

# CONTEMPORARY ART WRITING

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# PaperWait 19

## 2016-17

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ACEARTINC. IS AN ARTIST RUN CENTRE DEDICATED TO THE SUPPORT, EXHIBITION, AND DISSEMINATION OF CONTEMPORARY ART.

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L'ART CONTEMPORAIN A UN EFFET PLUS FORT QUAND LES GENS SONT ENGAGÉS ET Y PENSENT, ALORS NOUS ACCUEILLONS LE PUBLIC, Y COMPRIS TOUTES LES STRATES DE LA SOCIÉTÉ, D'UNE FAÇON ACTIVE.

## Foreword

The floors in ace are constructed from wood that is set on a 45 degree angle from the wall. The floor does not lie flat, instead it has the gentle curves of a meadowland as it rolls between the pillars of the gallery. Slivers of silver fleck the wood and every so often I take my penknife and dig them out: broken needles from the sewing machines that once occupied this space, their operators making hundreds and hundreds of hats. Extracting the needles is an act of grounding and dreaming.

Naturally, there are also many traces of artists and their works from the past decades in these floors as well as the pillars: speaker wire wood-cemented flush into its near invisible place; a skein of staples at the top of a column; a square hole patched back to pass as 'floor' again; a long, deep crevice in a pillar that was once filled with wax, now puttied back to almost anonymity, the edge of a small gold pocket watch the modest marker of a legacy of love that issued from the cleft. Now and then someone will find a letter tucked into the fissures of the lumber and plaster, written to the building years ago, they contain secrets and declarations. There's a mysterious symbol painted on a sprinkler pipe; a particularly buffed swatch of floor; slips of gold ticker tape that mysteriously appear out of nowhere; a perfect circle that looks into the space below and through which several toothbrushes were once posted as well as escapees from the weekly sweep's paint chips, nails, charcoal, dead skin, painter's tape, offcuts...

Sit in this gallery at night and hear footsteps walking around you. They come from the folks on the floor above, but they echo all around, alarmingly present, as if the room is sleeptalking to you of its many inhabitants, their crisscrosses, pacings, purposes, workadays, creations, transgressions. Stand or sit in this precious, irreverent, thought-filled space made from lumber, plaster, and glazing, the electrics hung like the jewelry of Mata Hari... soak up the past and current exhibition or performance and acknowledge you too are part of this.

Art impresses itself upon those who engage with it and since 1983, aceartinc. has invited everyone to experience strange and wonderful and thoughtful works. The art discussed and presented to you in the following pages was exhibited in the special place described above. Each work and artist has left a visible or invisible mark on the gallery and the people who came by and will come by. I hope you enjoy reading about them and looking at their work.

*hannah\_g* | Director



AUGUST 19 - SEPTEMBER 23, 2016

# Anna Eyler & Nicolas Lapointe

## *beyond différence, and now*

CRITICAL DISTANCE VOL 22:1

beyond différence, and now

*A response by*

SARAH NESBITT

Installation view.

All photos by  
Karen Asher.

Walking into the exhibition *beyond différence, and now* featuring Montreal-based artists Anna Eyler and Nicolas Lapointe, I want to stay on the periphery. I linger for some moments, uncertain where to begin, watching as the small digital screen mounted on aluminum pivots around and around, (*Regard des mages*; Lapointe, 2016), taking in the accumulated references to the body, geography, and domestic spaces in *When Two Waves Meet Travelling* (Eyler and Lapointe, 2016), and the conflicting signs produced by *How to Explain Love to a Tape Measure*, (Eyler, 2016) where the aesthetic of virtual space conjoins with 'the natural' in the encounter between two (stylized, digital) icebergs that gyrate and gesticulate in unison.

Immediately between *When Two Waves Meet Travelling* and *How to Explain Love to a Tape Measure* is *Flotsam I* (Eyler, 2016). Two purple power cables run neatly towards the wall from underneath a small mound of sparkling black sand. Atop the sparkling mound, is a small, peach coloured, branch-like, resin-cast sculpture. An electronic video screen in the centre of the sculpture plays black-and-white footage of waves crashing. The smallness of the screen demands intimacy, beckoning me to look closer. The erratic movement of the light off the waves matches the intensity of the black sand and sparkles



producing a trompe-l'œil that portends a sense of immeasurable depth, a void that hints at immense interiority.

Alone in the exhibition space, the sculptures—kinetic and static—and the videos, animated by technology, artificial colouring, and familiar forms, act together as a continuous proposal of the possibility for the emergence of something new from something familiar. During their artists' talk at aceartinc on August 19<sup>th</sup>, 2016, Eyler discusses her process with *How to Explain Love to a Tape Measure*, as arising from her experience with the virtual reality site, Second Life. Despite the endless possibilities proposed by virtual space, she remarks, it very often replicates the most mundane, and base aspects of human social reality: hetero-normative, misogynist, sexual fantasy. While the work's title references a Joseph Beuys's early performance, *How to Explain Pictures to a Dead Hare* (1965), gender is also deconstructed, as amorphous, pseudo-geometric forms interact and grind together. The repetition of "real" life hetero normative fantasy behaviour expressed within Second Life disappoints Eyler. Mimicking the recognizable gestures of fornication using unrecognizable forms, she begins a process of intervention; an attempt to re-animate and reimagine the virtual social space. Mimesis and estrangement is a central logic



*Regard des mages*, Nicolas Lapointe, 2016. Aluminum, electronics, Plexiglas. 66" x 15" x 15".





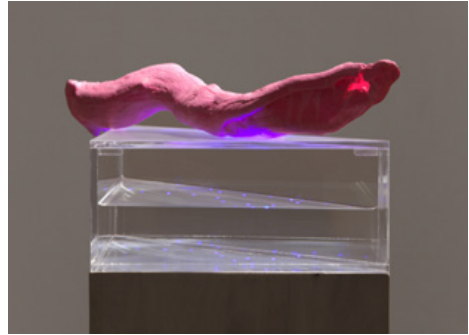
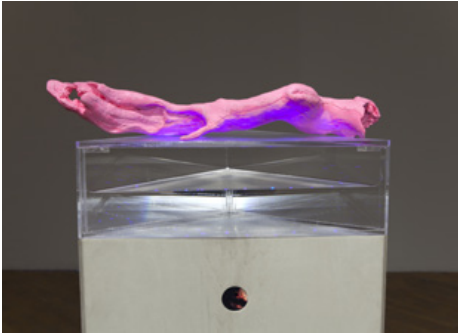
*When two waves meet travelling*, Anna Eyler, Nicolas Lapointe, 2016. Resin, steel rod, Masonite, cardboard. 84" x 12" x 12".

within the exhibition itself that here allows Eyler to specifically call attention to the problems and possibilities of cyberspace. Well known cultural theorist Donna Haraway points towards a similar proposition in her seminal essay, *A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century* (1991), where she posits the cyborg as a form with liberating possibilities from the hierarchical tendencies that problematically infuse patriarchal gendered relations and feminist responses to them.<sup>1</sup>

Themes of destabilization are also present in the exhibition title *beyond différance, and now*, which presents a conundrum suggesting conflicting temporalities (beyond and now). Alluding to philosophies of difference, the title conjures associations with theories of Gilles Deleuze and Jacques Derrida. Introduced in the early 1960's *différance* was an important philosophical intervention into the static systems of structuralism. These terms, placed together leverages temporal dislocation, propelling me, the viewer/participant, into a moment simultaneously in the future and also here—in a now that renders the exhibition space a kind of temporal puzzle, or a messy void where hybrid forms ask me to negotiate my sense of certainty.

Temporal instability is also reflected materially in the exhibition, when interest in the virtual and digital turns abruptly analogue in *When Two Waves Meet Travelling*. A series of synthetic blue forms appear to be ascending out of, or returning

into a cardboard box sitting on the gallery floor, referencing a "Jack-in-the-box," analogue aesthetic.<sup>2</sup> The forms are multiples of the same object, and yet a stone cast over and over again in resin, strung together and painted in styrofoam blue no longer registers as a stone, nor series of stones at all, but rather their collective existence alludes to new formal possibilities, such as a futuristic spine



*Fugue in 3 Steps*,  
Anna Eyler,  
2015. Plexiglas,  
electronics, mineral  
oil, iPhone, wood.  
50" x 21.5" x 10".

brought out of storage in the most mundane of contemporary materials, the cardboard box.<sup>3</sup>

Colour, material, and form collide with everyday forms such as rocks in *m3r2*, *m3r6*, *m3r7*, *m3r11*, *m3r12* (Lapointe, 2015-2016), driftwood in *Flotsam I*, and a tree branch in *Fugue in 3 Steps* (Eyler, 2015), encompassing what Lapointe describes as the banal pleasure of walking into Rona only to be overwhelmed by colors, like candy.<sup>4</sup> And yet, as the works within *beyond difference and now* orient themselves amongst the most deadened aspects of commercial contemporary society, rocks and trees take on an autonomous and agentic character, resisting anthropocentric hierarchies of Western philosophical and socio-cultural norms. Seemingly equipped with independent systems of communication, desire and meaning separate from our relationship to them, these pieces speak to concepts such as animism expressed in many Indigenous worldviews—where sentience is available to forms that Western worldviews primarily (and often politically) reserve for humans. One could equally read into this an alliance with contemporary

Western theories of object oriented ontology associated with speculative realism.<sup>5</sup> Both frameworks could account for the feeling I experienced upon entering the exhibition space—of being “outside” the logic of the forms I was encountering.

Rather than mere replica, the work can be read as a satisfying simulacra, or something completely new, elevated into a future imaginary; acting as warnings (*When Two Waves Meet Traveling*), informants (*Regard des mages*), or interrupters (*How to Explain Love to a Tape Measure*). Perhaps they are blatantly indifferent to the meanings we ascribe to them; perhaps they are mocking them. Faithful to a deconstructive mode, the works have multiple, shifting and evolving meanings. In one instance *When Two Waves Meet Traveling* uses the unlikely form of a rock to reference and subvert modernist codes, such as seriality, and to pay homage to outmoded technologies. In the age of 3-d printing, the repetition of a rock, cast over and over using the analogue technique of resin casting mimics a digital “cut and paste” approach. In another referential moment, it cites the sacred and secular form of the cairn, where stacks of rocks in various formations are used by cultures across the globe to mark distance or important sites such as burial grounds.<sup>6</sup>

As a collection of signifiers, *beyond différence, and now*, is a provocation. The hybrid forms and materiality at work in each of the pieces allow objects to be approached from myriad, often diverging positions, working within a liminal space that collapses the past, present and future in a manner that is concurrently exciting and disquieting. Unhinging natural associations between form and

*How to Explain Love to a Tape Measure*, Anna Eyler, 2016. Single channel video, 9 minutes 48 seconds; 16:9.





meaning by way of reproduction, animation, or decontextualization, the works presented in *beyond différence and now* welcome us into a world of *différance*. In this covertly politicized “world,” Eyler and Lapointe use that which is usually defined as antithetical i.e. “natural” forms produced with “synthetic” materials and processes. Philosophically, the consequences of this gesture lay in the ability to act as a reminder of the constructed nature of hierarchic relationships produced through binaries: nature/culture, male/female, self/other. As Catherine Belsey so eloquently describes the ethos of deconstruction, “Terms can never sustain the antithesis on which they depend. The meaning of each depends on the trace of the other that inhabits its definition.”<sup>7</sup>

*M3R2, M3R6, M3R7, M3R11, M3R12*, Nicolas Lapointe, 2015–16. Resin, electronics. 3" x 4" x 3" (each rock).

*Flotsam I*, Anna Eyler, 2016. Resin, black sand, foam, electronics. 30" X 48" X 48".



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SARAH NESBITT is the Assistant Curator at Plug In Institute of Contemporary Art and is currently working towards the completion of her MA in Art History from Concordia University, Montréal under the supervision of Dr. Heather Igloliorte. She was recently published in *esse + arts and opinions* (fall 2016), and has a forthcoming publication in the *African and Black Diaspora: An International Journal*, special edition on Creolization and Trans Atlantic Blackness: The Visual and Material Cultures of Slavery (2017).

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Haraway, Donna. "A cyborg manifesto: Science, technology, and socialist-feminism in the late 20th century." In *The international handbook of virtual learning environments*. Springer Netherlands, 2006, 117-158.

Todd, Zoe. "An Indigenous feminist's take on the ontological turn: 'Ontology' is just another word for colonialism." *Journal of Historical Sociology* 29, no. 1 (2016): 4-22.

#### NOTES

- 1 Donna Haraway. "A cyborg manifesto: Science, technology, and socialist-feminism in the late 20th century." In *The international handbook of virtual learning environments*, (Springer Netherlands, 2006), 117-158.
- 2 Anna Eyler, Skype Interview with the author, September 12, 2016.
- 3 Anna Eyler, "beyond différence and now" Artist talk with Nicolas Lapointe (presented at *aceartinc.*, August 19, 2016).
- 4 Lapointe, "beyond différence and now."
- 5 It is important to note that there is tension for some Indigenous scholars around the ways in which Indigenous beliefs are appearing in contemporary Western philosophical discourse. See for example Zoe Todd. "An Indigenous Feminist's take on the Ontological Turn: 'ontology' is just another word for colonialism" *Journal of Historical Sociology* 29, no. 1 (2016): 4-22.
- 6 Anna Eyler, "beyond différence and now" Artist talk with Nicolas Lapointe (presented at *aceartinc.*, August 19, 2016).
- 7 Catherine Belsey, *Poststructuralism: A very short introduction*. (OUP Oxford, 2002), 75.



NOVEMBER 4 – DECEMBER 9, 2016

# Chun Hua Catherine Dong

## *Visual Poetics of Embodied Shame*

CRITICAL DISTANCE VOL 22:2

Visual Poetics of Embodied Shame

*A response by*

Hannah Doucet

*Come Home*  
(detail), 2015,  
performance, four  
hours

All photos by  
Karen Asher.

**V**isual Poetics of Embodied Shame opens with a bright red gallery wall from the base of which emerges a line of small, silk bundles that extend in a winding path through the gallery space. Against the furthest wall rests a suitcase. The dotted line of red silk stretches towards it, but falls slightly short.

This poetic entry into the gallery is composed of the remnants of *Come Home* (Chun Hua Catherine Dong, *Come Home*, 2015, performance, 4 hrs), a four-hour long durational performance by Chun Hua Catherine Dong. The performance featured Dong gradually and deliberately moving through the exhibition space while carrying a suitcase full of rice. As she walked, she removed a portion of the rice from the suitcase and placed it within a red silk napkin before tying the bundle closed. Each time a rice ball was completed the artist placed it on her forehead while yelling, in her mother tongue, “Chun Hua, come home! Chun Hua, come home! Chun Hua, come home!” She then placed the red silk bundle on the floor of the gallery and the process started again, slowly building a path of silk rice balls through the space.

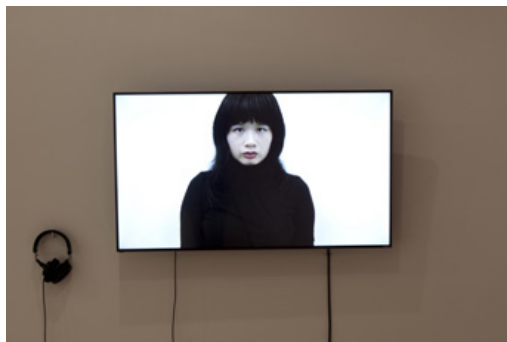
The performance is inspired by the artist’s experience in a rural village in China. As a child, Dong was often ill. Her mother superstitiously believed her



illness was caused by Dong's constant wandering in the fields near their home, insisting she had lost her soul from journeying too far. At night her mother would fill a napkin with rice and go outside and chant in order to call her daughter's spirit back home. Dong employs the same traditional ritual to reference a distant but poignant childhood memory and her confusion about cultural belonging she experienced as a young adult, leading to an abstracted sense of what defines home as a physical place. The artist's inability to return home is metaphorically enacted as the rice runs out, forcing the performance to conclude before Dong can reach her destination. *Come Home* uses physical places inhabited by the artist (China and Canada) and the spatial concept of 'home' to address personal sentiments of displacement. The implications of the Chinese diaspora in relation to identity politics is questioned within an increasingly globalized world. The performance provides an entry point to the questions of personal and cultural identity woven throughout the rest of the exhibition.

If you follow the gently curving path of red bundles of rice through the gallery you will find yourself confronted by a looping video work entitled: *When I Was Born* (Chun Hua Catherine Dong, *When I Was Born*, 2010, video, 3.06 minutes). The video features the artist's upper body in front of a white





*Come Home*  
(detail), 2015,  
performance,  
four hours

*When I Was Born*,  
2010, video, 3.06  
minutes

backdrop. She repeats the phrase, “When I was born, my father said I was just another mouth to feed.” With each repetition her intonation shifts, varying from a shout to barely more than a whisper. At one point her mouth moves yet no voice emerges. These shifts connote different emotive states, moving between moments of anger, sadness and calm, implying an incredible resiliency. However, the artist’s distress is apparent as she performs. Shame, and the shaming of women, comes to the forefront of the work.

Both *Come Home* and *When I Was Born* evoke an early childhood experience involving a parental figure. In the performance her mother is romanticized as a loving and protective figure. In the video her father, the patriarch, is demonized. Her father imposed an implied gendered hierarchy: the man is more valuable than the women. As a result, to be a woman is shameful, a conscious mistake, a familial disappointment.

On another wall is a series entitled *State of Grace* (Chun Hua Catherine Dong, *State of Grace*, 2013, inkjet prints, 40”x 50”, inkjet prints), consisting of five large photographs. They feature the artist completely nude in different contexts within her birth village in China. Dong, a Chinese-Canadian artist, moved to Canada in 2002. The images were created in 2013 upon her first

return visit to her village after eleven years of absence. The photographs were taken as Dong walked nude through the village for three days. The images are of different spaces within the village, the artist's body appearing subtly in shadowed corners of each space. Her figure simultaneously occupies both a position of powerful exhibitionism and shamed concealment. Dong has declared the work, "a feminist strategy of resistance"<sup>1</sup> Shame is often used as a tool to further subjugate the already disempowered, so how can this dynamic be shifted to form feminist resistance?

Another series of photographs, *Skin Deep* (Chun Hua Catherine Dong, *Skin Deep*, 2014, inkjet prints, 16"x20"), are the most visually striking artworks within the exhibition. Traditional Chinese silk clothes fully obscure the artist's face, set against a backdrop created with the same fabric, causing the covered face to recede into the background. The effect creates tension as the head fluctuates between presence and absence. The patterned fabric is disrupted by the bare flesh of the artist's shoulders—a revelation in contrast to the implied framework of stifling cultural modesty. The photographs are subtle, beautiful, and disconcerting. In a recent artist talk, Dong elaborated on the work, stating

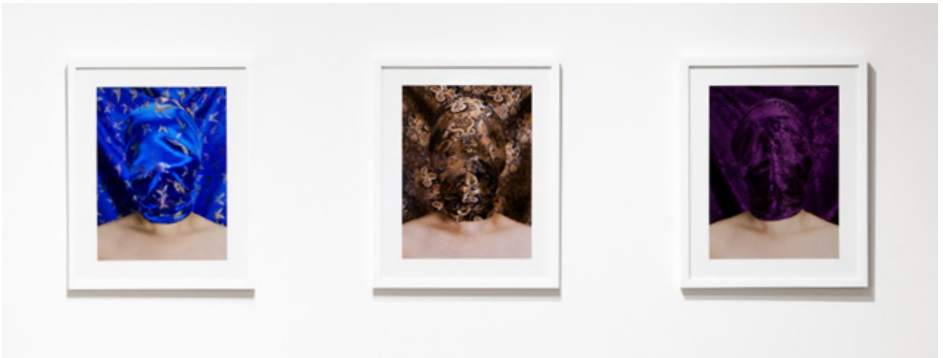


*State of Grace*,  
2013, 40"x50",  
inkjet prints



that western concepts of shame often rely on a desired individuality, whereas shame in eastern cultures is often connected to a collective sentiment; a familial or societal shame.<sup>2</sup> By presenting thirteen portraits of her face obstructed with different coloured traditional Chinese silk scarves, the artist—an individual—is subsumed within a cultural identity so large it enacts anonymity on her. Dong strives to appease one cultural pressure while losing ground with other opposing societal anxieties.





From the first moments of her life Dong was made to feel inferior because of her biological sex. Shame is a painful, social emotion enabled by external cultural pressures. While shame may thus be an unavoidable burden, Dong is able to subvert the inherent negative feelings. Dong's work openly addresses the origins and nature of her personal and cultural shame. By presenting her embodiment of it, she is able to exorcise herself of it. The admission of shame is a denouncement against shame itself. When painful personal emotions are discussed so openly they are no longer a source of shame, but a source of power.

*Skin Deep*, 2014,  
16"x20", inkjet  
prints

Recent feminist discourse speaks to the potential power and radical nature of embracing self care, exploring our emotional and physical vulnerability and allowing space in our lives to care for these fragilities. On her blog *feministkilljoys*, Sara Ahmed, former director of a new Centre for Feminist Research at Goldsmiths, asserts

Self-care: that can be an act of political warfare. ...We reassemble ourselves through the ordinary, everyday and often painstaking work of looking after ourselves; looking after each other. This is why when we have to insist, I matter, we matter, we are transforming what matters.<sup>3</sup>

Dong employs similar strategies in her work, by subverting her understanding of her own body as a site of shame, she is able to assert her worth. She reshapes her shame into vulnerability, enabling an empowering strength.

Sculpture, photography, and video exist as permanent art objects within the exhibition, but each work exists as a document of an earlier performed act by the artist, whether performed in a studio, gallery, or rural village. The exhibition is a record of how Dong has forced her body to perform painful acts to reveal a powerful sense of self and openness, a potent form of feminist resistance.

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HANNAH DOUCET is a photo-based artist and writer from Winnipeg. Often engaged with the body, Doucet's work explores the failures implicit within visual representation. Solo exhibitions of her work include *I Never Recognized Her Except In Fragments*, New Gallery, Calgary and *Present Absence*, C Space, Winnipeg. Doucet's work has been featured in many group exhibitions locally and nationally, recently including *Proof 23*, Gallery 44, Toronto and *Anticipating Distance*, Avenue Gallery, Vancouver.

#### NOTES

- 1 "Visual Poetics of Embodied Shame - Solo Exhibition," accessed 30/11/16, <http://chunhuacatherinedong.com/portfolio/visual-poetics-of-shame-2/>
- 2 Chun Hua Catherine Dong, *aceartinc.*, *Visual Poetics of Embodied Shame Artist Talk Given at aceartinc.*, video, 16.41 minutes, 04/11/16, <http://www.aceart.org/category/exhibitions/artist-talks>.
- 3 "Selfcare as Warfare," *feministkilljoys*, accessed 30/11/16, <https://feministkilljoys.com/2014/08/25/selfcare-as-warfare/>.



FEBRUARY 25 – MARCH 31, 2017

# Michael McCormack

## STATION

CRITICAL DISTANCE VOL 22:3

STATION

*A response by*  
Genevieve Collins

All photos by  
Karen Asher.

**H**eavy oil barrels hit the surface of the glacial arctic water. Military vessels, planes, and trucks leave materials for engineers to build dwelling structures and transmission towers, altering the landscape of the dark and frozen Canadian North. And then they sit in the unfamiliar atmosphere....in the silence...listening to the airwaves..., like alien scientists landed on a foreign planet.

This was the initiation of the Distant Early Warning (DEW) line, a series of American funded, Canadian operated radar stations constructed in the 1950s running from Alaska to Iceland. Galvanized by Cold War paranoia and the fear of a joint air-raid and nuclear invasion, the stations aimed to detect Russian planes flying over the North Pole to attack North American cities—a militarized response to a paranoid state of fear with discernible contemporary parallels. The infrastructure took three years to build, but was only briefly employed before the technology became obsolete and the stations were mostly abandoned. Still germane today, however, are the environmental ramifications of the DEW line seeping copious amounts of oil, mercury and anti-freeze elements into the ground, as well as the socio-political consequences of occupying The North.

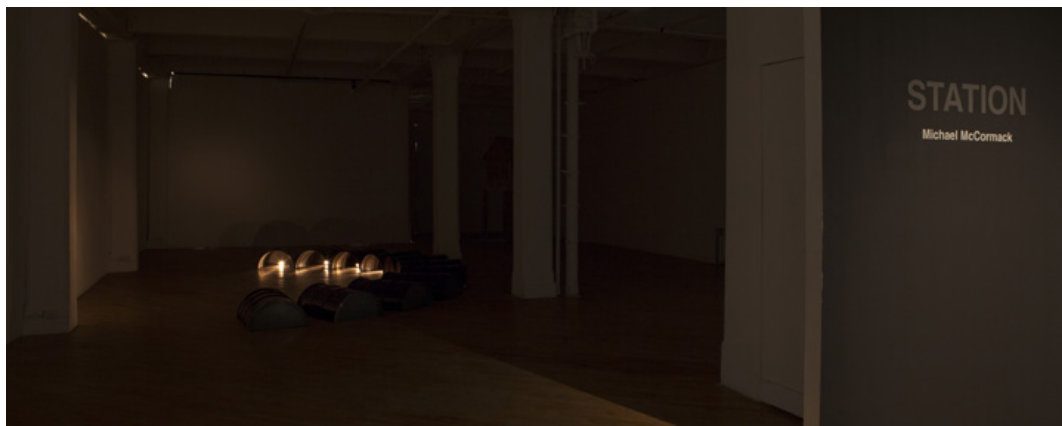


This is the historical frame of reference for Michael McCormack's exhibition *STATION*. The experiences of his grandfather, BW Cosman, a telecommunications engineer who worked on the construction and operation of the DEW line at a station near Alaska in the early 1950s, acts as a grounding point. His photographic archive is the impetus for McCormack's imagery—sculptural, pictorial and aural—of the installation, and conveys the environment and the experiences of DEW line operators.

Walking into *STATION*, the thinly dispersed works beckon you through the dimly lit gallery. Their lights offer refuge in the vast, uninhabited space. A sound—a radar signal—is broadcast throughout the gallery; it's true origin—the



distorted heartbeat of the artist—is unrecognizable. It sets a governing pulse, regulating the dissemination of frequencies into the space. It periodically shifts from soothing hum to distressing alarm when the vociferous signal demands an acute response. One thinks of the radio operators who sat in the dark waiting to detect a foreign attack and perhaps, in their engrossed silence, listened to their own heartbeats. The combined effect of the lights and distorted sound, draws viewers in to the Cold War atmosphere—perhaps even subconsciously—before the tones and sources of light register as anything specific.



Installation view.

Two prints enlarged from 35mm slides taken by Cosman are displayed in a shadowy corner, further illustrating the isolation and solitude experienced by workers and contextualizing the environment the installation references. One captures men rowing oil barrels and supplies to shore from a military vessel visible in the distance, while the other shows an airplane taking off from the frozen tundra. The images highlight the vulnerability of DEW line workers and their dependence on logistics and technology being provided for them in order to survive.

Halved oil barrels arranged in a semi-circle facing the wall in the gallery recall the lightweight prefabricated Quonset huts that accompanied the construction of the DEW line while simultaneously referencing the environmental degradation caused by the project. They appear to be either rising from the ground or seeping into the landscape, and are equipped with internal radio receivers and halogen lights that flicker with varying degrees of luminosity in response to the rhythmic broadcast. They sporadically light up the gallery wall, which becomes brighter in line with the volume and frequency of the broadcast. Viewers' bodies interfere



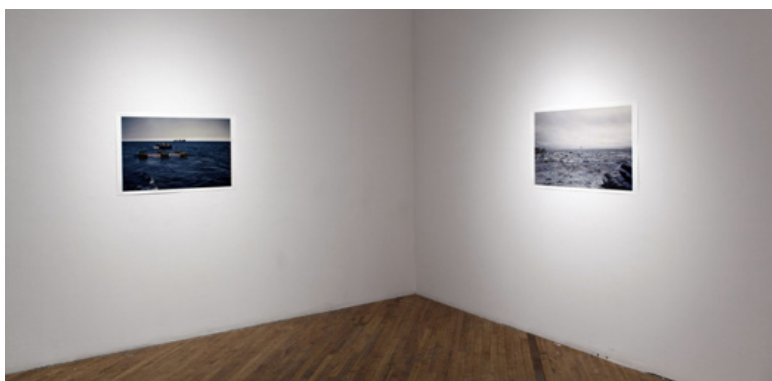
with radio signals and cast shadows on the wall, implicating them in the effects of the DEW line and other ventures which occupy Northern space.

In the back corner of the gallery stands an eight-foot-tall Stevenson Screen, a structure of Norwegian design created to shelter meteorological instruments from severe weather conditions. Viewers are forced to alter their posture to find the source of light which flickers through narrow slats in the screen. In the ceiling of the structure is a monitor which rapidly rotates through a series of more photographs taken by Cosman during his time on the DEW line, an accelerated slideshow calling to mind the frenetic cadence of Morse Code. It perhaps echoes the fragmented, non-linear, and at times inaccessible transmission of information between generations; McCormack encountered his grandfather's unwillingness to discuss the emotional aspects of his work, preferring to talk about more practical subjects involving the daily operation of the station and what food they ate.

Both the barrels and Stevenson Screen function as remote sources of light, evoking the cold expansiveness of the Arctic and seclusion of the Dew line operators. Collectively they emit a polyrhythmic light in the gallery that, when combined with the transmission, suggests a flurry of invisible radio activity driving a narrative.



Although the stations became obsolete within a decade, a more lasting consequence of the DEW line was its role in the colonization of the North. It brought stationary community existence to a previously nomadic hunting and fishing Inuit population and affected the migratory patterns of wildlife in the area. McCormack described images from the DEW line as providing “...context to the relationship between recorded media and intergenerational storytelling, but more broadly as a colonial tool of remote sensing (both distance and time) to claim ownership or entitlement to a distant place.” This notion speaks to





sovereignty and ownership of land through militarization and defense, and the erroneous colonial assumption that remote landscapes are uninhabited. McCormack recognized in his artist talk that his practice has, in turn, benefitted from the specific act of colonialism through this exhibition—a matter he clearly struggles with and identifies as important to acknowledge.<sup>1</sup> STATON acts as an important reminder of our colonial past in The North as much as it honors McCormack's memory of his grandfather, his spirit of adventure, and his work and experiences as a telecommunications engineer.

The DEW line was mostly closed down not ten years after it was initiated and the stations were left rapidly (coffee was left sitting in mugs), creating a post-apocalyptic aesthetic compounded by the inability of the American and Canadian governments to organize a successful clean-up in the decades following the dissolution of the project.<sup>2</sup> McCormack's exploration of lost modes of communication and the implications of forgotten data and abandoned signals—political as well as familial—asks what we stand to lose when information becomes impractical or impossible to interpret.

Wandering through the gallery, there is a veiled indication that something critical but inaccessible is occurring. Are the structures communicating or is one acting as a jamming signal for the other? Do they speak the same language or have their messages been mystified or forgotten through the temporality of communicative channels? The structures flicker away, but who is present and able to decipher the meaning of the data?

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#### NOTES

- 1 Michael McCormack, *aceartinc.*, *STATON* Artist Talk Given at *aceartinc.*, 02/24/2017
- 2 The military cleaned-up a hand full of stations after the technologies employed on the DEW line became obsolete and resource shifted, but many were simply abandoned for decades. The government returned to the sites and attempted a proper clean-up in the 1990s, although there was contention between the Americans and Canadians over who should be organizing and carrying out the effort.



APRIL 13 – MAY 19, 2017

# Matthew Gardiner

## *You Can Never Go Home Again*

CRITICAL DISTANCE VOL 22:4

You Can Never Go Home Again

*A response by*

Beth Schellenberg

*Inner-Outer*  
(BC), Acrylic and  
Graphite on Wood.  
24" x 24". 2014

All photos by  
Karen Asher.

“**Y**ou Can Never Go Home Again”. This statement presages the surreal transformation of everything “home” connotes into the simultaneously familiar and utterly off kilter world created by Matthew Gardiner.

The rainbow hued works beckon from walls, cheery and bright at first glance, action filled with characters moving, building, and searching. We do not know to what ends they strive, only that they strive, the truncated narratives capturing flurries of seemingly futile activity. In one disconcerting scene (*Commuter Lights*, acrylic and graphite on wood, 24" x 30", 2015) a man reads the paper in a trolley suspended in a night sky while a woman leaps into the depths, in another (*Lakeside Ritual*, acrylic and graphite on wood, 24" x 30", 2013) a group enacts a ceremony around a ripped up couch beside a lake whose water reflects an empty green screen sky. The absent sky invites the viewer to impose their own vision of what the sky ought to look like, and simultaneously implies that the supposed nature scene is an engineered facsimile and that someone already made the decision, both scenarios demanding an inquiry into the monumental and deleterious affect of human activity on our environments.

The artworks, alternately detailed and disjointed, are dreamy, otherworldly, and despite their technical acuity do not instill a sense of reality in the



*Lakeside Ritual*  
(BC). Acrylic  
and Graphite on  
Wood. 24" x 30".  
2013.

viewer, rather we see a future that bears similarities to contemporary life but is unnervingly jumbled and nonsensical, functioning under systems whose configuration we are not privy to. The figures seek to accomplish tasks whose purpose remains mysterious to the viewer. The images, unfamiliar yet awash with normality, are occupied by people in various states of dress dancing, chasing, escaping, and relaxing among strange beasts and confused structures.

Manufactured and imagined landscapes are skewed, and several pieces contain ambiguous backgrounds that could be murals or the world itself, vexing both trompe l'oeil and conventions of visual representation, and questioning limitations of human perception. In *Wildlife Still-Life* (acrylic and graphite on wood, 24" x 36", 2017), a group gathers in a tiny oasis of festive green grass and red flags surrounded by brown earth to paint studies of animals, frozen in rigor mortis or posing motionless, while smoke billows in the distance. The eerie tableau of horse, shark, goat, pig, and bear is arranged in front of a cerulean mural, a shade brighter than the blue sky behind it. In the near distance two figures are dragging an unidentifiable creature from the scorched land into the green area. Imagery of collected artifacts, particularly tropical plants and exotic animals, echo expeditions of the past, the presence of such objects act as an incongruous reminder of bountiful colonial exploration and plundering and the devastation they wrought. Vestiges of imperialism are further implied by the





Installation view.

*Urban Cave*  
(ON). Acrylic and  
Graphite on Wood.  
24" x 30". 2014.

*Sunnyside Matinee*  
(ON). Acrylic and  
Graphite on Wood.  
24" x 30". 2015.



ethnographic gaze leveled at the characters, who engage in seemingly ‘bizarre’ or ‘pointless’ activity.

Assumptions regarding the binary of natural/unnatural are troubled, exploring the scope of influence human industry has imposed on landscapes and examining definitions of organic and manufactured. *Landscape Studio* (acrylic and graphite on wood, 9" x 12", 2014), the smallest in the show, is an aptly titled and claustrophobic piece showing three characters absorbed in their work on massive canvasses within a cramped studio. The artists paint forests catching fire, and the brushstrokes we witness are vivid yellows and oranges, splattering sparks and tall flames with large careless brushes. Nature is represented as an artificial specter of the past, something that we can never return to beyond the pale imitations we recreate or the anarchic fragments that thrive in abandoned buildings and deserted lots.



Many scenes take place under cover of darkness and the only painting that most certainly shows sunlight is *Passing Through* (acrylic and graphite on wood, 16" x 20", 2016) in which we see, through empty doorframes, a snowy expanse glaring in brilliant prairie light and dotted with clumps of grey brush. Other spaces are illuminated by artificial light sources resulting in a striking profusion of deep jewel tones and pastels popping from dark grounds which heighten confusion about the boundaries between interior and exterior, and lends the character's pursuits an illicit gleam. Upon first glance *Inner-Outer* (acrylic and graphite on wood, 24" x 24", 2014) depicts a group of people flying through space but closer inspection reveals they are in a planetarium. What looks to be the night sky cannot be trusted, and the humans pay rapt attention to a simulacrum,

*Lakeside Ritual*  
(BC). Acrylic and Graphite on Wood. 24" x 30". 2013.

*Vistas and Pool*  
(AB). Acrylic and Graphite on Wood. 36" x 48". 2016.

*Tropical Lot*  
(BC). Acrylic and Graphite on Wood. 20" x 24". 2013.





*Canopy (ON).*  
Acrylic and  
Graphite on Wood.  
16" x 20". 2016.

the viewer not knowing what skies lie beyond, and if stars still shine in them. The absence of sky occurs several times, and while humans have no scruples about drastically altering the ground on which we stand it is deeply unsettling to imagine changing the sky, and prompts meditations upon how far we will go to gain mastery over our environments.

There is a seemingly ominous situation occurring around the Barbie pink trailer in *Tropical Lot* (acrylic and graphite on wood, 20" x 24") as two women recline on loungers beside a small fire, their red glowing flesh belying the size of the blaze over which another crouches to stir the contents of a pot. A bikini-clad woman lies in repose atop the trailer, basking in the white of a streetlight,



*Commuter Lights (ON)*. Acrylic and Graphite on Wood. 24" x 30". 2015.

and several men slouch about in lawn chairs, while other women 'sunbathe' in the foreground. The background is flat and could be a prehistoric mural but for the oxen situated on the same plane as the parking lot and the notion that it is heat from the erupting volcano rather than the diminutive fire that bakes the lounging women.

In *Encroach* (acrylic and graphite on wood, 36" x 48", 2016) the figures make their way through the forest following the sparse luminosity provided by a flashlight as glowing eyes of foxes and bears watch rather than threaten the humans. It would seem the people are running from or to somewhere that has little to do with the fleet animals. The presence of the big cat docilely lounging amongst throngs of people in *Midwestern Social* (acrylic and graphite on wood, 24" x 36", 2014) and the ape hanging out on the trolley in *Commuter Lights* indicates that elements of danger or impending violence lingering throughout the works are based on something other than the "wildlife" populating both interior and exterior spaces. The scenarios bear signs of collapse and disintegration, and although nature is present it is not perilous, the threat originates from a pervasive and unknown source.

The white space surrounding figures creates an atmosphere of collage and implies distance between characters, who exist in isolation regardless of their proximity to one another. The notion that the figures were found elsewhere and supplanted onto artificial landscapes conveys theatricality and a melancholic disconnect. Roman and Greek mythology are echoed in the tableaux of *Midwestern Social* (acrylic and graphite on wood, 24" x 36", 2014) and *Treehouse* (acrylic and graphite on wood, 24" x 30", 2015), referencing the history of representational painting as depicting origin stories and mythography. The works signify a multiplicity of spaces and times, but are specific to Gardiner's own visual code and the world he has created, no one else has the context to divine the broader arc of meaning, which is perhaps what lends them their uncertain poignancy.

There is no telling how far into the future his vision takes place, it bears signs of the past and present in the form of old vehicles and recognizable styles of clothing and architecture, but the vociferous and bizarre flora and fauna encroaching on human made spaces trouble assumptions of temporality. Gardiner's world could be an apocalyptic future rife with color and feral nature or a burgeoning post-capitalist society in all the madness of de/reconstruction, for although unease is inherent in many of the pictures, the cumulative effect lacks the wholly sinister vibes that tend to move alongside, or beneath, scenes of catastrophe.

"You Can Never Go Home Again" may be sardonic wish fulfillment, the disruption of order and the introduction of a Technicolor chaos mandated by the toxic capitalist patriarchy we have grown so accustomed to. Liminal spaces are explored throughout this absurdist jaunt into cheery dystopia, suspended in air by cables, dug into asphalt alongside murals covered in graffiti. The remnants of industrial society serve as a leaping off point for other kinds of civilization; there is optimism simmering beneath the garish colors and foreshadowed violence, a hope within the surreal landscapes that our future contains something other than what we know. The work, in all its hectic ambiguity, leaves open spaces that demand reflection on our current socio-political and environmental predicament, however it appears to differ from the day glo images reflected in Gardiner's work.

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BETH SCHELLENBERG is a writer, artist, and arts administrator who hails from northern Saskatchewan. She is currently finishing a self-guided honors degree at University of Winnipeg focused on pop culture, new media, and experimental criticism and will be starting an MA in Cultural and Curatorial studies in September.



APRIL 13 – MAY 19, 2017

# Matthew Gardiner

## *You Can Never Go Home Again*

CRITICAL DISTANCE VOL 22:5

Movements for a Room

*A response by*

Katie Lyle and Shelby Wright

All photos by  
Karen Asher.

*In place of a written essay, we were invited by aceartinc.'s director, hannah\_g, to respond to Matthew Gardiner's exhibition, You Can Never Go Home Again in the form of an embodied performance or performative essay. As artists working collaboratively in performance, the response presented an opportunity to consider new ways of building a work—how can dance function to respond and communicate as language does? The unfolding and shaping of our work was informed by three central themes we found present in Gardiner's exhibition: collage, manufactured illusion, and the negotiation or malleability of space. Below is a text that functions somewhat like a score for our research, creation process, and performative essay.*

### SECTION I

Sound cue: THE 'VOICE' OF OUR EARTH (HD/3D),

YouTube video, 14:25, posted by "s t a r d u s t," August 13, 2011,

<https://www.youtube.com/watch?v=NhAXIjJ56xE&t=1s>

*The centre of the gallery contains: two plinths, a standing speaker leaning against an office chair, two fans stacked one on top of the other, and a 650 watt theatre lamp lighting a square space on the floor. Katie and Shelby enter together in a*

*stumbling falling motion, slightly concealed behind a semi transparent room divider. Both dancers move through a series of static poses, [ snake twist, blocking the sun, collapsing shape bounce, tippy toe tilt ] interlocking with each other.*

The paintings in Matthew Gardiner's exhibition *You Can Never Go Home Again* depict scenes where exterior and interior settings collide, warping space and time, at once familiar and strange. The twenty five canvases in his exhibition combine subject matter derived from a range of sources including personal history, archival and found imagery, as well as landscapes informed by the artist's experience travelling and living across Canada. These image and location sources are layered into his paintings, resulting in superimposed landscapes and a feeling of unnaturally pulled together scenes. Gardiner's figures are almost



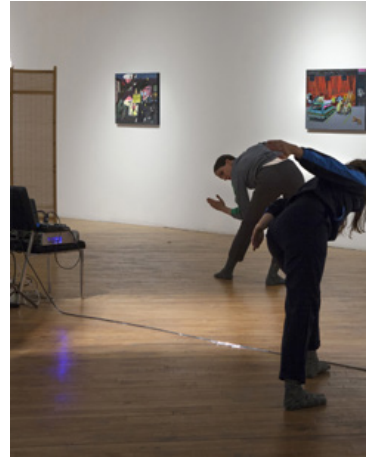
always in the middle of performing an action, their stiff bodies frozen in the act of dancing, cooking, bathing, or reloading a gun in a treehouse. Often placed next to each other, they support and contradict, appearing as though there is some relationship, but in an uncanny, disjointed way.

In our process of responding to the exhibition, the concept of collage was useful both structurally and as a method of research. In particular, we were interested in the way Gardiner's paintings captured a repurposing of action, removing poses from their original context and allowing them to exist in new ways. Using Gardiner's model of collaging sources inspired by the cities he has visited and lived, we began our research by looking through footage of works choreographed by Rachel Browne (1957-2012). Browne was an influential modern dancer, teacher and choreographer, who lived and worked



in the city of Winnipeg throughout her life. During our visit we had the opportunity to perform at the Rachel Browne Theatre in collaboration with the Young Lungs Dance Exchange. As an example of representing discovered spaces and found or archived material, we were interested in capturing frozen moments from Browne's pieces, providing contrast and difference to our movement. We also went through our own repertoire and catalogued a list of movements giving them new names with which to call upon. We took turns shaping the development of each other's movement, verbally cueing the static postures we had collected. The next task was to fit our two bodies together, finding ways of representing a cut and paste quality in the way we related to each other. Our movement phrases, when performed side by side, would invariably have moments of interlocking or physical manipulation that appeared mechanical, like a lever and pulley action; one movement forcing another to take shape.





## SECTION II

Sound cue: A Pair of Blue, 2017, Katie Lyle and Shelby Wright,

Vimeo video, 07:03, posted by "Rico Moran,"

2017, <https://vimeo.com/214216868/0c72706913>

*Shelby and Katie stand at opposite ends of the gallery. Shelby faces outward, and performs a slow movement phrase three times along a semi circle path toward Katie. Revolving on the spot, Katie performs a version of the same movement phrase three times. The phrase melts from one shape into another, sometimes getting stuck and wobbling, looking back to check, the occasional sharp folding in half or quick undulation from fingertips to foot.*

In the introductory text for the exhibition, Gardiner addresses 'the themes of illusion inherent in representational painting; illusions that are both manufactured and broken at the same time.' He continues to draw a relationship between representational painting and methods of deception, that, similar to our intake of modern media, depict only one version of the truth. In these works, he manipulates our expectations by playing with the authenticity that might come with representation, emphasizing instead the artificiality of the constructed image by showing the way images have been put together. To investigate this concept of variation, we wanted to experiment with the way movement changes depending on our point of view, tone, and intention. We developed a system of movement generation that was created with the use of a dance studio mirror. Standing side by side, one of us improvised movement while the other tried to copy, craning their head to follow along as true to the originator's movement

as possible. We recorded this process, and then recreated the outcome. One of us learned the improvised movement, while the other memorized the altered version of the improvisation, keeping the unnatural head tilts and mistakes that occurred in the challenging process of mimicry.

As collaborators our goal is to find a shared language with which to represent ideas. Our difference in artistic backgrounds provides us with an opportunity to define and explore an intersection of knowledge and experience. Shelby has trained as a dancer, and Katie as a visual artist, and our interpretation of movement ideas produces difference and variation; despite carrying out the same movement phrase, our two bodies enact an inherent duality. We wanted to enhance this aspect of our work especially as it related to the theme of representation.



### SECTION III

Sound cue: Theme from "A Summer Place" - The Ventures,

YouTube video, 02:18, posted by "Nick W," April 2, 2008,

<https://www.youtube.com/watch?v=l2u5xQ3-81c>

*Katie gets up from the floor and moves to stand beside a plinth covered in newspapers. Standing behind the plinth, she leans back against the hard surface, slumping her weight against her forearm with her elbow pointed out. Shelby remains seated in front of the fans and very slowly lies back against the floor. She rolls onto her right side before getting up, wrapping her left leg around the sides of the plinth while standing on one foot.*



Gardiner's paintings collapse the logical map of a room or the expectations we have for a landscape, asking viewers to reconsider relationships between corners and walls, backgrounds and foregrounds. Oftentimes his works reveal a layer of the landscape as a painted screen, a projection or trapdoor into another space of the painting. The way these backgrounds turn into backdrops creates an



interesting space to consider how the works might reference the actions of the artist and his process of creating space inside his paintings as well as inside his studio. The artificial quality of those spaces was paralleled in our performance: a depiction of purely imagined space. In our performed response, we wanted to allow for movements that accentuated the process of making and moving through space, highlighting how the objects we placed in the room might block the viewer's sightlines, cropping and truncating our movements. We were interested in how our movements would be altered and edited by the space and by the props.

A collapsing of time and space can also refer to the title of Gardiner's exhibition *You Can Never Go Home Again*. Cities, rooms, and homes are places that change constantly, never allowing us to return to an exact point of origin. Gardiner's paintings depict spaces made up of multiple experiences, expectations of a new place combined with leftover feelings of home or yearning for something familiar. While developing a performance in response to Gardiner's exhibition, we wanted to consider how a movement might remain in a space afterwards, altering the space by its memory and vice versa. Through repetition and mirroring, we wanted to create a sense of the changes that occur when we see or act out something for the second or third time. Redoing something can



act as both a process of erasure, covering over and at the same time a highlighting, a bringing into focus. The movement can never be exactly the same because the moment has passed and every context around it has already changed.

*Shelby breaks from her movement and falls backwards, while Katie becomes stuck in a [collapsing shape bounce], bobbing subtly, arms bent into herself. Shelby turns off the theatre lamp, signalling the end of the performance.*

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KATIE LYLE and SHELBY WRIGHT make movement based work combining their shared backgrounds in dance, film and visual art. Together their collaborative practice focuses on the development of a shared language system that acts as a generative source for creation, incorporating cross-disciplinary modes including text, drawing, performance, and video.

In December 2016, Lyle and Wright participated in the residency *Choreography Across Disciplines* at the Banff Centre for the Arts. Their work together has been presented at Whippersnapper Gallery, Toronto (2017); Forest City Gallery, London ON (2016); Garden Gallery, Toronto (2015) and forthcoming at The Toronto Love In performance series *PS:we are all here*, Toronto (2017). Lyle and Wright both live in Toronto.



JUNE 16 – JULY 21, 2017

# Jaymez

## *Prägnanz*

CRITICAL DISTANCE VOL 22:6

Prägnanz by Jaymez

*A response by*

Andrea Oliver Roberts

All photos by  
Karen Asher.

“**T**ime Enough at Last” is a 1959 *Twilight Zone* episode that tells the story of a beleaguered middle aged man Henry Bemis<sup>1</sup>. “A charter member in the fraternity of dreamers,” Mr. Bemis is a banker obsessed with reading. He reads during bank transactions and at the dinner table, ignores the conversation of strangers and loved ones alike, floating through life constantly compelled by the printed word. One day on his lunch hour Bemis, descends into the bank vault to read in privacy. While he sits underground, an unnamed apocalypse occurs above, rendering him the last man on earth. He wanders the destroyed city in sorrow until stumbling upon the ruins of a library. Gleefully celebrating, Bemis flits through the hundreds of books strewn across the library’s grand staircase, happy to be truly alone with unlimited time in a world of books. Soon enough though he breaks his glasses and, unable to read without them, Bemis is once more thrust back into wandering and meaninglessness.

Encountering *Prägnanz*, Jaymez’ recent exhibition at aceartinc., elicits similar flashes of emptiness, loss, and media captivation, here in relationship to technology, music, and moving images. The video and sound installation

features compilations of found footage of the natural world, test patterns, and images of the occult. Paired with the visuals is an electronic dance track that moves between techno, drum and bass and hip hop. On the opening night, the artist performed a 2hr live set of visuals and sound, bathing the gallery in a 300 degree projection. For the duration of the exhibition a 90 minute version of this set played on a loop.

Described by Jaymez as an homage, in part, to 1990's warehouse parties, *Prägnanz* establishes a pared down iteration of that culture's liberatory psychedelia. As a DIY underground subculture that grew up and out of disused, post-industrial spaces, the potential and power of rave culture now seems long past, not necessarily in sound, but in material and spirit. Those buildings increasingly house flourishing coffee roasters, artisanal doughnut shops, and commercial art galleries. Electronic dance music, in all its permutations from dub-step to jungle, is now overshadowed by the heavy moniker of EDM: the industry behemoth of stadium shows and massive festivals. As suggested by Mark Fisher, like the survivor of a bad break up, electronic music is haunted by nostalgia, not for what it was but for what it could have been.<sup>2</sup> For the music's promise of technological innovation and its expressions of social communion never coalesced into forms of solidarity able to counter a flailing social democracy. And, the 21<sup>st</sup> century post-internet precarity economics and tech-obsessed luxury malaise feels worlds away from the possibility of even formulating such a fantasy again.

Transplanting vital music sub-cultures into the stand-around-and-stare context of the white cube has its risks. Curatorial and artist experiments in the past few decades to bring everything from acid house to riot grrrl into the gallery have provided a few successes and a handful of awkward mis-translations.<sup>3</sup> With the opening night performance past, *Prägnanz* turned architectural: the empty gallery activated as a massive screen, two speakers on plinths and a subwoofer the only remaining objects. Precisely mapped video played over the gallery walls, with slight stutters between surface planes offering the first clues toward glitches in our potential for reverie. For, absent of dancing bodies or small unfolding dramas, what could be nostalgic reminiscence for all of yesterday's parties veers more toward alienation from a moment pulled out







of time. Without the social, *Prägnanz* cultivates an awareness of the screen as divider rather than portal, and the role of viewer as witness rather than participant. Like Mr. Bemis blarily surveying the inaccessible books at the end of *Time Enough At Last*, we observe fragmented snapshots of ritual and revelry past.

*Prägnanz*' visual content is composed of appropriated online video, edited and layered, with repetition being the most readily discernible organizing principle. Taking its title from the German word for pithiness, prägnanz is also a major concept of Gestalt psychology. In this context, the word describes the human



tendency toward seeing basic shapes over chaotic form, even when objects overlap or are partially obscured. These perceptual systems are engaged when we hear bumps in the night or imagine faces in the clouds. In short, they are the building blocks of both creativity and survival. The Gestalts, however, attributed this phenomenon not to the evolutionary development of the brain, but to unseen universal essences embedded within form.

In the *Twilight Zone* introduction, narrator Rod Serling, suggests that the audience is about to enter a place that exists somewhere in “the space between the pit of a man’s fears and the summit of his imagination.” Ground zero for paranoid flights and night terrors, in psychological terms this terrain spans the poles of pareidolia (the propensity of humans toward creating meaning where none exists) and apophenia (the paranoid attribution of noxious intent to these stimuli). *Prägnanz* presents seemingly random collections of appropriated images like data sets: smoke, colour bars, and animals followed with mushroom clouds, geometric designs, and audio samples of marginal YouTube personalities. Here, the Jaymez’ use of appropriation falls as much within the contemporary efforts to eschew the artist’s hand as it does within a strange lineage of haruspex and miraculous imagery; invoking arcane forces to impute intent.

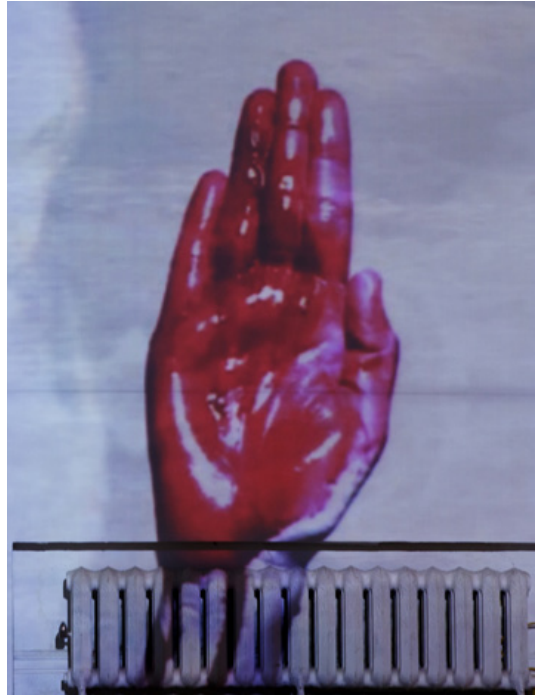


Indeed, in his artist talk for *Prägnanz*, Jaymez' cites a sustained interest in conspiracy theories, a connection that complicates the Gestalt universalizing ideas of form and provides the most abundant connections of the exhibition. Conventional wisdom notes that in times of political and economic turmoil the search for order in chaos escalates. Mysticism and religious fundamentalism increase, the whispering of End Times resounds to a chorus. Jesus on a piece of toast quickly morphs into the devil in smoke billows of 9/11. Tipper Gore fumbles around in the dark, backmasking records while her husband invents the lie of climate change with the Chinese government. Donald Trump digs with flat-earthers to find Barack Obama's buried birth certificate and the

hip-hop Illuminati buys pizza from Hillary Clinton's child-sex trafficking ring. Nothing makes sense here, all is equivalent, interchangeable, and caught up in a slippery unknowable evil.

Living with a constant influx of images might place us all somewhere in these borderlands between invention and suspicion. Jaymez' practice as video and music producer is influenced by the creative commons movement, as such





*Prägnanz*, like many of his other works uses heavily circulated images. These are the kind of images German theorist and filmmaker Hito Steyerl identifies as “poor images”: images that have been stolen, downloaded, compressed, file shared and seeded; images that have travelled the world to be remixed and reformatted. Veering towards abstraction, with no context or ground, these images compile a low resolution portrait of our affective states, our fears and attractions, obsessions and distractions. As Steyerl describes, “poor images are dragged around the globe as commodities or their effigies, as gifts or as bounty. They spread pleasure or death threats, conspiracy theories or bootlegs, resistance or stultification. Poor images show the rare, the obvious, and the unbelievable—that is, if we can still manage to decipher it.”<sup>4</sup> Jaymez’ work points to the tenuous act of decoding. Like the defacto visual aesthetic of bold red circles and pointing arrows of internet theorists worldwide, his work primes our vision for dark revelation. But, the secret hidden in plain view here is not that the Rothschilds or reptile people control our every move. Instead, *Prägnanz* hints at how our contextually coded embodied encounters with media exist in fluid states of dissipation.

Through references to 1990's rave culture and gestalt psychology, *Prägnanz* reflects the ways our attempts to find meaning tends toward shorthand generalization. The exhibition taps into the vertigo of image saturation and a form of epistemological chaos caused by political and economic disaster, to which there seems no end. Within the installation we are compelled to entertain disjointed pieces of an occulted image, to accept each permutation equally, until a concise form might emerge. What may at first glance seem like a party, lands in a zone where images loop and distort into inscrutability, another smashed piece of the landscape.

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ANDREA OLIVER (AO) ROBERTS is a Winnipeg based multidisciplinary artist whose practice incorporates sound, print, sculpture, video and performance. Roberts has exhibited internationally with recent solo shows including *The Stridents* at TRUCK Gallery (Calgary), *The Yolk of Menial Light* (aceartinc) and group shows at Plug In ICA (Winnipeg), The University of Oakland (Detroit), and SomArts (San Francisco). A co-founder of the feminist collective NGTVSPC, Roberts writes on issues of sound and technology has performed and collaborated in a number of experimental sound projects including Wolbachia, Hoover Death, and the solo project VOR. A recipient of the Murphy & Cadogan Contemporary Art Award and recent nominee for the Winnipeg Arts Council's *On the Rise* Award, Roberts holds an MFA in Sculpture from California College of the Arts (2014) and a BFA Hons. from the University of Manitoba (2011).

#### NOTES

- 1 "Time Enough at Last." *Twilight Zone*, Season 1, Episode 8, CBS, Nov. 20, 1950.  
<http://www.dailymotion.com/video/x4kw9vb>. Accessed July 25, 2017
- 2 Mark Fisher. *Ghosts of My Life: Writings on Depression, Hauntology, and Lost Futures*. Zero Books, Winchester, 2014. .
- 3 Alien She, the touring riot grrrl group exhibition received criticism for enshrining into vitrines the music and ephemera of the 1990's feminist scene.  
  
Melissa Miller. "She is Me I am Her." *ActPractical.com*. Jan. 13, 2015.  
<http://www.artpractical.com/review/she-is-me-i-am-her-exhibiting-riot-grrrl-feminism-at-alien-she/>  
  
Jeremy Deller's 1997 *Acid Brass* featuring a brass band playing acid house anthems, somehow brings people close to the music by taking them tangentially outward to class, social history and alternative instrumentation.  
  
Jeremy Deller. "Acid Brass." *JeremyDeller.org*.  
<http://www.jeremydeller.org/AcidBrass/AcidBrassMusic.php>. Accessed July 15, 2017.
- 4 Hito Steyerl. "In Defense of the Poor Image." *e-flux*. no. 10, Nov. 2009.  
<http://www.e-flux.com/journal/10/61362/in-defense-of-the-poor-image/>

OCTOBER 7 – 28, 2016

# Marla Hlady

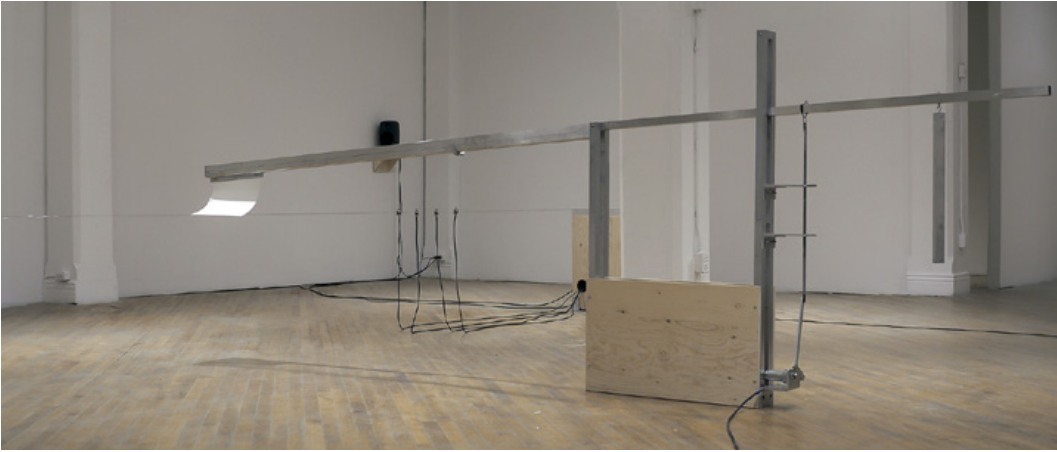
## *Unstuck*

A PARTNERSHIP BETWEEN SEND + RECEIVE: A FESTIVAL OF SOUND (V.18)  
AND ACEARTINC.

Auditory Space and Thinking Sound:  
Marla Hlady's Apparatuses of Capture

by Tom Kohut

Thinking about or representing auditory space—that is, the space that produces and is produced by sound—presents particular difficulties insofar as sound tends to elude the grasp of thinking or representation. Beyond the physical measures of the acoustic sciences, which give us the properties of particular sound waves or groups of sound waves, their speed of propagation, wave length and other valuable information, thinking or conceptually representing auditory space tends to take place by means of contrasts (i.e., *not* the linear, point-of-view homogeneity of visual space) or by analogies that erase the positive specificity of auditory space as the space-of/by-sound. One example of the latter would be Marshall McLuhan's tendency to describe heterogeneous, immersive and simultaneous auditory space entirely in terms of the tactile and the haptic, without discussing what makes auditory space *auditory* beyond an analogy between the behaviour of sound waves and post-visual space. This is all the stranger given the ubiquity of sound—cf. John Cage's 1951 discovery in the Harvard University anechoic chamber that silence is *not*—and the necessity of our capacities for resonance and vibration in navigating our movements through space. British sound artist Chris Watson's experiences in anechoic chambers seem to have considerably less blithe than Cage's, noting that: "I could 'feel my



Left, Right:  
*Walls*, 2016.

ears' hunting for any sound to latch on to. This was perhaps rather like one's eyes darting across the ground to search for a fallen object." An inability to situate ourselves sonically—to audiate—our spatial milieu causes affective discomfort that can manifest itself in confusion or distress. Our ability to represent auditory space to ourselves is essential, but also apparently unthinkable.

So how do we attempt to think the apparently unthinkable and represent auditory space? Toronto-based artist Marla Hlady's exhibition *Unstuck* gives us a useful entry into this problem. Hlady has described her sculptural and sound installations as "sculpture as instrument." Her work binds together themes of sound, spatial construction and kinetics in an elegant and witty synthesis that is decisive to the question of the thinking of auditory space. The exhibition consists of three works that develop this question from three different but complimentary aspects. The first work, *Leveler* (2011), is a silent machine in the form of a wooden box with a mobile top in which two levelers' vials are embedded. Four motors contained within the wooden box cause the top to heave, sometimes finding equilibrium between the four motors, but most often unable to achieve and maintain this relative degree of stability. The second work, *Third Floor Radiator* (*Oakville Galleries*) (2011/2016), was originally built as a site-specific sculpture at the Oakville Galleries' Gairloch Gardens exhibition space. Now an independent sculpture, *Third Floor Radiator* is a three-dimensional wooden architectural model of the third-floor rooms of the Gardens exhibition space constructed at a 1:12 ratio. Each section of the model is painted the colours of the original space, and each section contains a speaker through which each room's resonant tones, which include radiator sounds—and, in some cases, sounds from the park outside the Gairloch

Gardens space can be heard. Each discrete section's sounds correspond to the real sound of the room it models. These sections are thus conscripted to serve as resonant chambers for the sounds emitting from the speakers—chambers the resonance of which slowly changes as motorized apertures on the surface of the sculpture slowly open and shut as the listeners navigate their way around the sculpture.

The third piece in the exhibition is by some measure the largest and most complicated on view, taking up most of main gallery space. *Walls (aceartinc.)* (2016) is an adaptation of a piece initially produced for New York's Hallwalls Gallery. As with *Third Floor Radiator*, this sculptural installation takes its cue from the architecture of the exhibition space: in this case, the walls next to aceartinc.'s Cartae Studio and the Flux Gallery represented at a 1:12 scale. The installation itself is in two parts, each with a "wall" attached to it. On the one hand, we have a giant

motorized apparatus that moves a wall-representation (a sheet of heavy paper cut to specifications) back and forth along the radius of a circle, which causes a turntable to play a vinyl record similarly backwards and forwards. The second part of the installation consists of long piano wires, to which contact microphones are attached, stretched lengthwise across the gallery. To the side of these wires, bisecting it horizontally, an aluminum motorized lever moves up and down; attached to the lever is a long arm with another wall-representation (made of a heavy sheet of paper) which slides along the arms length, varying with each rise and drop. As the wall-representation either runs across or strikes the strings, the sound is picked up by the microphones and relayed into an amplifier. The overall effect is one of considerable drama; spectators/auditors watch and wait as the sheet of paper



*Leveler*, 2011.  
Custom fabricated wood box, hardware, AC motors, level vials, miscellaneous electrical.  
144 x 144 x 84.75".

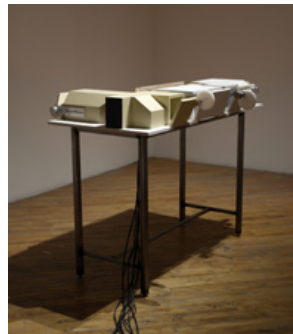
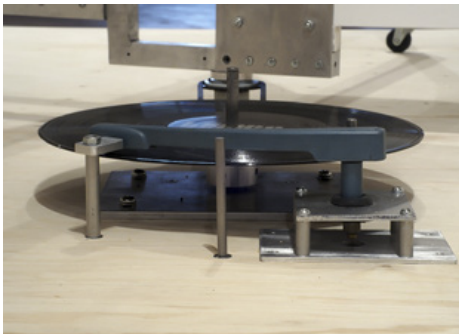
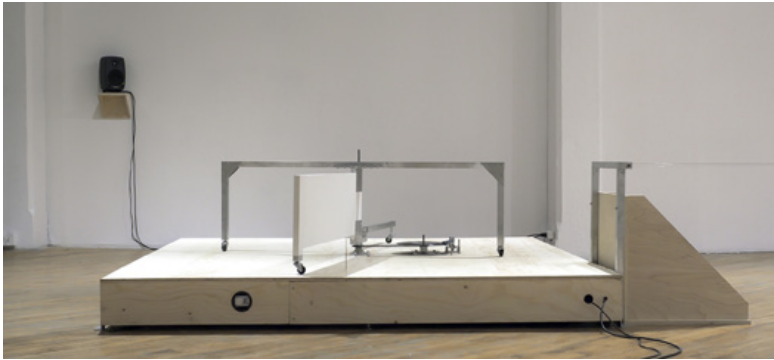


comes tantalizingly near the strings, almost touching before crashing down and producing a sudden burst of sound, sometimes complemented by the turntable starting at similar, apparently random times as it moves backwards and forwards, although never long enough to settle into a discernible rhythm or melody.

There are, then, three approaches to sound and the stability of the acoustic space they produce. *Leveler* introduces the equivalence of silence and (temporary) homeostasis. *Third Floor Radiator* provides a practical demonstration of how auditory space is always resonant space through its depiction of a relative degree of isomorphism between auditory space and physically resonant, built environmental properties. *Walls* creates an enormous spatial apparatus of swinging walls and mechanism to produce a series of sound figures that individuate themselves against the ground of the ambient sounds of the gallery space. Together, we have a depiction of the following situation: a space that is malleable and fugitive becoming perceptible only at moments of unpredictable alteration. This space is an auditory space, but this auditory space is only apparent or available to perception during periods of sudden and unpredictable alteration (this is the role of the seemingly random nature of the sonic shifts in *Third Floor Radiator* and *Walls*).

*Walls* (details),  
2016.

Below right:  
*Third Floor  
Radiator*, 2011.  
Sound, mdf, paint,  
misc hardware, AC  
motors, speakers,  
miscellaneous  
audio equipment,  
microprocessor  
and electronics.  
25.25 x 60 x 49.25".  
Software design:  
Wild Rhombus  
Software.



Homeostasis is silent—although, as noted by John Cage, this silence is only apparent and depends on a phenomenological bracketing of the environmental sounds of the gallery (which include the motors contained, although muted, in *Leveler*). Movement and sound produce alterations in physical space that is reflected in the details of the auditory space produced by the assemblage. But the question of how we are able to think these questions remains open: what is it about these sculptures that enables us to intuit properties of auditory space before putting them, as has happened above, in propositional, or at the very least, linguistic/conceptual form?

This is where the role of mechanism—of technology—becomes important. Technology, as demonstrated since Walter Benjamin (and after him, McLuhan) has expressed its arguably greatest effects on the perceptual capacities of human beings; the means by which we sensorially comport ourselves in the world and the ratios that we have established among the various senses are dependent on the character of the technological milieu. More simply, new technologies change how we see, hear and feel, but little attention has tended to be given to the details of how these changes are manifested dynamically and formally. What Hlady's sculptures demonstrate is the degree to which the question of representing a sensory capacity or making it available to thought, to cognition is a question of *capturing* that sensory capacity in its fugitivity. Technologies, represented through the kinetic mechanisms of Hlady's work, can function as apparatuses of capture that enable an apprehension—literally, an *apprehending*—of auditory space at the level of concept. This apprehension—or, per Lorenzo Magnani, *abductive cognition*—is not conceptual in the manner in which deductive or even inductive cognition might be. Rather, abductive cognition is a mode of thinking that is adequate to its fugitive object insofar as abductive cognition is also fugitive, working by means of disguises or feints. Applied abductive cognition, as through Hlady's works in this exhibition, makes it possible to grasp—in a flash of illumination or a thunderclap of apprehension—the ground on which the thinking and representation of auditory space becomes possible.

Marla Hlady's *Unstuck* exhibition was curated for the 18<sup>th</sup> edition of send + receive: a festival of sound by Director crys cole. The exhibition was made possible with the support of the Manitoba Arts Council, Ontario Arts Council and the University of Toronto at Scarborough.  
[www.sendandreceive.org](http://www.sendandreceive.org)

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TOM KOHUT is a theorist and critic of new media and electronic arts. He is the co-editor of *Marshall McLuhan and Vilém Flusser's Communication and Aesthetic Theories Revisited* (Video Pool Media Arts Centre, 2014).

# *Reflections on Flux Gallery*

*by*

Gord Arthur

All images courtesy  
of the artists.

**D**uring the Spring of 1983, a group of friends, some old, some new, most of whom were fairly recent graduates of the University of Manitoba's Fine Arts program (myself not included in this category), formed a cultural alliance and incorporated as Ace Art at 221 McDermot Avenue, in Winnipeg's historic and artistically vibrant Exchange district. How exactly we found the space is forgotten to me now, but thinking back it seems inevitable that we could only have ended up there.

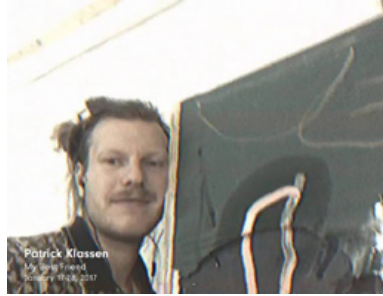
This group, consisting of Doug Melnyk, Larry Glawson, Donna Jones, Janice Dehod, Gail Noonan, Terri Pollard, Lorraine Wright, Vern Hume, Pauline See, wa Karen Busby part of this group too? and the writer of this piece, came from gloriously diverse art making practices including painting, drawing, printmaking, animation, photography, textile art, ceramics, and video installation. We all saw a desperate need for exhibition space for early-emerging artists and thus the Gallery was born out of a sense of both necessity and urgency.

Sound like an all too familiar refrain?

As I recall at the time, in the heady days of canned mousse and New Romanticism, there existed precious little opportunity for artists like ourselves, with minimal to no exhibition histories to show their work in Winnipeg. Plug In,



**Pablo Javier Castillo Hueria**  
VIVID(S)  
May 10-20, 2017



**Patrick Klassen**  
My Best Friend  
January 19th, 2017



**Christina Bosowec**  
bed of roses  
March 3-10, 2017



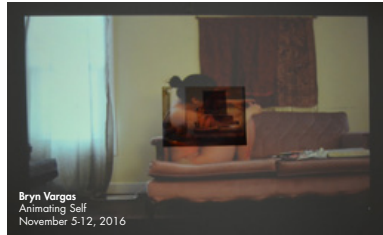
**Amanda Abrahams**  
At the same time  
July 14-21, 2017



**Janelle Tougas and Shaylyn Plett**  
as colleagues  
open air  
languer  
April 7-17, 2017



**Colby Richardson**  
Channelers  
February 7-18, 2017



**Bryn Vargas**  
Animating Self  
November 5-12, 2016



**Robyn Adams**  
Decolonist  
August 9-18, 2017



**Anyse Ducharme**  
Transfer  
December 2-10, 2016

the pre-eminent artist-run center in town had been established in 1972, was presenting amazing, cutting edge work from across the country and from internationally recognized artists. Under the stewardship of Doug Sigurdson and Suzanne Gillies at the time, Plug In was entirely helpful and welcoming of any and all opportunities for younger artists to show their work around town. However, having at this point new Manitoba Arts Council and Canada Council for the Arts funding, Plug In's programming was necessarily long term, making it difficult for first time artists to exhibit there. And you could fast forget about having your first show at the Winnipeg Art Gallery. Other galleries at the time were either commercial or institutional spaces, unavailable to neophyte artists.

I digress, as is my wont. The mandate of Ace from the get go, was to provide exhibition space (and more than a little moral support) to emerging artists. In a very short span of time, furniture and fixtures were either begged or borrowed, fund-raising garage sales were held, walls were painted, floors were redone, submissions came in, volunteers cajoled, shows were hung and a new space was born—which at long last brings us to the rather appropriately named FLUX Gallery.

This roughly 400 sq. ft. space within a space at Ace's current home within 290 McDermot Avenue, is likewise mandated to exhibit engaging contemporary art in any medium by early-stage emerging artists. The space is programmed by a committee of Winnipeg based emerging artists, curators, and Ace Art staff and Board, and exhibitions are set on a biannual basis. Since its inception in 2015, the gallery has presented work in performance, painting, video sculpture, photography, assemblage, and various other engaging new media.

Now, I had used the term "appropriately named" in reference to FLUX, to which I'd point to the very definition of the word as meaning the action or process of flowing or flowing out. And what is art but not a process of ideas, images, forms, and interpretation flowing through the artistic consciousness?

Committee member and artist Jeanine Saurette embraces collaboration with other artists in her process and says, "(that) through FLUX, my need for community is nourished." She views FLUX as much as a reincarnation of a new emerging art space after the dissolution of cspace, a gallery for emerging artists that she co-ran. Further, she says that, "while cspace was a great stepping stone for accessible gallery space for new artists in Winnipeg, Flux is able through mad fundraising to charge zero rental fees and has most recently been able to give all artists that have shown at FLUX an honorarium." Saurette credits Ace director hannah\_g for, "having guided us so willingly, and the shape of FLUX is having more and more

impact in Winnipeg and now nationally as the gallery has received applications from all over Canada.”

Self taught artist, and most recent Flux committee member Christina Hajjar says that her involvement with the gallery has provided her with valuable insights into the procedures of the art world. As a feminist organizer, she is passionate about collaboration, collectivity, and creative expression as tools of empowerment. FLUX has, she says, provided her with the opportunity to engage with diverse works from emerging artists. She further, and very importantly, points out that for early-stage emerging artists from outside Winnipeg, “It’s a great opportunity to make connections with arts communities outside of an individual’s local sphere.”

As a founding director of Ace Art Inc., (which is coming up on being 35 years in existence next year) and witnessing the vibrancy of its programming, in tandem with its original and ongoing commitment to presenting dynamic work from emerging artists through FLUX, I am genuinely proud and grateful to this and previous Boards, individuals, artists, volunteers, fundraisers, and those who choose to support thought provoking contemporary art, for keeping our original mandate relevant in the 21st century.

## ABOUT

Flux Gallery exhibits engaging contemporary art in any medium by early-stage emerging artists. Located in Winnipeg at 2-290 McDermot Avenue, within aceartinc., Flux Gallery seeks to address the lack of exhibition space for this group by providing a 400 square foot space dedicated exclusively to the exhibition of work by early-emerging artists.

Flux Gallery is programmed by a committee of Winnipeg-based emerging artists/ Designers/ Curators, aceart Staff and Board. Shows are programmed on a quarterly basis. Selected artist(s)/ curators will have the gallery for two weeks; this period includes install, run, and strike of exhibition.

aceartinc. is acting as an arm’s length facilitator but is very pleased to provide support to more artists via this innovative project.

## THE COMMITTEE

Nicole Flynn (ace Board), Graham Wiebe, Chantel Mierau (ace Finance & Admin Coordinator), Alena Rieger, Jeanine Saurette, Christina Hajjar, Noor Bhangu, hannah\_g (ace Director).

Former committee members: Julian Kirchmann, Sean McLachlan, Hannah Doucet.

The committee was awarded the Volunteer Manitoba Investors Group Award for Arts & Culture in 2017 and also received a letter of congratulations from Mayor Brian Bowman.

# *Cartae School*

IN ORDER OF APPEARANCE

Briar Boyko

Kelly Campbell

Sarah Epp

Danielle Fenn

Jennifer Ilse

**C**artae is an alternative learning space for the exploration of contemporary art modes, ideas, and criticality, and their applications to individual practices. It is a site of experimentation, dialogue, creation, and research.

The eight-month studio-based program and year end exhibition offers emerging artists intense logistical and intellectual support. Cartae provides opportunities in the form of peer to peer and self-directed learning, studio visits/workshops from ace's exhibiting artists and committee, screenings, artist talks, free access to all events that occur in ace, and input from our sister Artist-Run Centres. It has become a key means for emerging artists to intensify their individual and collective practices in unconventional, pro-risk, and critical ways.

aceartinc. emphasises forming relationships between different years of Cartae and with ace itself. Alumni and current participants have joined the Board, Flux Committee, and Cartae Committee.

Cartae is an initiative of aceartinc. and was founded by hannah\_g, Jamie Wright, and Helga Jakobson in 2014. The next call for applications will be in the late spring of 2018.

The following pages are by the 2016/17 Cartaers.



BRIAR BOYKO

RETAIL RELEASE:

An abstract on excessive consumerism

In a world filled with social media, CCTV and constant, immediate online access, we are continually being exposed. The act of looking and being looked at has shifted quickly to become a perpetual gaze. The inundation of consumable goods is ceaseless. In a time where self-representation must be continuously maintained, the things one possesses are a source of personal definition. To control and curate one's self, the consumption of capital becomes an integral part of daily life. When the compulsion to be a consumer is high, the act of finding, purchasing and owning things becomes a cyclical preoccupation that ceases to fulfill any lasting gratification. Where once the ownership of an object might bring the enduring satisfaction of a need met, the nature of capitalism has inevitably evolved to the point where many consumable objects are treated as perishable. Thus, we collect more and more and more and more. The cycle continues, with false hopes that fulfilment can be reached, and so the amount of items accumulates.

When this cycle is disrupted, and previous compulsions are interrogated, an understanding of the system can occur. The anxiety of not having enough things translates to an anxiety of having too much to comprehend. The weight of objects that a hoarder hoards become equivalent to the weight of anxiety one feels when really faced with all that stuff. A shift happens. A realisation of what past desires, needs and acquisitions can alternatively mean.

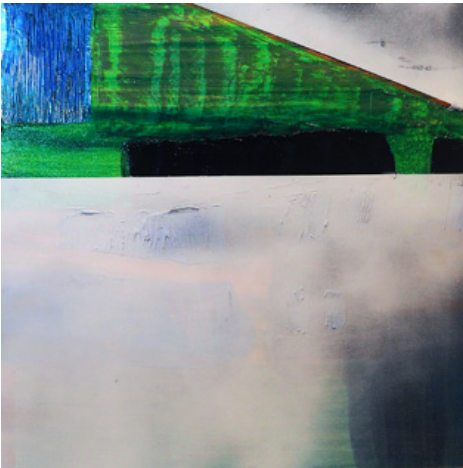
As much as you consume the object, the object is equally consuming you.

*i had nothing to wear.* [multi-medium installation] by Briar Boyko



GOOD  
GRIEF







run along this  
hardwood/tenthousand layered/  
white paint chipping  
/scrap of  
blue wallpaper /      peeks

caught in  
dimpled drywall/cracking baseboards/the  
dried/remains/of/  
smashed mosquitoes/sliver-corpse swaddled  
in my ancient  
b l o o d/

who is/(it never was/my room)/there?  
hot hints/clamour in/my abdomen/tenthousand clawing hands/ to  
rip me out  
and scrape the paint up off b l u e  
w a l l p a p e r  
e  
r

---shifts of cloth she  
long loose flowing  
stands with arm stretched out toward  
black sand, thrashing waves  
a row of crouching homes but---

who is/(tremor and shedding rope round your fist is)/there?  
((one) right-behind-left goes over under over under)switchrepeat((one) left-behind-right goes over under over under)switchrepeat((two)  
right-behind-left goes over under over over over  
over o v e  
r  
o

--but damp dead flesh  
homes that weep  
washed up at the shoreline like  
limp clumps of weed--

crackinthe/baseboard/ o b l u e w a l l p a p e r b l o o d

look--shut up--stopit--fuckingstupid--sorry--bitch--  
sorry--just--  
((one) left/stopit/focus on the eighth strand slipping/sorry/  
((one) leftbehindrightgoes/oops slipping/thatsokjust((one) left-behind-right goes--  
find your (over) grip inbetween aching (under) fist and  
fluid as the rope falls from (over) taut to  
tenthousand feet of (under))  
knot and (switch) sliver (repeat))switchrepeat((one

-jennifer ilse black

ARTIST PAGES

# Diptych

IN ORDER OF APPEARANCE

Alyssa Bornn  
*casings*  
2016  
intestine-cast plaster

Connie Chappel  
*SWIM*  
2015  
digital photograph

Nikki Kuentzle  
*Everything I Never Told You*  
2017  
acrylic on wood panel

Gabriela Inés Agüero  
*Cloud stewardship*

Janelle Tougas  
*The Lieutenant  
Commander of Mirth*  
2014  
patent leather, nylon thread,  
polyfill

Graham Wiebe  
*House and Garden*  
2017  
inkjet print

Christopher Lacroix  
*Sometimes it's hard to know  
where it's coming from*  
2017  
digital print

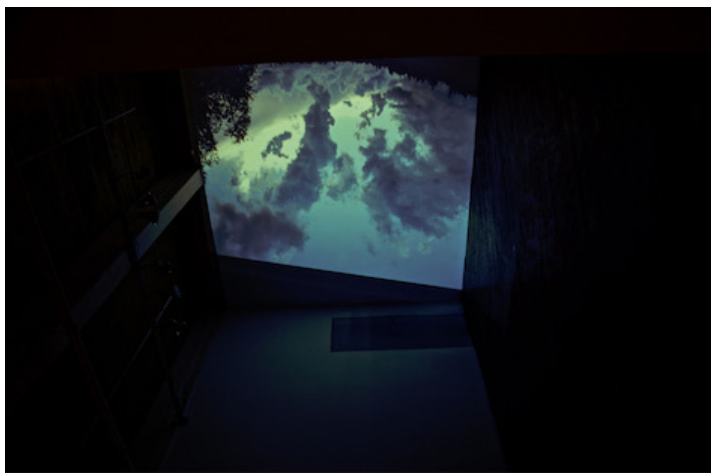
Terra Poirier  
*Caution*  
2017  
C-print

Mark Neufeld  
*Blue Record*  
2017  
Left: acrylic on canvas on wooden  
stretcher  
Right: oil and acrylic on canvas  
over shaped panel

Aaron Zeghers  
*Untitled*  
2017























## MEMBERSHIP

Your support assists in the research, development, presentation, dissemination, and interpretation of contemporary art in Canada.

For one year members receive emails regarding upcoming events and programs, notices of calls for submissions and other opportunities, invitations to events, a subscription to PaperWait, ace's annual publication, access to Project Rooms, turnarounds, our library and woodshop, and an annual studio visit from the Director.

Membership is \$25. If you volunteer for 2 hours you get a membership in return.

[www.aceart.org/membership](http://www.aceart.org/membership)

## SUBMISSIONS

For information on submissions please visit:  
[www.aceart.org/submissions](http://www.aceart.org/submissions)

## ARTIST TALKS

ace tries to record all of the artist talks we present. Access them via [aceart.org](http://aceart.org) and click on the discourse tab. You can also find the previous editions of *PaperWait* there.

## LIVE ART

[aceartinc.com](http://aceartinc.com) supports live art—if you are a contemporary artist working in performance/live ways and want to set up a gig, get in touch.



@ACEARTINC



@ACEARTINC



FACEBOOK.COM/ACEARTINC



VIMEO.COM/USER12257564



ACEARTINC.BANDCAMP.COM

## GALLERY INFORMATION

ace exhibits contemporary visual art in a 4000 square feet of gallery space—the largest Artist-Run Centre in Winnipeg.

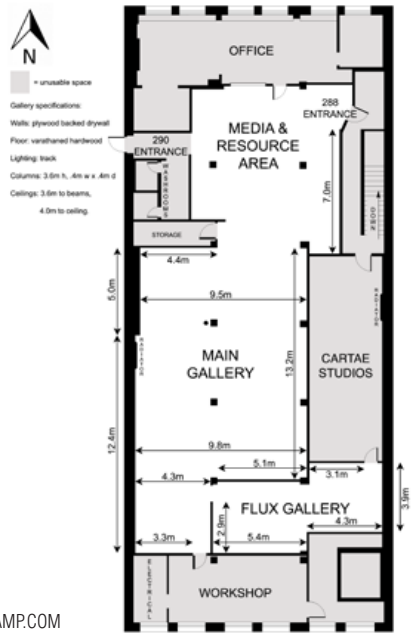
This Artist Run Centre is passionate about the work being produced by contemporary artists and arts writers and critics in Canada and abroad. Many successful, well known and not so well known Canadian artists have shown work at ace early in their careers— we are an established (but not establishment) part of the unique ecosystem of Canadian contemporary art.

We exist to help artists realize their ideas so we share our resources—both equipment and space—freely with artists and other like-minded organisations.

Since 1983 we have exhibited emerging artists—many of whom you will now be very familiar with and some will be exciting discoveries when you trawl our online archive. Each is an important part of Canadian art history.

Our jury-selected, Regular Exhibition Program is the spine of ace—the deadline is August 1st of each year. However, we do lots of programming underneath and in between exhibitions. If you have an idea drop us a line: [hannah\\_g@aceart.org](mailto:hannah_g@aceart.org).

If you happen to be an artist visiting Winnipeg, pop in and tell us what you're up to. We also have some bicycles we can lend to aid your Pegsploration.





# UPCOMING 2017-18

Hannah Claus *hochelaga rock*

AUGUST 4 – SEPTEMBER 15, 2017

Carte Blanche *members' exhibition and performances*

SEPTEMBER 29 – OCTOBER 6, 2017

Charlene Vickers *Accumulation Of Moments Spent Under Water  
With The Sun And Moon*

OCTOBER 20 – NOVEMBER 24, 2017

MAWA *Foundation Mentorship Program Exhibition*

DECEMBER 2 – 30, 2017

Dagmara Genda *Everything That's Lost*

FEBRUARY 9 – MARCH 16, 2018

Logan MacDonald *The Lay of the Land*

MARCH 29 – MAY 4, 2018

Cameron Forbes *The Seaway Inn*

MAY 18 – JUNE 22, 2018

Indigenous Curatorial Residency Exhibition

JULY 2018

Jury that selected the 2017/18

Regular Program convened on

September 8 & 9, 2016:

Seth Woodyard

Andrea Oliver Roberts

Chantel Mierau

Brian Hunter

hannah\_g

Steven Leyden Cochrane