S., Collin Zipp, 2-6, and more! PLUS live performances by live performances by Glen Johnson and Garth Hardy.

## Member Shows

The second annual concert  
**Winter Warmer**  
December 2 – 9, 2006

KC Adams, Ian Amell, Betino Assa, Ian August, Jean Bachynsky, Louis Bako, Joani Barnett, Irene Bindi, Pat Bisson, Kale Bonham, Pauline Braun, Jill Brooks, Adam Brooks, Mike Brown, Leona Brown, Derek Brueckner, Sigourney Burrell, Nan Carson, Phoebe Chard, Celia Coles, Aston Coles, Roger Crait, Sarah Crawley, James Culleton, Lynn Devisscher, Jess Dixon, Tamara Dixon, Josh Dudyck, Patrick Dunford, Aganetha Dyck, William Eakin, Heidi Eigenkind, Cliff Eyland, Mia Feuer, Martin Finkenzeller, Clyde Finlay, Elvira Finnigan, Rob Fordyce, Jamie Fougere, Adrian Gorea, Ken Gregory, Jill Hiscox, Lois Hogg, Simon Hughes, Takashi Iwasaki, Amy Jeanne, Leala Katz, Kevin Kelly, Traute Klein, Peter Kralik, Doug Kretchmer, Alexis Lagimodiere-Grise, Garland Lam, Emilie Lemay, Erika Lincoln, Shawna Dempsey & Lorri Millan, David Macri, Andrew Marek, Sylvia Matas, Ted Mayer, Heather Millar, Shaun Morin, Niki Mulder, Kristin Nelson, Les Newman, Karen Owens, Geoff Parkyn, Linda Pearce, Demetra Penner, Shannon Pidlubny, Veronica Preweda, James Pullar, Jenni Reeder, Janelle Regalbuto, Dominique Rey, Don Ritson, Dan Saidman, Rob Shaw, Theo Sims, Cyrus Smith, Suzie Smith, Scott Stephens, KD Thornton, Murray Toews, Patrick Treacy, Andrea, Vanryckeghem-Reeks, Andrea Von Wichert, Karen Wardle, Justin Waterman, Tamara Weller, David Wityk, Lisa Wood, Seth Woodyard, Paul Zacharias, Juan Zavaleta, Collin Zipp, Lida Zurawsky.

## Mandate

aceartinc. is an Artist Run Centre dedicated to the development, exhibition and dissemination of contemporary art by cultural producers. aceartinc. maintains a commitment to emerging artists and recognizes its role in placing contemporary artists in a larger cultural context. aceartinc. is dedicated to cultural diversity in its programs and to this end encourages applications from contemporary artists and curators identifying as members of LGBT (lesbian, gay, bisexual, transgender), Aboriginal (status, non-status, Inuit, Métis) and all other cultural communities.

**Regular Programming** is created through submissions that seek the support of 's facilities and services for public presentation. is dedicated to cultural diversity in its programming and to this end encourages applications from contemporary artists and curators identifying as members of GLBT (gay, lesbian, bisexual and transgendered), Aboriginal (status, non-status, Inuit and Metis) and all other culturally diverse communities. encourages proposals from individuals, groups and collectives in all visual arts media. Regular Programming submissions are solicited through a general annual national call with a deadline of August 1st. The Selection Committee reviews submissions within the context of 's mandate and goals and makes recommendations to the board within 4 weeks of the deadline. [The Selection Committee is comprised of the Programming Coordinator, 1-2 Board Members, and 2 Community Members.]

# Annual Submission Deadline

## AUGUST 1st of every year.

### Regular Programming Proposals Guidelines

When preparing your proposal, please keep in mind that each jury member receives and reviews a photo-copy of your written materials before they view your visual support material. It is to your advantage to provide written materials that are easily readable after being photocopied. Submissions that do not follow the guidelines will be edited as such for jury to review (ie. CVs going over 2 pages). We also advise for those who do not know our establishment, to get a sense of what we've done, visit our web archives.

- an artist and or curatorial statement (no more than 1 page)
- a project proposal
- schedule of activities (if applicable)
- a current CV with current contact info (no more than 2 pages)
- an equipment list or itemization of special technical needs if applicable
- a slide/image list (no more than 1 page)
- Self-Addressed Sufficiently-Stamped Envelope (S.A.S.E.): Due to excessive costs for the gallery, your submission will not be returned without one. Slides/working CD-Rs will be returned only.
- Support materials: up to 20 slides (inc. total of 20 for group submissions)/ or working CD-Roms (MAC)

- \* CD-R images must be as jpegs 72dpi, 1024 x 768 pixel, 500k (.5 MB) RGB or SRGB only. NO POWER POINT PLEASE!
- \* video NTSC compatible or DVD max 10 minutes long and cued up
- \* audio cassette or cd
- \* no more than 2 pages of printed matter (may include essays, reviews, non-original documents of artworks that cannot otherwise be described in slide or video format. NO BOOKS PLEASE)
- \* NO laser-copied images, thumbnails, or original artwork.
- \* NO binders, folders or staples. (Paper clips only please)
- \* At this time we are unable to accept applications over the internet (NO URL's) or by Fax

NOTE: if your project is in development, please present support about the development as well as related past work.

# Gallery Information

**aceartinc.**

2nd floor, 290 McDermot Ave.

Winnipeg MB R3B 0T2

p: 204.944.9763

e: gallery@aceart.org

w: www.aceart.org



CONSEIL DES ARTS DE WINNIPEG  
WINNIPEG ARTS COUNCIL



MANITOBA ARTS COUNCIL  
CONSEIL DES ARTS DU MANITOBA  
YEARS/ANS



Canada Council  
for the Arts

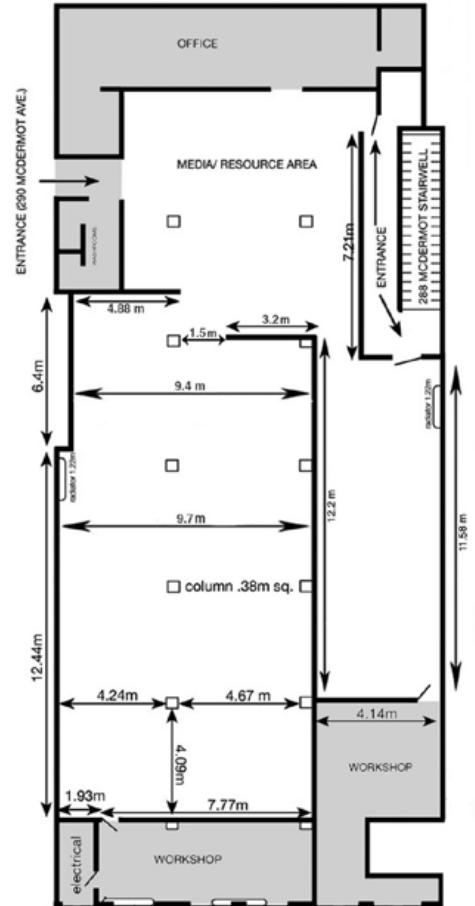
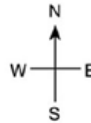
Conseil des Arts  
du Canada



The  
Winnipeg  
Foundation  
Established in 1917



KROMAR PRINTING



■ : indicates unusable space

Gallery specifications:  
Walls - plywood backed drywall  
Floor - varnished hardwood  
Lighting - track (halogen)  
Columns - 11' 6" h x 15' w x 15' d

ceilings: 3.7 m to beams  
4.01m to ceiling



**No!  
Don't throw  
money down  
the toilet!**

**Buy the  
new T-shirt  
and support  
Winnipeg's  
own aceartinc.**

Also still available are the Winnipeg  
Trash Museum T-shirts featuring  
a winnipeg street cleaner—'tis a  
thing of beauty!

**all T-shirts are \$20  
various sizes available...**







## We apologize

Dear Customer,

The enclosed item of mail was either in this condition or damaged during its processing. We sincerely regret this incident and any inconvenience caused.

We are always concerned when mail entrusted to our care is damaged, and we have made considerable improvements to reduce the number of incidents in our operations.

Please be assured that we are continuing to make every effort to improve our service.

Warning: Please keep this bag away from young children.

200-12-521 (00-11)

## aceartinc. invites you to become a member ...and get on our mailing list!

Your support assists in the research, development, presentation, dissemination and interpretation of contemporary art in Canada. Members receive information regarding upcoming events and programs, notices of calls for submissions and other opportunities, invitations to events, access to our resources and facilities including the woodshop and a subscription to PaperWait.

### Membership Fees range in price to suit your life...

\$25.00 Regular

\$10-\$25 Low Income/Student/artist

\$25+donor (regular + donation)

or enquire about volunteering to receive a free membership.

excuses

état ou a été  
rt. Nous regrettons  
nt ainsi que tout

très importante  
us est confié est  
à des  
de réduire le

Laissez-nous vous rassurer que nous continuons de  
faire tout notre possible pour améliorer notre service.

Mise en garde : Gardez ce sac hors de la portée des  
jeunes enfants.

06-06B

**WANTED:** One very small pair of pants but must be large enough for a medium-sized badger. Suitable for church or school. Reply Box101.

Single man seeks woman for road trip to Sanford in mid-August. Object: companionship. Must enjoy camels. Reply Box 227.

*For Sale:* Transcripts of the TV series Small Wonder. In the original German. Inquiries – Box 132.

**WHY NOT SUBSCRIBE TO  
BADGER FANCIER'S MONTHLY?**

Only \$37.95 per year (9 issues). Write to BFM, Box 908, Fuzzy Thing, Wyoming 09876.

**Work at home**

Internationally renowned company seeks individuals willing to dispose of toxic waste in their own homes. Top dollars paid. Send criminal record and blurry photo to Box 53.

Willing to trade any pre Gulf War kitchen utensils (if in good condition) for tapes of me singing Hail to the Chief in a funny voice. Reply to Box 657.

Lonely bachelor of indeterminate age seeks similar woman with a penchant for saddle soap. Object: rousing game of cowboy and schoolmarm. Reply to Box 228.

**For Sale:** Rare erotica. Pinsey's Illustrated History of Adult Soothers, The Lonely Goatherd, Mr. Big's Adventure in Littletown and others. Discretion assured (more or less). Reply to Box 169.

Will trade my badly misused wool socks for pretty much anything. Any offers welcome. Really. Reply to Box 44.

For Sale: one slightly used juicer. Smells vaguely of Maury Povich. Reply to Box 333.

FOR SALE: complete set of Louis XIV corn holders. Authenticated by the guy who lives downstairs from me. \$42 OBO. Reply to Kenny, 32 – 46 Hike Ave., Malebocks, Mb.

**WANTED:** oversized Mr. Turtle pool with original howling turtle sound feature. Must still be blood-curdling. Reply to Box 21.

WANTED: One (or possibly two) individuals willing to take part in an experiment to determine the effects of lending excessive amounts of money to impoverished poets. Reply to Box 425.

For Sale: Barely used conscience. Willing to trade for overwhelming sense of fun or jet-ski in reasonable condition. Reply to Box 337.

Playful boy of forty, interested in N-gauge model trains and Ancient Persian literature (of the non-salacious type) with a love of sunsets and hairless dogs seeks pen-pal (female) for lengthy correspondence about how Gavriolo Princip was framed. Reply to Box 4.

**FOR SALE:**

Vintage canned meat. Ole Doc Leonard's Chicken Sweepin's; Ye Olde Albacore; Veal in a Can; etc. Best prices anywhere. Box 33.

Married older woman seeks younger man with plenty of stamina for illicit enterprise. Must be aurally skilled and deft with fingers. Imperative that you are not disturbed by unusual smells or unnatural howling. Reply to Box 2378.

For rent: cozy room located in b\*\*\*\*r burrow. Share kitchen and bathroom. Must be non-smoker and not a bear. Reply to Box 22.

Anyone witnessing an accident on River Road at midnight on Saturday, August 18th in which a burgundy Toyota Corolla hit a deer (the deer was driving a late model Ford Explorer) please contact Box 482.

Overweight man seeks underweight woman for coital bliss and some sort of balance. Box 1000.

For Sale: French doors, Belgian pastry, German chocolate and Icelandic lip extensions. Box 501.

Wanted: Back issues of any magazine featuring pictures of a scantily clad Alan Thicke. NO Alan Hamel pictures please!!! (I can't emphasize this enough) Box 222.

**FOR SALE:** very small set of cat's clothing: derby hat, red silk vest, RAF tie and socks etc. worn by previous owner only once a year for veteran's reunion. Very good condition. Reply to Box 142.

**Tired of working for a living?**

Interested in big money and a life of leisure? Travel to exotic locales for heavy lounging? Me too.

Man with badger fixation seeks woman with badger fixation. Object: swapping badger stories and photos. Reply to Box 756. For Sale: Complete set of dinky toys. Really dinky. Reply to Box 44.

Wanted: Complete set of dinky toys. Somewhat less than dinky. Reply to Box 44.

## PaperWait's Early Bird Classifieds

Will trade two tickets (upper loges) for new ballet version of Saved By the Bell (with Dustin Diamond) for almost anything. Please reply to Box 181.

### NEED HOUSESITTER

for the week of Sept. 17th. Must be good with ferrets and possess own unicycle. Preference given to amateur phrenologists. Reply directly to Frank Speeking at PERSIFLAGE offices.

Wanted: Young men with a penchant for MAD magazine type humour and a well-developed skill in savate. Object: an all out assault on the senses. Reply Box 34.

FOR SALE: Tiny photograph of the Queen Mother riding what appears to be T.E.Lawrence's motorcycle. Possibly fake but what do you care? Reply to Box 12.

Single man of mild disposition and somewhat less mild odour seeks woman with a love of Kierkegaard and flyfishing. Must be tolerant and forgiving. Reply to Box 378.

Will trade any small representations of former NHL stars done in construction paper and pipe cleaners for a slightly used copy of Burton's Anatomy of Melancholy missing pages 223-290.

For Sale: a carbuncle allegedly removed from the right butt cheek of David Lloyd George. \$150 OBO.

**WANTED:** Sense of direction. Will trade for a profound sense of outrage or an odd feeling of unease. Reply to Box C.

For Sale: **Spanish Fly.** Answers to the name of Pedro. More or less housebroken. \$14 OBO. Reply directly to Parker Fysche c/o the PERSIFLAGE offices.

Unattached garage seeks side by side for a little cozy mid-afternoon renovation and fall cleaning. Willing to consider duplex or multi-unit fun (you bring the condo) Reply to Box 459.

Extra copies of the new spoken word album "Screech reads Shakespeare" are no longer available at this office. Thank God.

Wanted: Belly button lint from the Thirties. Must be authenticated or the deal is off!! Reply to Box 23.

For Sale: some potato pancakes that I'm really too full to eat. They're in the back of the fridge behind the Miracle Whip. Just leave the money on the counter.

### A SHAMELESS ATTEMPT TO EXTORT MONEY FROM OUR READERS:

Wanted: a large, pool shaped kidney for a boy who carelessly lost his while demonstrating the macarena. Will pay top dollar. Reply to Box 25e.

**FOR SALE:** Herman Munster's neck bolts. Slightly used and with a bit of boysenberry jam residue (still tasty). Box 456.

I am flying to the Canary Islands in December and hate to go alone. Any other birds that feel like wintering there should contact me so that we can collate our travel plans. I will provide the seed bell. Reply to Sammy Sparrow, the tree outside the patio at Bar Italia.

For Sale: Sanford Fleming's father's hat. Looks rather like a stuffed marmot but never mind, a hat it is. And I really, really swear that it did belong to Sanford Fleming's father. I'm just not saying which Sanford Fleming.

If I had a hammer I'd hammer in the evening. If you have a hammer I could use then send it to me, The Hammerless Guy, Box 458.

### NOBODY SHOULD BE A SLAVE TO BADGERPHOBIA!

If you have an unreasonable fear of badgers or other small woodland creatures then contact me, Dr. Boddó Menudo, at the Clinic for Phobias concerning Small Woodland Creatures (CPCSWC), 4500 Little Nibbles Drive, Vancouver, BC.

I think someone is looking over your shoulder. I mean it. Right now!

FOR SALE: business cards with some guy's name on it. Can't quite make it out as they're pretty soiled. Some torn. 3 bucks OBO. Contact "Reggie", the guy standing next to the other guy on that corner, you know, near that coffee shop with the blue awning on Portage. Act quickly. Going fast.

**For Sale:** Two perfectly matched personalities which understand one another completely. Very rare. \$50000 OBO Reply to Box 43x.

Will trade a small Danish named Goervig who is sadly lacking any sense of irony for any kind of pastry that is not too badly soiled or more than half-eaten. Box 467.

**Single man** with no sense of direction or purpose seeks pretty much anything. Reply to Box 222.

### LOOKING FOR A PLACE TO SPEND A QUIET WEEKEND GETAWAY? A HONEYMOON OR REKINDLING AN OLD RELATIONSHIP?

Why not think about Uncle Earl's Cot and Scoff, a delightful variant on the regular Bed and Breakfast. Inquiries: Uncle Earl's, Box 4586, Honeyman Lake, MB.

For Sale: One very unusual pair of pants. Alarming comfortable. Made of some strange fur. One size surprisingly fits all (although not well). I'd keep them but quite frankly I'm no longer getting anything done. Reply to Box 32.

---

**WANTED:**

Any cheese that can be spread easily but that doesn't smell like my college roommate. Reply to Box 2009.

If there's no business like show business and every thing about is appealing then why aren't you part of it? You can be. It's time to enroll in Uncle Henry's Show Biz Academy. Uncle Henry has been turning out trained performers like hotcakes since 1999. Can he turn you out? You betcha. Visit our website at [www.unclehenryshowbizacademy\\_78@hotmail.com](http://www.unclehenryshowbizacademy_78@hotmail.com)

---

**FOR SALE:**

Slightly used plunger formerly owned by Axel Rose's mother's friend's chiropodist (or so I'm told). Smells slightly of something like November rain. I'm sure that won't last. \$32.50 OBO. Box 21.

---

**Married Woman** with extremely boring husband seeks Man or Woman or Higher Primate with a love of Scrabble and Cheez Whiz filled Celery stalks for illicit shenanigans during the day. Contact Box 345. I'm waiting!

---

We would like to apologise for an error in last week's classifieds. In an advertisement for Uncle Henry's Show Biz Academy we stated "Uncle Henry has been turning out trained performers like hotcakes since 1999." That sentence should have read: "Uncle Henry has been turning out trained performers who like hotcakes..." We are sorry for any problems this may have caused.

Due to a lack of interest on the part of the staff there will be no classified ads this week. No money will be refunded so don't even ask. You should have known better than to pay in advance. Deen your mudder teech you nutting?

---

For Sale: Two very small objects (I'm not saying what they are and you can't make me). \$5 OBO. Reply to Box 453.

---

For Sale: Last week's issue of PERSIFLAGE. A bit dog-eared and with a large smudge of almond butter on the back page right on the Tabito (which can be very painful). 25 cents. Reply to Box 2.

---

Wanted: A lot more money. Reply to Box 378.

---

**A PUBLIC SERVICE ANNOUNCEMENT:**

Every year hundreds of kids across the province are forced to watch as their beloved hamsters, gerbils or household rats are subjected to cruel and inhumane grooming procedures by unlicensed and improperly trained rodent groomers. Help stop this tiny tonsorial nightmare now! Send your overly generous donations to the Campaign to Stop Unlicensed Rodent-Grooming Eventually (SURGE). Box 6070, c/o Wink Tarlech, Grand Wizzer.

---

GENGHIS a hot new night club for the pillager in you. No time to sack a major city? Join us Thursday, Friday or Saturday nights for an evening of senseless wanton destruction and all around good fun. Be a part of the Mongol Horde at Winnipeg's newest theme nightclub. Horde members get 10% off drink prices after happy hour.

---

For Sale: **Moral Turpitude for Dummies**. 25\$. Pristine condition. Signed by Billy Graham (not the famous one but my brother's next door neighbour, the electrician).

Wanted: Any extra tickets to the upcoming Dustin Diamond Celebrity Roast at the Convention Center. Will pay top dollar.

---

FOR SALE: One completely worn out pair of shoes. Their redeeming feature is their sparkling conversational wit which was the toast of two continents (Antarctica and South America - where they were much loved by the gauchos). \$25 OBO. Reply to Box 23.

---

**Wanted:**

Old copies of Gomez's Digest of Antique Gums or the Jujube Fancier (UK editions only). Will buy or trade for pictures of Lloyd Robertson in compromising position with a stoat named Waldo.

---

**PERSONAL ADS:**

---

**Women seeking men:**

I am a single woman with a passion for fine cheese and fine wine. I am also partial to mediocre beer and downright lousy onions. Surprisingly enough I love fun. Call me at #378.

---

**Men seeking women:**

I'm the kind of guy who you will find at the bar on the weekends and at work during the week. I like to sleep at night. Three times a day I eat food. Occasionally I use the bathroom. I met Alan Hamel once, ask me about it. Call #45.

---

**Women seeking women:**

I'm recently out of a relationship and I'm in a big hurry to get back into one because...well I'm not sure why but I am. If you are a woman between the ages of 18 and 18 and a half and love Golden Girls (the TV show and I really don't mean anything else by this) call me at #78.

## PaperWait's Early Bird Classifieds

### Men seeking men:

---

Most of my friends don't know that I'm gay. Which is surprising because I've told them all repeatedly. If you have superior listening skills and no body hair (I'm flexible on the first point) call me at #14.

### Others:

---

I am seeking woodland fun of the type I had as a youngster. If you are small and furry and quite open-minded give me a call at #23.

Because Christmas should not be about commerce we have excluded the classified advertisements section. For a complete explanation of why, send \$5.00 to PERSIFLAGE.

Bruno seeks doll who takes a powder with a coupla C's worth of simoleons which are most righteously won on the bangtails. Those not wishing to see a Harlem sunset should spill. You know who you are and you know where to find me.

Former biscuit shooter seeks better employ and finer class of bums with which to associate. I am still a decent looking Judy with a few more rounds in the old gamms. Box 37.

To the dip who lightens my load outside Lindy's on Friday: You must like long naps and the smell of flowers or you would not do such a thing. Return said roll to Box 453 PDQ or prepare for tearful reunion with long deceased relatives.

Wanted: Old issues of PERSIFLAGE featuring the work of the great poet/philosopher Sally Kind. Must be badly soiled (the issues not you). For a scientific study (or so I would have you believe). Reply to Box 231. Attention: The Scientific Study Guy.

For Sale: Art! A beautiful painting of dogs debating in the House of Commons. Features Mackenzie King's Airedale Pat as Speaker. Allegedly done by the brother of the guy who used to play Jesse on the Beachcombers.

For Sale: Some stuff I don't want and would probably give away or throw out if push came to shove. But I'd really like it if you offered me something for it. I'd list off what there is but it's really all garbage and not worth the effort of sorting through. Some of it smells besides. Reply to Box 2... aww never mind.

### RENTAL PROPERTY:

#### TIRED OF OWNING YOUR OWN HOME?

Property taxes and repair bills got you down? Have you ever considered renting? Tired of all these questions? Well, I'll stop then. For rent: 1 smallish room with sink and bath and toilet. Avoid the hassle of having a bed, the tub is quite comfortable when it's dry. Enjoy the many drop-in visitors. Tenant would be better off without a keen sense of smell. Reply to Box 3487.

Now you can own a piece of Canadian history. No, really, it's alright now.

Will you be my John Lennon? Odd performance artist seeks musician to give up career and be househusband. Must have own funny little glasses. Reply Box 322.

For Sale: Things? Have I got 'em. Yes, yes I do. And you can have 'em if you've got the green. Gimme a call: Crazy Uncle Al's Junk Barn (Satisfying all your junk needs since sometime last year). 555-4342.

Lazy, incontinent ne'er do well seeks wealthy patron who's not averse to a little mopping up. Reply to Box 2.

### WANTED:

Any memorabilia connected to the game HungryHungry Hippos. Especially seeking autographs of any of the original hippos. Reply to Box 35.

Don't forget to check out Arnold Nurbitz's Illustrated History of TV's Intrusive Neighbours, a new publication of Gohrmanelli and Sons Publishing. Check out the real stories of Mrs Kravetz, Howard Borden, Steve Urkel, Cosmo Kramer et al.

For Sale: One incredibly well used copy of Dingle's Compendium of Off-Beat Opera Productions. Missing pages 136-144 covering the San Francisco Opera's all sock-puppet production of Wozzeck featuring Marvin the Mouse. \$73.22 OBO. Reply to Box 33.

Wanted: A pen pal for a lengthy and pointless correspondence concerning the greatest offering ever of the Franklin Mint. Must be totally opposed to the Funny Men of the Third Reich Decorative Plates series as I refuse to even discuss it. Reply initially to Box 2.

### WANTED:

any materials that could conceivably be used in an installation piece that will make me look cleverer than I actually am. Contact Rick Zargo, Boy Genius. Box 666.

### FOR SALE:

early drawings by Rick Zargo: something that looks like it might be a squirrel shaving his back (the squirrel's) 6" X 8" eyebrow pencil on paper towel; and a large piece (11" X 2'4") that is probably a giant muffin being shoved off a cliff by Ethel Merman disguised as a fire-fighter (honey-garlic sauce on old Valiant seat cushions). Offers accepted at Box 12.

EXPIRES 02/14/2009

# fresh café

breakfast~lunch~juice bar

**FREE YOGA** on the Patio every **Thursday** from 7 to 8 in the morning.  
Present this coupon and karmic bliss guaranteed!

Well the bliss is really up to you but you could buy a really yummy shake and feel pretty good too.

EXPIRES 02/14/2009

# THE UNITER

This coupon gets you  
**one free issue** of the Uniter.

EXPIRES 02/14/2009



MONDRAGÓN

**SERVICE IS  
COUNTER  
REVOLUTIONARY**

EXPIRES 02/14/2009



Present this coupon and a  
camera and have your picture  
taken with Salvador Dali.

Only valid between 3:45 p.m. and 4:00 p.m.

The actual Salvador Dali is dead and the painting of him on the wall is an artist's interpretation.

fresh café

breakfast~lunch~juice bar

775 corydon avenue  
Winnipeg MB, R3M 0W5  
(204) 221.5775

EXPIRES 02/14/2009

THE **UNITER**

You can read it while you poop.

EXPIRES 02/14/2009

**MONDRAGÓN**  
BOOKSTORE & COFFEEHOUSE

**BUT WE CARRY ORGANIC FAIR TRADE COFFEE**  
and with this coupon you can at least enjoy our coffee.....  
if not our service

EXPIRES 02/14/2009

THE  
**UNDERGROUND**  
Café

70 Arthur Street, Winnipeg  
Manitoba, Canada, R3B 1G7  
Tel: 204-956-1925

EXPIRES 02/14/2009



# Coupons

EXPIRES 02/14/2009



Present this coupon  
for an extra slopping heap of **love**



The Tallest Poppy has made a commitment to preparing our food with love.  
See web page for a wholesome interpretation. [www.thetallestpoppy.com](http://www.thetallestpoppy.com)

EXPIRES 02/14/2009



**Twice the sass,  
half the gas!**

**This coupon is good for  
twice the salsa, half the nachos,  
all the cost.**

EXPIRES 02/14/2009



**20% off clothing**

at our retail store  
at 334 Keewatin St.

EXPIRES 02/14/2009

**FREE  
CAULIFLOWER  
FLORET \***

**AT AN  
OPENING**

**aceartinc.**

\* provided we have cauliflower florets



631 Main Street

PHONE: (204) 957-1708  
EMAIL: [thetallestpoppy@yahoo.com](mailto:thetallestpoppy@yahoo.com)  
WEB: [www.thetallestpoppy.com](http://www.thetallestpoppy.com)

EXPIRES 02/14/2009



386 Donald Street...around the corner  
(behind the Burton Cummings Theatre)

EXPIRES 02/14/2009



small brewery **BIG FLAVOUR**

**HALF PINTS**  
BREWING COMPANY

334  
Keewatin  
Street

EXPIRES 02/14/2009

aceartinc.

2nd floor, 290 McDermot Ave., Winnipeg MB R3B 0T2 ph: 944-9763 e: [galler@aceart.org](mailto:galler@aceart.org) w: [aceart.org](http://aceart.org)

EXPIRES 02/14/2009

Coupons

November 8, 1993

ACE  
ART  
INC.

[REDACTED]  
Dear [REDACTED]

I would like to apologize for any disrespect you have construed in my behavior with regards to your concerns about your work and the cats potential, and indeed, real destruction of it. You are angry with good reason.

I can offer no justification for the cats behavior or what is viewed as my lack of action towards it, except to say that as a cat lover I find it extremely difficult to lock them away for four weeks. This conflict between personal conviction and professional responsibility has been very difficult for me. As it was a Board decision to have the cats, I have felt powerless to take any real action. However, in the end Ace Art is a centre for art and not cats. On Friday, without Board consultation, I indicated to you that the cats would be removed and they have been.

Many artist-run centres have had pets in the past. They lend a human quality to a place that can otherwise appear intimidating and inaccessible. To date the response by gallery goers to the cats' presence has been positive. In terms of your own work, they have opened up discussion about the art work between staff and visitors that might not otherwise have taken place. The cats, for all of their destructiveness, have functioned as an icebreaker in allowing visitors to talk about what they see in the gallery thereby enriching their experience of the artist's work. This is a good thing.

This last is by no means a denigration of your own concerns which, I must reiterate, are very real and justified. It is meant merely as a justification for the decision to have the cats to begin with. With hindsight, I can say that the destruction of *any* art work is not worth the humanity the cats have brought to the centre.

Personally, I have enjoyed working with you as an artist and having your work in the gallery. I am saddened by the pain the cats' destructiveness and my own indecision have given you. For this I apologize.

Sincerely,  
[REDACTED]  
[REDACTED]  
[REDACTED]

Gallery Director  
[REDACTED]

cc [REDACTED]  
[REDACTED]

2nd Floor, 290 McDermot Ave.  
Winnipeg, Manitoba  
R3B 0T2 (204) 944-9763

# ACE ART, INC.

290 McDermot Avenue, 2nd Floor Winnipeg Manitoba R3B 0T1 BOARD MEETING

Wednesday, October 27, 1993, 7:00 pm  
834 Ingersoll street

## AGENDA

### 5.0 New Business

5.1 <sup>ANPAC</sup> ANPAC Report: (ANPAC is in disarray and Ace's further involvement in ANPAC will be determined by what happens to ANPAC)

5.2 Cats! It was discussed that an area be set aside for the cats in the back forty of Ace Art. (The possibility of a gate was discussed or a way of keeping the cats enclosed.) The Board discussed the possibility of the cats doing damage to work in the Gallery. It was suggested that behaviour modification would work. It also was mentioned that if there was damage to a work of art that most likely insurance would not cover it and that given time, eventually something would happen unless the cats were closely supervised or contained....