

CONTEMPORARY ART WRITING

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

WE DO THIS VIA AN OPEN CALL FOR SUBMISSIONS AND SPECIAL PROJECTS THROUGH WHICH WE WORK WITH CONTEMPORARY ARTISTS, CURATORS, AND ART WRITERS, INCLUDING EMERGING ARTISTS AND THOSE FROM QUEER, INDIGENOUS, AND UNDERREPRESENTED COMMUNITIES.

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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 2017/18 program started with Hannah Claus' exhibition *hochelaga rock*, a remixing of messages and knowledge-sharing via large format photographic prints, screen prints, and acetate sculpture. Jennifer Smith, the writer for the show, made the perfect observation that the exhibition was itself performing a traditional Indigenous role of a runner, connecting and collecting. Following this was Charlene Vickers' *Accumulation Of Moments Spent Under Water With The Sun And Moon*, which included a performance on the opening night. Vickers' wit, acuity, and poignancy created a powerful shared experience none of us will forget. Next came Dagmara Genda who engulfed the gallery with an intensely contemplative work, *Everything That's Lost*. The presence of a 2038 page book (*Everything That's Lost*; book-work; 56x56x56cm; 2017) had a remarkable effect on how one experienced the gallery, imbuing it with a mixture of absurdity, solemnity, and ritual. Another exhibition that used the space of the gallery to heighten and complicate interacting with the work was Logan MacDonald's *Lay Of The Land*. Self-in-place conscious, MacDonald employed an expansive approach to identity. In doing so, he asserted the non-revelatory as a base for dismantling and reframing experiences of Indigeneity, queerness, art history, personal history, and journeys. The program ended with Cameron Forbes' *The Maritime Plaza Hotel*. In this large painting installation, Forbes explored the effects of transitional spaces—not only the hotel that provided the source material for the paintings, but the gallery space itself—in terms of theatricality, fluidity, and ephemerality. I hope you enjoy our different writers' thoughts on each of these shows.

This year also saw the second Indigenous Curatorial Residency for which ace partnered with the National Indigenous Media Arts Coalition and their fantastic director, Niki Little, with the generous funding of The Winnipeg Foundation. We endeavour to carry the positivity and rigour of this experience into all the centre's work.

This will be the last foreword I write for a while as I am taking a sabbatical to work on a writing project (thank you, Canada council for the Arts). It has been a wonderful thing to be part of truly remarkable and transformative activities and to have worked with people who are kind of astounding (past and present staff, all the boards, all the committees, interns, members, volunteers). I moved to Winnipeg to work at ace from a ways away, ready to give it all I had, ready to love the work; I guess I never realised how much I'd receive in return or how many people I'd get to share love with. So—thank you.

Lots of folks regard ace as a special place, an essential one for contemporary art and artists in the city and elsewhere to meet, exhibit, write, work, talk, produce, dream, make real. It's an extraordinary entity that is more than the sum of its parts; but, gee, each of those parts sure is something.

hannah_g | Director



AUGUST 4 – SEPTEMBER 15, 2017

Hannah Claus

hochelaga rock

CRITICAL DISTANCE VOL 23:1

A response by
Jennifer Smith

passage, digital
print on paper,
38" x 58"; 2017.

All photos by
Karen Asher.

Hannah Claus brought *hochelaga rock*, an installation about a monument that commemorates a town Jacques Cartier encountered in 1535 and which is located in Tioh'tiá:ke/Montreal, halfway across the country to the land of the Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples, and the homeland of the Métis Nation, also known as Winnipeg, also known as Treaty One Territory, to share stories of the rock.

At her artist talk on the opening night of the exhibition, Claus noted feeling 'tradition is living and breathing, not something placed in the past.' In working with the Hochelaga Rock, she activates a monument originally intended to celebrate Canada's colonial past by asserting it as an object of living Indigenous histories, tradition, and language that can move across the country and open up discussions about these things as well as territory.

Hochelaga Rock is located on the McGill University campus in Montreal. The University website has a description of the monument and a little history. It was placed as a reminder of a location documented by Jacques Cartier in 1535 and the plaque that was put on it states in English and French:

Near here was the site of the fortified town of Hochelaga visited by Jacques Cartier, in 1535, abandoned before 1600. It contained fifty large houses, each lodging several families, who subsisted by cultivation and fishing.

There is an allusion on the McGill website that the monument is in part for the people Cartier encountered, but it is more a reminder of what Cartier claims was there. The rock acts as evidence supporting the writings of Cartier not as evidence of the original inhabitants. The University invited members of the Indigenous community to attend a commemoration of the rock in 2016, however there was very little I could find about any other Indigenous engagement with the rock. The website does not make note of the Indigenous name of the territory of Montreal. Claus ensures the Mohawk, Tioh'tiá:ke, comes first in this exhibition and when she talks about it, shifting the focus to an Indigenous perspective.

Claus' exhibition is divided into three distinct works. In the first section, five photographs of the rock are displayed, all 38 x 58" digital prints from 2017. Four of them are digitally altered, re-working their meaning in order to indiginize or decolonise the monument. *there was once* has the words 'Near Here Was'

Left: Installation view.

Middle: *slip sign*, digital print on paper, 38" x 58"; 2017.

Top right: *near here there*, digital print on paper, 38" x 58"; 2017.

Bottom right: *text rock*, digital print on paper, 38" x 58"; 2017.







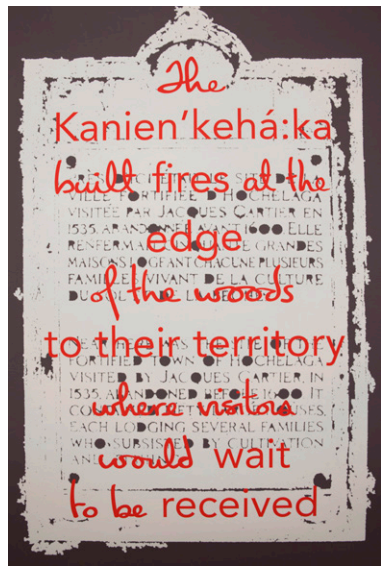
printed across the bottom with several black shapes scattered across the image of the rock. *slip sign* shows the rock intact, but the plaque is fading and the words on it are illegible. *text rock* and *passage* both use dots in different ways: *text rock* is covered in black dots or holes and *passage* uses bright coloured dots to cover portions of the image in the photograph. Do the black holes on *text rock* represent bullet holes or are they negative space to counter the space the rock takes? Are the bright dots on *passage* an attempt to cover up the rock with something uplifting: the circles are punched out of digital images of pastoral scenes and may be an attempt place the rock in nature again? In *slip sign*, is Claus willing the plaque's text to fade away?

The next part of the exhibit, consists of *otsirà-kéhne*, seven grey, matt digital prints of the plaque (digital prints on paper, 21 x 30" each; 2017). Each print has colourful handwriting over top of the plaque's original text, which details part of the histories told to Claus by Dene and Cree people. One mentioned the runners who travelled across the continent to trade with people from other territories.



otsirá:kéhne, digital prints on paper, 21"x30" each; 2017. The artist acknowledges the Elders John Janvier and Jerry Saddleback, as well as the Tsi Ronterihwanóhnhane Kanien'kéha Language and Cultural Center.

Another noted the Mohawk were important for trade of tobacco and canoes, and in another that, in the Dene language, the place known as Montreal is called Hochelaga. The handwriting diverts attention from the permanent text on the plaque, covering up what Cartier claimed to have found. The oral history passed along generations of Indigenous people is assigned greater importance than Cartier's stories thus giving the Indigenous histories precedence over colonial histories. This brings us back to Claus' assertion that





Indigenous ‘tradition is living and breathing’. The story Cartier wrote exists in a book; the oral histories shared by Indigenous people are living in the people sharing information and teaching each other. Meetings of Indigenous people across different territories allows for the sharing of knowledge; the more opportunities for sharing knowledge, the stronger the living histories become.

The final section of the exhibit, *going from one place to another*, consists of four 24 x 39” replicates of the plaque in orange, green, blue and clear acrylic made in 2017. The colourful works hang in front of the wall and have a luminescent quality to them. The plaque’s text is laser cut



*one place to
another*, acrylic
sheets, laser cut
and engraved, 24"
x 39" each; 2017.

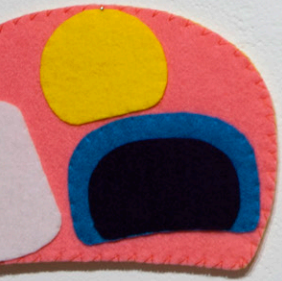
into them but is not fully legible and lightly etched overtop in a larger font are Indigenous words; together they create shadows on the wall. Both *going from one place to another* and *otsirà-kéhne* position Indigenous words and stories at the forefront, but having the words from the plaque behind them made me realize that without the writings of Cartier this exhibit would not exist, that Claus may not have heard the Dene and Cree stories, and if she had they may not have had the same impact. The background of the plaque, used over over in this exhibition, is a reminder that many of the conversations being had about Indigenous histories have colonial history in the background, and even if it begins to fade away it is still there.

The monument on the McGill campus is likely passed by many on a daily basis without a thought. Claus has given it a life that was never intended by attempting to activate tradition, and thereby bring new meaning to the monument. The exhibit holds space for Indigenous language, for the people who inhabited the land in 1535, where they went, and the ways colonial powers and settlers recount histories and the ways Indigenous people recount histories. Claus subverts Cartier's Hochelaga Rock by presenting the still-living Indigenous cultures and languages of the people of that territory. But as importantly, in bringing this exhibition to Treat 1 Territory the works are taken away from the place of their inception to a city that has one of the largest urban Indigenous populations in Canada: the exhibit itself becomes a runner, facilitating the sharing and trading between cultures, keeping tradition alive.

JENNIFER SMITH is a Métis curator, writer and arts administrator in Winnipeg, Canada. Jennifer has been working in arts administration for eight years, and has worked for organizations such as the Costume Museum of Canada, the Manitoba Crafts Museum and Library, the Winnipeg Film Group, and currently at Video Pool Media Arts Centre and Carfac Manitoba. Jennifer is the President of the board for the Coalition of Canadian Independent Media Art Distributors, sits on the board of Mentoring Artists for Women's Art (MAWA). She has curated exhibits and video programs for the Manitoba Craft Council, Video Pool Media Arts Centre, Open City Cinema, MAWA, and the Manitoba Crafts Museum and Library. Jennifer will be the Indigenous Curator in Residence at *aceartinc.* March to August 2018.

NOTE

1 <http://k103radio.com/hochelaga-rock-commemorates-iroquois-village/> : Novmeber 27, 2017.



OCTOBER 20 – NOVEMBER 24, 2017

Charlene Vickers

Accumulation Of Moments Spent Under Water With The Sun And Moon

CRITICAL DISTANCE VOL 23:2

A response by
Andrew Eastman

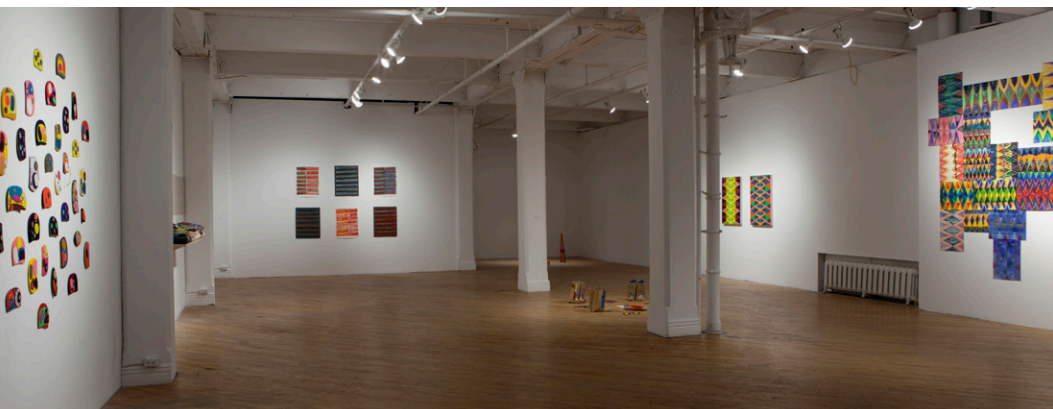
Ovoid Traces, Felt,
Cotton, embroidery
thread, watercolour,
paper, shell but-
tons, glass beads,
2016-2017

All photos by
Karen Asher.

Charlene Vickers' exhibition *Accumulation Of Moments Spent Under Water With The Sun And Moon* guides us from warm primordial waters to the sharp edges of cyberspace, from beer cases to beadwork, giving us questions of sovereignty, consumerism, colonialism, and oppression. And they are a gift.

Reminiscent of forms from Northwest Coast First Nations' art, a few dozen colourful felt *Ovoid Traces* (felt, cotton, embroidery thread, watercolour, paper, shell buttons, glass beads. 2016-17) provide a comforting and familiar entry point into exploring the room. Heavily top-stitched and adorned with pearly buttons, beads, and embroidered textures, their vivid joyfulness interacts with other works in the space, through geometric patterning, an intricate, maximal installation, and vibrant uses of colour.

My Breath (watercolour and acrylic on paper; 25" x 19.5". 2012) is a moody, meditative series that arranges horizontal strokes of rich colour to resemble musical staves, or ticker tape, punctuated by single dots. The work seems to function as a way of measuring and recording and confirming life—a sort



of pulse check for the artist and viewer alike. The work captures the cyclical, rhythmic, universal melody we all sing simply by living and breathing. I find myself taking note of my breath coming and going as I stand in front of the paintings and then feeling the need to back away, as if my exhalations would change them, even just for a moment, like hot breath on a cold windowpane.

Spread along the longest wall in the space are *Quillwork 1 and 2* (oil on wood panel; 36" x 24". 2016) and the exhibition's eponymous installation, (watercolour on paper; sizes vary. 2015-2016). The former works act as two-dimensional interpretations of designs that may have once been woven from softened and dyed porcupine quills. The intense palette, bordering on neon, seems almost futuristic, however, by grounding the works in a traditional context, the viewer is reminded that many North American Indigenous communities were able to create extremely vibrant natural dyes prior to the introduction of commercial dyes that came with European colonization. Similar to the works of Mi'kmaq artist Jordan Bennet, these paintings create a wrinkle in time—a theme common to much of Vickers' work—between traditional Indigenous art practices and the kind of highly desirable contemporary commercial artworks that would be hung at Scope Art Fair or found in the pages of *Juxtapoz* magazine. Vickers' abstract works, however, speak to the ability of water and breath to serve as keepers of memories of the past, as reminders to remain grounded in the present, and as catalysts for the creation of a shared future.



Top: Installation view.

Bottom: *Quillwork 1 and 2*, Oil on wood panel, 2016

Accumulation of Moments Spent Under Water with the Sun and Moon, Watercolour, gouache, pencil crayon, on paper, 2015-2016



II

A shift occurs in the room as the crowd instinctively congregates in the space between the *Not for Trade* (cardboard beer cases, denim, cotton, thread, letter beads, glass beads, wool blankets, shelf, vinyl wall paper. 2001-2017) and *Variations and Traces of Ancestral Selves* (cardboard beer cases, thread, glass beads, felt, embroidery thread. 2013-2015) series to witness Vickers' performance. We sit cross-legged, admiring the intricate beadwork of moccasins, mukluks and their insoles, made primarily from repurposed beer cases. The iconic Heineken red star, a raven on the packaging of a cream ale from R & B Brewing Co., and the tiny white rabbits and stereotypical depictions of Indigenous people from the Old Style Pilsner label rub against fringe and hand-beaded teal, red and yellow flowers. The ironic juxtaposition of the mass-production of even "craft" beers and painstaking process of traditional Indigenous art practices fades to black as the performance begins.

In near-complete darkness, the viewer realizes that senses other than sight will be essential to engage with her work. Moccasined feet begin to shuffle in the stillness, their "sh-sh-sh" (gentle cues for silence and for the crowd to take heed) transitions into "Shhh-shhh-hmmm..." from the artist's mouth. The sound of flowing water. Breath. Both materialize in the darkness, conjuring the vibrant works that illuminated the room just moments ago. Slowly, in an act of creation, breath becomes voice, voice becomes song: "Baby don't go,

pretty baby please don't go," the shadow implores. The pop-y love song / lullaby evolves to include a pre-recorded drumming circle with singers emanating from a speaker slung around her neck, and serves as the soundtrack to the next stage of the performance. She crouches, moving around the room stamping the hardwood with long, slim, decorative cardboard megaphones, conferring with the disembodied rhythms from the speaker. Intermittently, these megaphones become tools for listening to and looking at her dim surroundings, blurring the line between the observer and the observed, even being handed off to an audience member to emphasize the role of voyeur. They are never used to amplify the performer's voice, but perhaps serve as conduits to receive knowledge and to explore the world.

Not For Trade,
Cardboard Beer
Case, denim, cot-
ton, thread, letter
beads, glass beads,
wool blankets,
shelf, vinyl wall
paper, 2001-2017

In act three of her performance, Vickers stations herself behind a series of





Variations and Traces of Ancestral Selves, Cardboard beer cases, thread, glass beads, felt, embroidery thread, 2013-2015



electronic controls and performs a challenging piece of experimental post-rock jazz fusion. She stands silhouetted in front of two video works that reach out beyond the surreal performance space, tearing open vantage points into the “real” world. Through one wormhole we see her collaborators from the band *Assertion* intimately jamming with her, as if live via webcam. A sense of invaded privacy clouds the room, but it is unclear who is invading who’s in this liminal space. *Occupy Anishinabe Park 1974* (video; 10 minutes; 2012. Documentation of a performance by Charlene Vickers, originally staged in Vancouver) sits in stark juxtaposition to the first video, as a clearly political, performative work. Occupation becomes tangible, like the balls of earth being formed between the artist’s hands that is projected onto the wall. Occupation is work, like in *Kenora in 1974* when “one hundred fifty members of the Ojibway Warriors Society were armed and would not leave the park until it was ‘liberated Indian territory.’” The visual and sonic language here seems so distant from the soothing “baby don’t go” refrain alongside the susurrus of moccasin shuffle in the darkness yet tethered to them. As the performance comes to an end, the sound of water slowly dripping is heard and the thread that led us here revealed.

I feel like the entire histories of the world, of communication, and of technology since creation have been laid out before me, ushering me back here to this space, to the present, to the iPhone vibrating in my pocket. This intimate form of knowledge-sharing seems at once intuitive—thanks to Vickers tenderly coaxing us down this path—and yet disconcerting: a wakeup call.



Ovoid Traces, Felt, Cotton, embroidery thread, watercolour, paper, shell buttons, glass beads, 2016-2017

III

Once my constricted pupils have readjusted to the gallery lighting and the bright white walls, I see the room has transformed once again. The performance has brought a secondary, revised reading to the collection of works, since they served as the set for and as witness to the artist's space-and-time-bending medley.

Post-performance, the once-benign watercolour series *My Breath* becomes more insistent and demanding of the viewer. Each recorded gulp of air becomes a declaration, an occupation of space, a political act. Merely existing is an act of resistance and worth documenting and sharing. The song and the power that blossomed from simple breaths in Vickers' performance reminds us here that breath is the catalyst for sparking life, consciousness, conversation, and change.

*Performance
Objects*, Cardboard
megaphones, nylon
braids, wool braid,
cardboard moccasins,
foam insoles,
plastic banners,
2015-2016

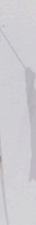
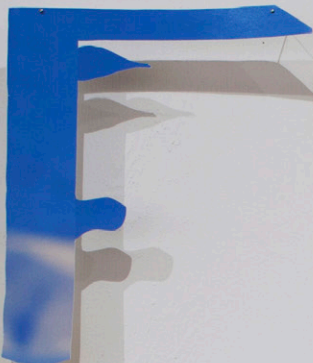


Initially missed details emerge in the beer case footwear designs. Familiar brand names are truncated by stitches, beadwork, and the extremities of the sculptures themselves, becoming rife with subtle, political wordplay like “(Slee)-MAN (Crea)-M ALE,” or “(K)-OKA-(nee),” calling out oppressors and past sites of oppression of Indigenous people and highlighting how this tyranny is ingrained in the entire colonial and capitalistic structure of the alcohol industry. Despite these sombre undertones in the work, the beauty and engineering prowess of each piece of footwear is triumphant and hopeful. The power imbued in the cardboard moccasins by Vickers through attention and intention in their creation and her performance makes one think that despite the cold, slushy, greyscale cityscape, they will hold up, they will, in fact, transform it.

ANDREW EASTMAN is a poet and curator who spends most of his creative energy trying to make contemporary art more accessible to the public via his initiative Synonym Art Consultation.

NOTES

- 1 Cole, Christina and Heald, Susan, “The History and Analysis of Pre-Aniline Native American Quillwork Dyes” (2010). Textile Society of America Symposium Proceedings, 14. Accessed November 2, 2017, <http://digitalcommons.unl.edu/tsaconf/14>.
- 2 David Lee, “‘Kill or Be Killed,’ is Threat By 100 Armed Indians Seize Kenora Park, List Demands,” Winnipeg Free Press, July 23, 1974, 1.



FEBRUARY 9 – MARCH 16, 2018

Dagmara Genda

Everything That's Lost

CRITICAL DISTANCE VOL 23:3

A response by
Daniel Colussi

cutting out the snow (detail), 2015, cut paper pinned to wall, dimensions variable.

All photos by Karen Asher.

1.

Everything That's Lost is a show about snow. One side of the gallery is given over to *cutting out the snow* (cut paper pinned to wall, dimensions variable, 2015), a collection of images sourced from a pictorial nature book about the Arctic. Each image was cut by hand. No skyline or sun, no trees or people, just the portions of the original photograph that are blanketed in snow. In one image there is the clearly identifiable silhouette of two polar bears crossing a clearing. The largest are the size of almost an entire page, with only a small portion removed; the smallest are gathered into a small pile of tiny paper cuttings collected on a plinth.

The artist transformed the images from *cutting out the snow* into digital vectors and then laser-cut each one onto a large square of paper eventually forming an enormous, bound book of 2038 pages. The exhibition literature notes that the centre of each pure white page contains one of those unique, abstract snow shapes but the book is cordoned off for several feet around, making those shapes mostly imperceptible. However, the book's sheer size is commanding. When I visited the gallery it was opened roughly halfway, its immense curved pages spread out like two grand snow drifts. Or, given its size



Installation view.

and isolation within the gallery (a wall separates the book from the rest of the exhibition), they could be the snow-capped peaks of two mountaintops.

2.

What we call “snow” isn’t a fixed thing. Sometimes snow is wet and heavy, sometimes ‘dry’ and light. Snow gets blown around, collects against walls and fences, dusts surfaces. Enough snow in one place can form a wide bank that’s difficult to cross, until it melts away. Snow is transient, shifting, in-between. The exhibition suggests that the only way to depict the ephemerality of snow is through a repetition of representations that chart its various states.

3.

Ursula K Le Guin’s novel *The Left Hand Of Darkness* is about the planet Gethen, which is inhabited by a race of mostly genderless humanoids. The Gethenians spend the majority of their lives in a middle zone between or beyond fixed gender, only temporarily acquiring male or female qualities as is required for the proliferation of their race before returning to androgyny. The in-betweenness of Gethenians is also found in their conception of history and chronology: “Years



are not numbered consecutively from a base year forward to the present; the base year is the current year. Every New Year's Day," Le Guin informs us, "the year just past becomes the year "one ago," and every past date is increased by one. The future is similarly counted, the next year being the year "one to come," until it in turn becomes the year one."¹ Events of the past and future are not fixed points in history but rather temporally shifting markers whose point in time is being forever re-calibrated according to the present moment.

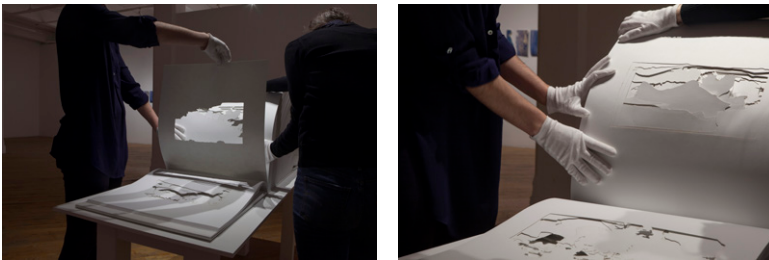
For Gethenians, their entire history is an in-between zone of epic ephemerality. A system of marking time that anchors itself to the present is curious indeed because *right now* is a constantly shifting state of affairs. Gethenian time keeping is inconvenient, one prone to failure.

4.

"Gethen" translates as snow. The planet is in the midst of a protracted ice age in which snow fall is constant. The perpetual winter manifests in Gethenian chronology and time-keeping as a perpetual present that supersedes the existence of past and future. The arc of time is in a sense halted, frozen in place and blown over by ceaseless snowfall. In Gethenian time, what has passed and



*Everything That's
Lost, 2017,
56 x 56 x 56cm,
book-work.*



what will be are secondary concepts to the solidity of a frozen present. Right now is what's real; what has come and what will come are only real insofar as they relate to the present. The snow obscures any vision of the future or memory of the past. Gethenians are snow-blind to history. By contrast, rather than getting lost in the snow, Genda's exhibition gives a macroscopic vision, carving a clear and ordered path.

5.

Genda's book sits on a plinth looking mountainous, like some final book of eternal time. While the snow outside my window melts and hardens, the representations of snow in Genda's book remain fixed in place. The book, then, takes on something of the eternity of Gethenian time. It recalls the Gethenian eternal present, a centre-anchor to the constant whirl of time's infinite progression.

6.

Everything That's Lost (book-work, 56 x 56 x 56cm, 2017) offers its own form of keeping time: at 4:30 pm on each of the twenty five days the exhibition was open to the public, exactly eighty-one pages of the big white book are flipped one by one. On the first day of the exhibition the book was laid open at the first page. By the final day every page will have been turned, the book ready to be closed. This book is a timepiece of sorts, one that operates through its own specific rules.

7.

The exhibition harbours an impulse to order and index, to itemize and systemize that which defies or is over-simplified by order. *cutting out the snow* is displayed at eye level along the wall from largest to smallest so that the viewer can inspect



the uniqueness of each image while simultaneously seeing the overall flow of their descending scale. The piece references an entomological approach in the way that the images are pinned to the wall like specimens. While the exhibition adheres to certain ordering principles it also exposes the absurdity of such principles. Considered in the most literal terms, *cutting out the snow* consists of pictures of snow pinned onto a gallery wall that have been removed from a book. This is an exercise in futility.

8.

What we call “snow” is in some way predicated on accumulation. Snow is never just one snow flake. Similarly, archives are accumulations. The telos of an archive is ordered completeness. *Everything That's Lost* accumulates a number of laser-cut snow-shapes into an archive. The majority of people experience snow as temporary and so this exhibition represents an impossible archive, impossible because real snow—as it drifts, accumulates, melts – defies



attempts to deploy order. The transience of snow defies the archivist's desire to pin it to one place.

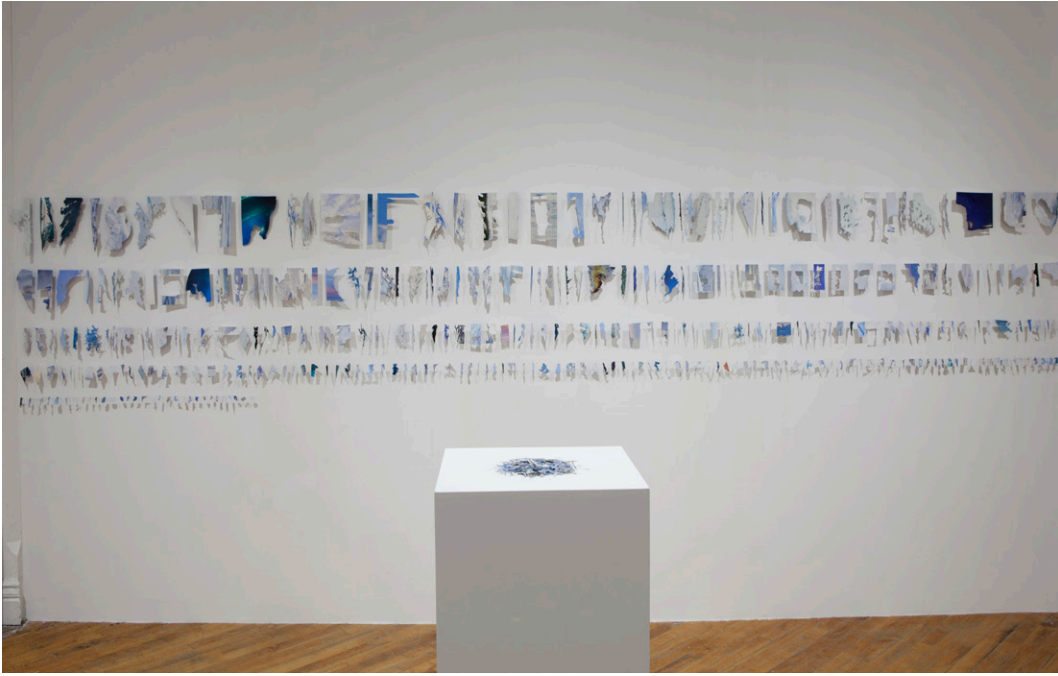
cutting out the snow (detail), 2015, cut paper pinned to wall, dimensions variable.

9.

Snow blankets the surface of things, temporarily obscuring what lies beneath it until it melts away and the land reappears. The earth is divided into time zones but when driving down the highway and crossing the threshold of a time zone it doesn't feel an hour later or an hour earlier than a moment ago. Likewise, the hours of the day are plotted to be predictable, yet the feeling of time progressing varies wildly depending on my inner state. There is humour and absurdity to a project that pins images of snow to the wall, as if snow could ever be skewered and made to stay put so easily.

10.

That the exhibition's title piece takes the form of a book is deeply ironic since language fails to be up to the task of description, of rendering something infinite, fixed; it fails to convey the vastness of different varieties of experience. Snow drifts and melts, words can be forgotten. Inversely, the snow-shapes of

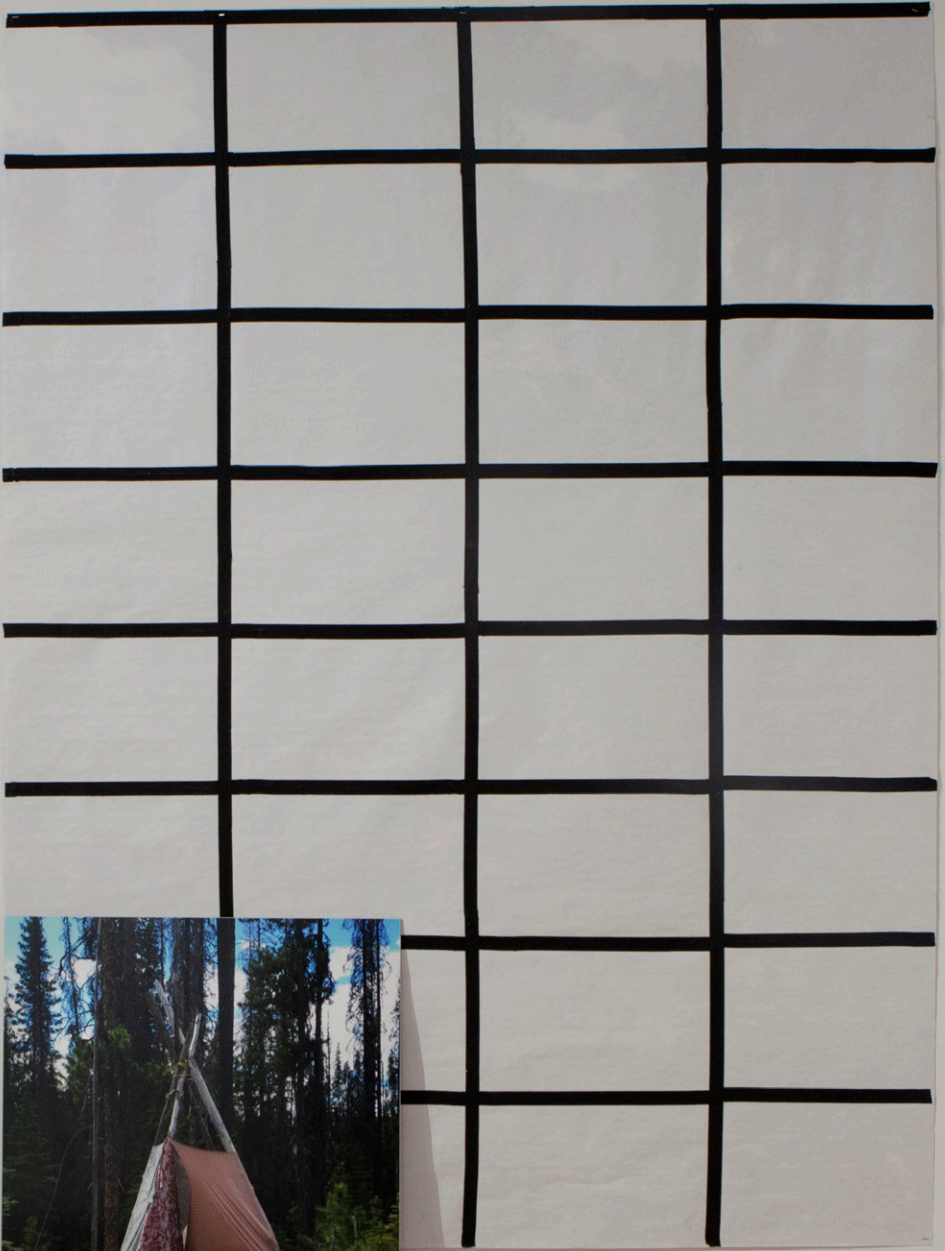


Genda's book remains stolidly in place on the page. In an attempt to override the failure of language, Genda's book suggests we consider the abstract snow-shapes as a form of language. This is an open-ended language, one founded on both repetition of shapes and the differences of each particular cut. Genda proposes a connection between a snowy landscape as an accumulation of distinct shapes and language as an accumulation of distinct words and voices. The individual parts that constitute the whole are too numerous to consolidate. Even a book of 2038 pages is in the end a reminder of the infinite number of pages—lost, not yet formed, forgotten- left out of the binding.

DANIEL COLUSSI is a musician from Vancouver/Toronto currently living in Winnipeg. His music investigates the following topics: horses, the colour blue, irrecoverability, desire and depression. His next record, *On The Plain*, will be released on Musty Dusty in May 2018.

NOTES

1 Ursula K. Le Guin. *The Left Hand Of Darkness*. (New York:Penguin Books, 2016), p. 253-254.



MARCH 29 – MAY 4, 2018

Logan MacDonald

The Lay Of The Land

CRITICAL DISTANCE VOL 23:4

A response by

John G. Hampton

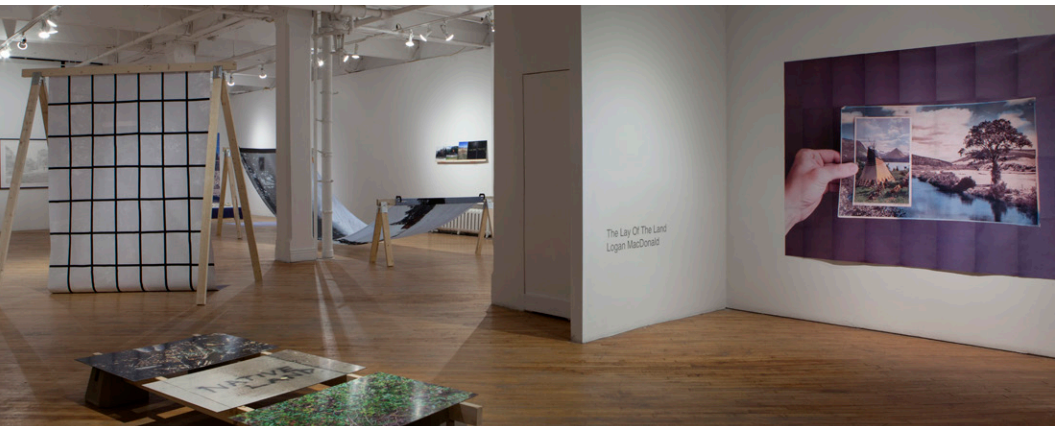
All photos by
Karen Asher.

Dear Logan,

I can feel you through your work. I can see you, and myself. I can see we're kin. I can see the distance and barriers between us, between *us*. I feel our shared experience, the words you've heard, the land I've touched, our abstract families, our uncertain feet on certain land.

I can see you as you walk these territories; the inquiry, the longing, the confusion, the familiarity. You: "landless," me: displaced—walking on colonized land with settler and Indigenous thoughts, feelings, and emotions. Colonial land is comfortable and unbearable. Indigenous land is unfamiliar and all I know. Your work is tactile, it is a body felt, on the ground, in space, in conversation with form and territory. It is a body in its truth, both in and out of place. It speaks to minimalism, poetics of space, sovereignty, and deterritorialization. But to me, most of all, it speaks of abstraction.

How we abstract land to make a map of it; to create or erase territory; to communicate beauty, loss, or hope; to define conflict; to survive. I also see the abstraction of self, of identity, tribe, gender, and rules for belonging. This abstraction is both grieved and celebrated; it is both weapon and tool. Abstraction is a weapon used for displacement, hegemony, twisted



universalisms, or erasure of self and difference. And conversely, it is a tool for honesty, specificity, for becoming individual in a collective body. It is a concept that both defies and relies on boundaries.

Boundaries are also violence and tool; they divide us, and bring us together, they are mobile, policed and patrolled. My father calls this “boundary maintenance.” I like this



term because it is something that is ongoing; balancing the constructive and dividing forces built into this practice. We are in a strange time for Indigenous folk. I recently heard the director of the Tate Modern say they are acquiring their very first piece of Indigenous art because it is “hot” right now. That’s an ugly, but rather pragmatic sentiment that casually describes a recent shift in colonial mindsets. We are in a new age of romanticism, which incentivizes artists to play Indian—the real authentic kind—while the larger world simultaneously rewards you for suppressing any signifiers of Indigeneity. Indigeneity *as a concept*, is at different times subsumed under competing frameworks of nation, race, culture, people, and history. Indigeneity *as an identity* is something else—something these other concepts must confront and adapt to in order to exist. Too often the concepts supersede their subject; we adapt our perception of the individual to fit our conception of their container. We do this to others and we do this to ourselves.

Installation views.



I know what it's like to feel inadequately authentic; I know what it's like to question the systems and parameters put into place that govern identity and membership; I know what it's like to resent those systems of boundary policing; and I know what it's like to respect and honour them as well. In these sentiments, I see you with me, and I thank you for your vulnerability and your honesty. I see truth in your pieced together forms and self, in the study of resistance and mapping, in a rejection of state power and the confusing comfort in that card. I see your spines of Dolezal, Durham, Shutz, and Boyden, and feel a

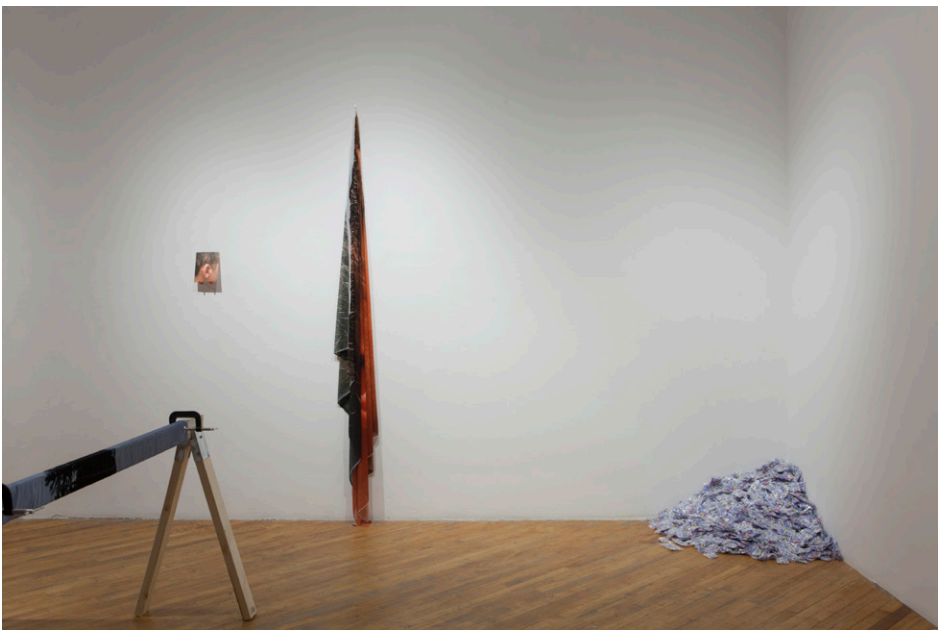
twisted admiration for those who can confidently claim identities that are not theirs to claim, while you, anxious with respect, fear taking up too much space with who you actually are.

In this new era of romanticism and colonialism, you and I carry both privilege and pain. We are given so much more than those who have had to carry so much



more of the racial burden of Indigeneity. We walk in bodies that are both protest and welcomed guest—palatably aberrant. We need to do this work, and think through racial difference as something outside of authenticity, to find Indigeneity within intersectionality. We need to recognize that oppression is not an essential element of Indigeneity; it is an intended outcome of settler colonialism. But even though hardship does not make you *more* Indigenous, it's absence does grant you more opportunity, and I thank you for the grace to take those steps with care, to try to not take a place that belongs to someone else, even if that is an impossible task.

As you navigate these boundaries, you are travelling other barriers. Quantification of—and stipulations on—belonging have plagued Indigenous communities for as long as outside bodies have saw fit to regulate our identities. Seeing a painting of your status card in this exhibition was both curious and poignant. I know that card must be relatively new, as it is for all Qalipu people, and a new card means something specific and powerful (even while it is also somewhat meaningless). It shouldn't grant a greater sense of identity or belonging, but it does. And the Qalipu First Nation is made up of people who, in the eyes of Canadian law, did not exist less than a decade ago, so those cards mean recognition and rights. I feel dismay at the ridiculous problems plugging





Installation views
and details.

the Qalipu enrolment approval process, but the process also evokes a strange parallel feeling in me: a muted hope for the supposedly extinct Beothuk, who's culture and blood surely flows through Mi'kmaq veins. I know these are two very different examples of settler's denying the existence of Indigenous bodies, but I do think they are interconnected. The divisions of identity that separate the status of Qalipu families, and deny the continuance of "dead" cultures makes me long for a fluidity that sees no territory; but the subtle protest documented in



your other works, that resists further encroachment on Indigenous land, culture, and survival, also shows the necessity and urgency of boundary maintenance.

Not long ago, I was walking through Jimmie Durham's exhibition, "At the Centre of the World," feeling pain and frustration, for this beautiful writer and artist, who is entirely incapable of being honest with himself or the public. There is majesty in Jimmie's belief that he "could address the entire world if only [he] had a place to stand," but why does he have to stand on the feet of my Cherokee cousins? I think you're looking for that place to stand as well, but I see a respectful honesty



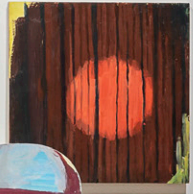


Installation views
and details.

in your search. I don't think you have the grandiose ambition to address the entire world, but instead seek to transmit the abstract complexity of your individual experiences within intersecting collective bodies. Maybe that's not the intention, but it's the outcome, at least for me. In this body of work I do feel I truly see you, in an eloquent articulation of anxiety, belonging, and the multiple meanings of land and Indigeneity. I see a delicate balance of difficult and dangerous territory, and feel warmth, comfort, vulnerability, and kinship.

Chokma'shki,
John Hampton

JOHN G. HAMPTON is a curator and artist currently living in Treaty 2 territory, Manitoba. He is the Executive Director of the Art Gallery of Southwestern Manitoba and Adjunct Curator at the Art Museum at the University of Toronto. He holds a Masters of Visual Studies – Curatorial Studies (2014) from the University of Toronto, and a BA in Visual Arts (2009) from the University of Regina. He is the former Artistic Director of Trinity Square Video (2013-2016) and Curator at Neutral Ground Contemporary Art Forum (2010-2013). He is a citizen of Canada, the United States, and the Chickasaw Nation.



MAY 18 – JUNE 22, 2018

Cameron Forbes

The Maritime Plaza Hotel

CRITICAL DISTANCE VOL 23:5

A response by
Noor Bhangu

Chair upholstery study, 2018. Flashe and acrylic on paper.

All photos by
Jacqueline Young.

Cameron Forbes has invoked the *plein-air* painting tradition to classify her practice and guiding methodology. In particular, it is the painterly fluidity of her work and her fascination with the social and physical dimensions of landscape that have determined this connection. Even when situating specific architectural sites, such as the hotel space in her exhibition *The Maritime Plaza Hotel*, she has insisted on promoting this landscape tradition, made famous by French Impressionists of the 19th century. While I have studied the subject and employed it in my writing on Prairie land-based art practices, I must confess to still struggle to make sense of its contemporary relevance.

En plein air might literally translate to “in plain air,” but for me, it signifies a history of male domination of land that continues to seep into the ways in which we experience it in our own time. The tradition originated with the court painter Alexandre-François Desportes in the early eighteenth century, but it was in the nineteenth century that it reached its peak with the likes of Claude Monet, Edgar Degas, Jean-Baptiste-Camille Corot, and others who were rooted in the Barbizon and Impressionist schools. Exhausted by the formalist constraints of the academic painting style, these artists found emancipation in



Installation view.

going into nature and sketching their inspired and subjective encounters.¹ The aesthetic of these masterpieces was affectedly rushed, as if the so-called “truth” of the object of their witnessing was fleeting.² Corot went on to characterize his need to go to the land as a hungry and desperate task: “We used to rise at 4 in the morning ... we worked until 11.00 o’clock, then we came back to dine like devils ... After dinner, we slept till 2 o’clock, and then we went out again until night.”³

The privilege to rush to the land at 4 in the morning or late at night was not available to everybody, however. As feminist art historian Griselda Pollock explains, in the 19th century the “social freedom to roam” was exclusively extended to men.⁴ And while a handful of women artists—Berthe Morisot and Mary Cassatt, who were the contemporaries of Monet—managed to insert themselves into the fold of Impressionism, their contribution was considered short, superficial, and restricted to the aesthetic of the painted surface.⁵ The mark of “genius” was reserved for male painters, who could seemingly transcend the aesthetic through theory and science. For instance, despite Monet’s refusal to entertain contemporary theories, his friend and art critic Georges Clemenceau promoted the artist’s interest in natural light as an emergent “science of optics” that could uncover and overcome “cosmic realities”—a scientific conquest that seems exaggerated today, but one that solidified Monet’s rank as an Impressionist master when it was first published in 1928.⁶

Thankfully, Cameron Forbes enters the fraught tradition of plein-air painting through the window. In her artist talk at *aceartinc.*, Forbes clarified that she often uses ready-made, or ready-present, studios—such as bus

Clockwise from left:

Window with curtains opening and closing diptych, 2016. Acrylic and oil on panel.

Window with curtains opening and closing, 2016. Acrylic and oil on panel.

Window with curtains opening and closing, 2016. Acrylic and oil on panel.

Window with curtains opening and closing, 2016. Acrylic on panel.

Window with curtains opening and closing, 2016. Acrylic and oil on panel.

shelters—to function as windows to mediate her interaction with the landscape. Standing also as buffers to the external weather conditions, they marry what is outside the frame with what is inside and subjectively located. As an artist, taking shelter in these in-between spaces, she comes to inhabit the window completely. The simplicity of her confidence in these relationships and the act of looking challenges the inflated discourse of Impressionism. In my unpacking of the French painting tradition, I cannot take Forbes' candour for granted precisely because it gestures a separation between the past and the present, it becomes a strategy for thinking more broadly about heritage in dialogue with contemporary concerns.

During my first time seeing Forbes' *The Maritime Plaza Hotel*, I was reminded of my visit to Musée de l'Orangerie three summers ago. My trip had followed on the heels of my undergrad course on 19th Century Art In Context with Dr. Serena Keshavjee and at that time I was not yet over the love she had inspired of all things transcendental and immersive. Like most people, the aim of my art-pilgrimage was to see Claude Monet's *Water Lilies*, eight of which were permanently installed in two purpose-built oval rooms at the museum. Entering these rooms was like walking into somebody else's fantasy: I was present, but completely aware of my position as an outsider.





My time in Monet’s garden was not unlike Forbes’ own road trip through the American South during an artist residency, where she stopped at the Rothko Chapel and the Cy Twombly Gallery in Houston, Texas. While articulating her disappointment with the transcendental architecture of the Chapel, she described the more “physical experience” the Cy Twombly Gallery generated in her than any of the more pronounced land- and architecture-based centres. In her view, the gallery was able to approximate a feeling of being “under-water” through the wall paneling and the placement of the works. When speaking on her impression of the Twombly Gallery, Forbes did not circle back to her own work, even though the connection is present and strong. Rothko and Twombly worked between Expressionism and Symbolism—flirting with the transcendental throughout—but it is the architecture conjured for the exhibiting of their respective masterpieces that comes to bear on the work of Forbes.

On their trip, Forbes and her partner were made to abandon their camping plans, due to adverse weather conditions, and instead stayed in motels as they made their way through the South. There, the transposition of nature and architecture had an undeniably profound impact on the artist not only via the sites she visited but also from the painterly visions of the local culture within the seemingly global aesthetic of hotel/motel interior decor—think of

Model of Maritime Plaza Hotel, 2018. Paper, Round plinth, 2018. Luan plywood and latex paint.

bastardized versions of Impressionist paintings that could be a copy of a Monet or a Turner, or even an original by the hotelier’s artist cousin. In addition to this was the trope of the architecture of a North American road trip, the banality of which is now part of the romanticised US landscape. The result is a blurring of lines between the various in-between spaces—be they natural landscapes, art galleries, hotels, or bus shelters—that in their strangeness perform as openings through which we can think about observation.

Forbes shares with her 19th century predecessors a keen interest in the act of looking and a penchant to preserve landscapes that are ephemeral in our own time. Reflecting on the relations between art and architecture and her understanding of landscape, Forbes asserts the latter must include the built environment, which is subject to both natural and social forces. She turns this foundational understanding to hotels, which transmit an energy of peculiarity as they play host to foreign travellers and exist at the fringes of their local community. This energy is theorized per Siegfried Kracauer when he writes that hotels provide “neither a perspective on nor an escape from the everyday” but

a “groundless distance from it which can be exploited.”⁷ Forbes lives in and exploits this distance to capture the hotel scene, which despite its physical materiality is denied roots in our present place and time. This is not to say that the hotel is completely out of our contemporary domain, rather it evades connection because it is attached to its own history. Take the Maritime Hotel Plaza for example, which stands as a decrepit remnant of the past, one that failed to materialize its own utopic aspirations.

Forbes set her studio within this failure to uncover what remained of its potential. On her fourth day of researching the hotel site, Forbes was notified that another party had bought the building and she was not

On-site drawings and photos from the Maritime Plaza Hotel, 2015. Watercolour and gouache on paper, digital photo





allowed to return. Left with only a handful of studies done on site, Forbes had to find other materials to supplement the small body of work. In the space of the gallery, we are met with a whole stock of ephemera, ranging from timeless motel sofa-chairs to unfashionable floral fixtures to postcard-sized photographs of the exterior building, its interiors, and its foundational details. Settling into the gallery as she would a bus shelter, Cameron Forbes recognizes and then works through the foundational contours of the exhibition space. This includes the uneven and creaky floors, which often present a logistical nightmare for invited curators and artists. These creaks and the rutted experience of walking are nurtured by the artist to endorse the site-specific elements of the *The Maritime Plaza Hotel*.

On-site drawings and photos from the Maritime Plaza Hotel, 2015. Watercolour and gouache on paper, digital photo

This return is proven, primarily, through the circular grouping of tall panel paintings that are staged to mimic the hotel's mushroom-shaped pavilion, four of which are titled *Window with curtains opening and closing* (2016), the largest is *Window with curtains opening and closing diptych* (2016), with the most recent addition being *Window/door* (2018). Each painting is worked to function as a window, spilling on to the world beyond the hotel. It is important to note that while the painting serves as a sort of frame to illustrate the artist's perception of the outside, the red curtains on the painted surface also emphasize its boundary-making potential. Their combined effort in the gallery is to outline other forms of separation that persist in this space because instead of being held up by the pavilion walls, these so-called windows are installed in structures of emptiness, that then reconnect with other objects on view. Standing quietly inside Forbes' construction of the Maritime Hotel Plaza's Pavilion, I was privy to



Carpet study, 2016.
Gouache on paper

the extended vault of the artist's study so that in this brief moment I was touched by the magnitude of the hotel's presence. In the end, Forbes' work is less about the plein-air tradition than it is about windows through which she perceives the outside/inside world. Unlike Monet, Rothko, and Twombly, she communicates her discomfort with occupying and, eventually, transcending land by centering the frame of her knowledge—what is essentially the frame of her limitations. Bringing creaks, ephemera, and windows into the gallery, Forbes finally attunes us to the consolation of position-making and the magic of looking, which—once treated as incidental to the grander process of making art *en plein air*—is our overlooked inheritance.

NOOR BHANGU is an independent curator and writer of South Asian descent. She is from Winnipeg, Treaty 1 Territory and Homeland of the Metis Nation.

NOTES

- 1 Norma Broude. *Impressionism: A Feminist Reading*. Boulder, Co.: Westview Press, 1997. p. 221.
- 2 At this time, "truth" was not a singular entity or direction, but rather an accommodation of different meanings that vaguely gestured to notions of visual representation, subjectivity, and, even, scientific rationality.
- 3 Broude. *Impressionism*. p. 57.
- 4 *Ibid.*, 155.
- 5 *Ibid.*, 151.
- 6 *Ibid.*, 167, 169.
- 7 Siegfried Kracauer. "The Hotel Lobby." In *Rethinking Architecture*, edited by Neil Leach, 53-58. London, UK: Routledge, 2005. p. 54.

Indigenous Curatorial Residency & Exhibition

A partnership between **aceartinc.** & the National Indigenous Media Artists Coalition funded by the Winnipeg Foundation (Logos)

ABOUT

Indigenous Artists and curators are underrepresented in contemporary art galleries, Artist-Run Centres, and art publications in Canada. The purpose of this Indigenous Curatorial Residency is to provide space and support for Indigenous curators and artists to develop and disseminate their practices.

Thanks to the Winnipeg Foundation's 2015 Community Grant, the Indigenous Curatorial Residency was an incredibly effective project that recentred the work of Indigenous artists and curators and engaged Indigenous and non-Indigenous audiences. **aceartinc.** created its first Indigenous Curatorial Residency (ICR) in partnership with the Aboriginal Curatorial Collective (ACC-CCA) in 2015 and Niki Little was selected to be the curator.

ICR forms connections to, and between, the city's Indigenous and non-Indigenous artists, thinkers, and public. The first ICR had a profound impact on **ace**, not only through the exhibition Niki Little mounted but it also led to a significant increase in applications from (and subsequent selections of) self-identified Indigenous artists to the 2016 Regular Exhibition call.

JENNIFER SMITH was selected to be the 2018 Indigenous Curator in Residence.

With the generous support of The Winnipeg Foundation.

This year's ICR was another momentous experience for the institution and its staff, board and volunteers. Jennifer Smith and Niki Little's generosity of thought, action, and spirit have sunk deep into **aceartinc.**

NATIONAL
INDIGENOUS
MEDIA
ARTS
COALITION

THE
WINNIPEG
FOUNDATION 

JULY 20 – AUGUST 17, 2018

Oneself, and one another
Lita Fontaine, Whess Harman,
Meagan Musseau, Rhayne Vermette

NATIONAL INDIGENOUS MEDIA ARTS COALITION'S
INDIGENOUS CURATOR IN RESIDENCE

Curated by
Jennifer Smith

Dear Lita, Whess, Meagan and Rhayne

You have been on a six month journey with me from afar and close at hand. The journey has been a search to understand the diversity of Indigenous people living on this land presently called Canada, an exploration of the many identities that span cultures and nations, and has now reached this point, a celebration of each of you as artists who share your passions and preoccupations, ways of living, and the different communities that intertwine with your Indigeneity.

A definition of identity I found says it is 'being oneself or itself, and not another'. I thought about this definition in relation to the way Indigenous artists are currently working: although there is plenty of room to be oneself, often the work being done is for one another. Together you form an exhibition that places your Indigeneity at the centre while celebrating your diverse perspectives which, combined, strengthen one another. *Oneself, and one another* is formed by the inspiration I experienced with the work you are doing for your community and for yourselves.



Lita,

You have been working for decades. Working hard, carefully, working in spite of, working as part of. Working as a mother, an educator, an artist, a feminist, a mentor, a sister. When we began talking about *Oneself, and one another* you brought out your *Buffalo Skull* collage and told me it had never been exhibited. You spent time with me, talked about how the buffalo is sacred to the Dakota people, we watched a video about the sacredness of the buffalo and you shared your knowledge of tradition and ceremony with me. You spoke proudly of your culture: Dakota, Anishinaabe and Métis. It is clear that your heritage is at the centre of your work as an artist and educator, and that you easily move between those two roles. In the midst of talking about art and the exhibition, you made time to teach me about your culture, as you do with so many others. To me you are the embodiment of what it means to bring tradition into the contemporary world. You live it in the here and now and your work shows how the histories you are connected to are relevant today. Tradition is not about the past, it is a living entity existing on all spectrums of time, deserving care and respect. What may have occurred in the past is useful now, and will be in the future. Through your teachings of the buffalo we chose two completed

Meagan Musseau,
*when they poison
the bogs we
will still braid
sweetgrass*, 2017,
film still.

works, *Buffalo Tooth Dress*, a ceremonial dress made at the Banff Centre for the Arts, with your friend Jeff Chief in 2005, and *Buffalo Skull* made in 2017; you made *Buffalo Tipi* specifically for *Oneself, and one another*. It is wonderful to be able to explore the sacred buffalo in the exhibition, but these works are also an example of your generous nature, that you care about sharing your cultural knowledge with others; if someone is willing to learn you give them your time and your teachings.

Whess,

When visiting Vancouver, I was told you were presenting during Grunt Gallery's Spark: Fireside Artist Talk at the Native Education College and I should go hear you. The moment you began talking about your work I knew I needed to learn more about your practice. I came home, read a bit more about you, and within a couple of days we had a phone conversation and you agreed to include *Indigenous Punk* in *Oneself, and one another*. We won't have met in person before you come to Winnipeg, but I feel I know so much about you already, such as your wonderful sense of humour. You talked about being a queer, mixed race, trans/non-binary artist, and your love for punk culture, and there are elements of each of these crossing identities in your art, your work addresses your identities in witty and fun way. During your presentation you talked about, *Tell me About First Contact*, a jacket with those words and an image of a spaceship beaded onto it and it had a big impact on me. This along with two other jackets, *Potlach Punk* (a jacket you made for yourself to wear to a punk show to show where else you are from) and *Blood Runs the Redder* will have their premiere at *Oneself, and one another*. You asked if I would be ok with three jackets because you were working on *Blood Runs the Redder* and would have it done in time for the exhibit, and I was thrilled that you asked. It was exciting to have a work in the exhibit I would not see until install and I valued that feeling of trust and surprise. These three jackets show your connection to your Indigeneity and to punk culture and so invites us to make connections between the two. Through each jacket you rebel, but this rebellion is rooted in respect. You are taking the tradition of beading to honour and visibilise your heritage from the Lake Babine Nation and west coast Indigenous culture while also displaying your place in other communities. You wear this on your body, you show it off.

Meagan,

One day, early in my residency at *aceartinc.*, I was searching for articles on the internet about Indigenous artists when I came across one about you, and that is how I met you. I emailed, we talked about your work, you sent me some videos to watch, and I have valued our conversations ever since. During these conversations you have asked why I chose you for the exhibition and how I learned about your work. I loved that you asked these questions, that you were interested in more than the opportunity to exhibit, that you wanted to feel a connection to the reasons why I'd curated you. As a young Indigenous woman, you are key to the celebration of your culture. Your installation *when they poison the bogs we will still braid sweetgrass* imagines a future where Indigenous people are thriving despite the fact that environmental destruction could kill the resources and medicines grown on the land. If there is no sweetgrass what is there to braid instead? How will ancestral knowledge be passed down and be kept alive for future generations? You cherish Mi'kmaq tradition and imagine how it will be carried into the future. You have a great love and respect for the plentitude of Indigenous cultures across Turtle Island and have committed your practice to the celebration of them. You have a deep, emotional nature that resonates in your artwork.

Rhayne,

You are political, you are outspoken, you are strong yet your artwork has a subtle, quiet power. You work with layers and abstraction rather than overt politicism and identity. It asks the viewer to take their time to think and to be with the work. You are well known as a filmmaker, but during our studio visits I was struck by the other mediums you work in that I had not previously seen and we looked through photographs, collages of found objects, and of course we watched films. You spoke to me about how you hadn't intended to make work about your heritage, but as time went on you realised it had everything to do with being Métis. In the layering of images in photographs, films and collages you explore of the layers of your cultural identity. The repetitive images of spaces examine territory, ownership and permissions given, taking up space, and the layers of history space holds, whether land, homes, desks, galleries, screens, etc. You assert your right to this space. The presentation of your work is understated and thoughtful, and there is so much strength in allowing the viewer time to explore on their own or with you. In *Li Shmaen* you explore the gallery space, the space that was given to you to occupy as an artist with your artwork. You requested that the work have space,

that there be room for the photograph to take up space, to have space around it. Out of all of the works in *Oneself, and one another*, *Li Shmaen* does not have a distinct marker pointing to your Métis identity; in another context the viewer may not even know you are referencing your heritage, and yet you are here as an Indigenous woman questioning the lines of territory, what was given to you in the gallery, what you want to do in it, how much space to take up and define as yours, but also working with knowing many people will pass through this space to encounter your artwork.

Dear Lita, Whess, Meagan and Rhayne

I thank you. I thank you for giving me your time, for teaching me about yourselves, your passions and ideas and your art practices. I thank you for giving so much of yourselves to me and to those who come to see your work, whether that is during *Oneself, and one another* or in other exhibitions. I thank you for making work that showcases the diversity of not only Indigenous artists, but Indigenous cultures across Turtle Island. Thank you for doing that in a way that celebrates your own interests and lives and welcomes us into them. Thank you for doing this work for yourselves. Thank for doing this work for each other.

• • •

Artist Biographies

LITA FONTAINE

Lita Fontaine is of Dakota, Anishinaabe, and Metis descent. Fontaine is a Mother, sister, Art Educator and Visual Artist. Her mother Rose Anne Fontaine's band affiliation is Long Plain, her father's, Sagkeeng First Nation. Fontaine was born in Portage la Prairie, Manitoba, and grew up in Winnipeg's North End. Ever since childhood, Fontaine always enjoyed the act of creation like drawing, building, sewing and collecting recyclables. During Fontaine's late twenties, the creative urge to become an artist became quite strong. Being a single mother at the time she decided to return to school and enrolled in the University of Manitoba's School of Art in the Diploma program where she developed and hone her skills and abilities in drawing and black and white photography. She later pursued a higher education at the University of Regina, Visual Arts Faculty where she attained a Master of Fine Arts, (M.F.A.) specializing in Inter-media and, as some may know as Mixed-media. Fontaine's practice is predominately studio based and her methodology in the area of arts education

is hands on, where creative processes play an integral role in learning. Fontaine believes the visual arts acts as a catharsis that nourishes emotional, physical, mental, and spiritual growth while making art.

WHESS HARMAN

Whess Harman is a queer, mixed-race, trans/non-binary artist, born in prince Rupert, BC in 1990 and is a member of the Lake Babine Nation. Their work uses multi-media strategies in print, text and illustration to address issues of representation and memory. Whess completed a BFA at emily carr university in 2014. They have attended residencies at the banff art centre in 2014 and 2016 and at plug-in ICA in winnipeg in 2017. On-going work includes beadwork and DIY strategies around punk aesthetics creating “Indigenous Punk” jacket series, as well as text based, wheat-pasting projects.

MEAGAN MUSSEAU

Meagan Musseau is an interdisciplinary visual artist of Mi'kmaq and French ancestry from the community of Curling in the Bay of Islands, Newfoundland and Labrador—Elmastukwek, Ktaqmkuk territory of Mi'kma'ki. She works with customary art practices and new media, such as beadwork, basketry, land-based action and installation to explore memory, language, and the relationship between land and body, object and narrative. Musseau graduated with a BFA in Visual Art from Grenfell Campus Memorial University of Newfoundland and Labrador. She was a member of the Indigenous Emerging Artist Program 2015-16 on unceded Coast Salish territory and has participated in artist residencies both nationally and internationally, at such venues as; Banff Centre for Arts and Creativity, Alberta; Centre for Book and Paper Arts, Columbia College Chicago, Illinois, United States; University of Brighton Fine Art Printmaking, Brighton, England; and the National Artist Program, 2011 Canada Games, Halifax, Nova Scotia. Her work has been supported by awards such as the Emerging Artist Award, VANL-CARFAC (2018); Atlantic Canadian Emerging Artist Residency at the Banff Centre, the Hnatyshyn Foundation (2018); Aboriginal Arts Development Award, First Peoples' Cultural Council (2016); and Corner Brook Emerging Artist of the Year (2013).

RHAYNE VERMETTE

Following a very conscious departure from architectural academia, Rhayne Vermette (b. 1982, Notre Dame de Lourdes, Manitoba), figured a distinctive craft within the construction of images through film and photography. Primarily self-taught, and under the influence of post-war Italian architects, Vermette's work is ignited by themes from the Decadent movement as well as notions of the indeterminate. Her artistic practice comes into focus through a volume of analogue moving images works exceeding over 20 short films. These films have screened at innumerable occasions including Images Film Festival, Jihlava International Film Festival, Festival du Nouveau Cinema, European Media Arts Festival, DOXA, Melbourne International Animation Festival, the Architecture Biennale, and so on ...

Though treading the artistic landscape under the guise of a filmmaker, the ephemera from this practice is unconditionally instructed by a camouflaged contemporary art practice. Across this expanse, you will find spatial inquiries articulated through images sculpted at varying scales – from microscopic collages fixed onto individual 16mm cells to a flip of the mirror portraying vast landscapes or insipid spaces through 35mm still photography.

Rhayne lives and works in Winnipeg, Manitoba.

JENNIFER SMITH is a Métis curator, writer and arts administrator on Treaty 1 Territory, the original lands of Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples and the homeland of the Metis Nation, Winnipeg, Canada. Jennifer has been working in arts administration for ten years, and has worked for organizations such as the Costume Museum of Canada, the Manitoba Crafts Museum and Library, the Winnipeg Film Group, and currently at Video Pool Media Arts Centre. Jennifer is the President of the board for the Coalition of Canadian Independent Media Art Distributors that runs VUCAVU.com. She has curated exhibits and video programs for the Manitoba Craft Council, Video Pool Media Arts Centre, Open City Cinema, MAWA, and the Manitoba Crafts Museum and Library. Jennifer is the Indigenous Curator in Residence at *aceartinc.* from March to August 2018.

The Scott Wachal Memorial Bursary

This bursary is available to art students who have been curated into the Annual Student Exhibition. The bursary is intended to support a project or an opportunity (such as a workshop or residency) that will positively impact the artist's practice. In 2013 the youngest artist curated into our Annual Student Exhibition passed away. In his memory aceartinc. created the Scott Wachal Memorial Student Bursary.

The 2017 recipient was EKENE MADUKA.

Ekene Maduka's practice is grounded in materializing her thought processes and creating opportunities for encounters with her personal experiences through self-representation. Much of her work is informed by the passages of identity and what initiates changes within it.

Maduka's work is centred on the female figure, creating tension between art historical tropes surrounding the depiction of black women, self representation, and popular culture. She frequently employs heavy detailing when rendering skin, fabrics, and interior spaces. This and her deployment of pattern and striking colors carry historical as well as cultural significance that heightens the social critique often present in her paintings.

In 2017, Maduka was curated into the aceartinc. student exhibition and subsequently awarded the Scott Wachal Memorial Bursary. As part of this, recipients are invited to give a public talk about their work.

Ekene Maduka

RECIPIENT OF THE 2017 SCOTT WACHAL MEMORIAL BURSARY
AT ACEARTINC.

by

Sarah Brereton

In the past year, emerging artist Ekene Maduka has been demonstrating why she was awarded the 2017 Scott Wachal Memorial Student Bursary from aceartinc. Since her move to Winnipeg from her home in Nigeria, Maduka has had many notable achievements. While still a University of Manitoba student in the School of Art she participated in exhibitions such as *Women of Colour* (March 15-April 13, 2018, Curated by Noor Bhangu for the School of Art Gallery) and aceartinc's *Annual Student Exhibition* (April 10-20, 2017, curated by hannah_g with Kat Nancy), as well as being awarded the 2018 Dean Collection 20 St(art)ups grant (by Swizz Beatz).

Maduka was able to use the financial and community support associated with the Scott Wachal Memorial Bursary to experiment with size (her canvases now measure up to 6ft), and with the interplay of self-representation, richly detailed interior spaces, and material culture. Three works were produced as a result of the bursary—*Nostalgia* (2018, oil on canvas, 4 x 5ft), *look it's just blood* (2018, oil on canvas, 4 x 5ft), and *This is not everything* (2018, oil on canvas, 4 x 4ft). Each charts the progress of her examination of the self in relation to location and culture while developing her use of texture, colour, and interior.



Ekene Maduka,
look it's just blood.
Oil on canvas, 4 x 5
feet, 2018.

Her connection to home and the act of moving from Nigeria to follow her sisters to Winnipeg are integral to how she positions herself in her art.¹ Maduka uses her experience of living in two different places, or ‘homes,’ and of traversing the long distances, physically and culturally, between them. The work *look it's just blood* demonstrates this most explicitly. Maduka shows us a common scene: herself with a washing machine, chair, and pile of laundry. The centre of attention in the painting is Maduka herself and what she wears. Rather than adorning herself in a highly detailed garment as in some of her other works, she wears only her pink undergarments, suggesting this laundry day was necessary. The simplicity of the undergarments emphasizes the blood stain on the bottoms and the viewer is uncompromisingly included in this personal moment. The woman is looking directly at us, almost challenging any kind of negative reaction. She is unapologetic and perhaps even a little scornful. Maduka describes periods as still being a cultural taboo in parts of Nigeria and so *look it's just blood* becomes a symbol of difference between her two homes; using her own body and its functions she tests acceptance and perception.

Nostalgia further illustrates how her relocation greatly affected her work. She discovered a deepening appreciation of customs and cultures that she was

not as ready to celebrate when she still lived in Nigeria.² In *Nostalgia*, Maduka and her mother sit and gaze back at the viewer, both wearing richly detailed Nigerian textiles, clothing and hairstyles, an homage to the home and family she left behind for school. Ironically, while growing up in Nigeria she focused on Western high fashion influences with their glamorized images of couture and consumption.³ In *This is not everything*, Maduka sits, upset, in the middle of a room surrounded by shopping bags from designers such as Prada, Fendi, and Dior, a Jeff Koon poodle sitting on a side table. The painting suggests she has not yet attained what designer wealth promises to fulfill. The contrast between the familial peace and cultural fulfillment in *Nostalgia* and the discord and loneliness in *This is not everything* is striking.

Maduka cites Kehinde Wiley as a key influence, and the parallels in their work are clear.⁴ Most celebrated for his presidential portrait of Barak Obama, Wiley places his subjects atop of lavish floral and meticulously detailed backgrounds. While living in Brooklyn, Wiley asked people from the neighbourhood—strangers to him—if he could paint their portraits. Using the tradition of historical portraiture that excluded black people and people of colour, he challenges the art historical canon, celebrating his sitters while subverting dominant ways of seeing.

Maduka is still an undergrad and experimenting with what she can do formally and symbolically. She has been expanding her influences, renewing her commitment to painting, and firmly situating herself in Winnipeg's art community as a strong, provocative voice. Maduka continues her impressive exhibition experience with her participation in upcoming Flux exhibition *Gather* (July 26 – August 16, 2018, curated by Flux Committee) with the inclusion of *This is not everything*. By using herself as the main subject and using a loaded art historical medium such as oil painting, Maduka shares being seen in different cultures, and, crucially, of seeing herself.

SARAH BRERETON is an emerging programmer and writer who has recently graduated with a BA (Hons) in History of Art from the University of Winnipeg.

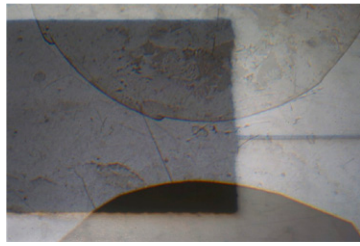
NOTES

1 Ekene Maduka in discussion with the author, May 14, 2018.

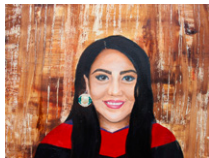
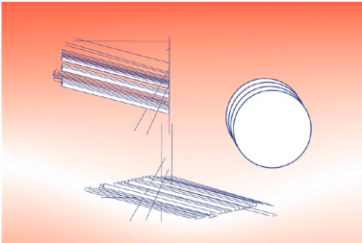
2 Ibid.

3 Ibid.

4 Ibid.



Clockwise from
top left:
Robyn Adams
Alyssa Bornn
Scott Kemp
Katrina Craig
Lauren Lavery and
Stephanie Ng
Gather
Eric Plamondon
Daniel Fernandes
Katrina Mendoza
Sophie Sabet



Flux Gallery

ROBYN ADAMS

Decolonist

AUGUST 6 – 19, 2017

I make sculpture as a means of locating my identity within the Indigenous community. I am interested in animal remains and land as material, searching for the materials of my ancestors and exploring hybridization by trading, hunting and gathering for locally sourced fur, leather, antlers and wild plants on Treaty One Territory. Referencing Canada's rich history my work becomes a hybrid with animal, soil and concrete, commenting on colonization and allowing a space to consider the de-colonist perspective.

In my series, I pair concrete sculptures, and their references to weight, construction, burial and monument with raw animal hide, antlers, sage and soil. This contrasts two cultures and their unification into a hybrid. Land and soil become material as well, as I reference controlled land access and ownership. As a Métis person, I am affected by cultural suppression and my work is to create an environment where conversation for the third space can arise, not only to acknowledge this but also to move forward. The third space is where values and tradition of two cultures can come together to form a hybrid.

I acknowledge that I am living on treaty one territory.

ALYSSA BORNN

mappings

SEPTEMBER, 1 – 17, 2017

mappings is a series of recent works examining the mechanics of projection and the creation of (im)material space. Structural compositions are built then transposed into a flat image. Light is taken as construction material – bent and layered, building topographical zones that speak to both landscape and interior spatial relationships.

SOPHIE SABET

Since We Last Spoke

OCTOBER 22 – NOVEMBER 4, 2017

Since We Last Spoke is an autobiographical three-channel video installation exploring the intricacies and tribulations of a modern Iranian-Canadian home. This project is a personal exploration of the impact of displacement on my family due to migration, and the consequent interpersonal and cultural frictions. Each member of my family has been confronted with complex challenges, and my parents' choice to relocate from East to West has fractured the harmony between our home and society. Over the years, our diverging struggles spawned from displacement have alienated us from one another, fragmenting the family.

Following our immigration to Canada, my father would frequently travel back to Iran. During these lengthy periods apart, my parents would write letters to each other in Farsi describing their daily lives and hopes for the future. I have asked my parents to revisit these letters written between 1997-2004. In the silent video portraits featured in the installation these letters come back to life as my father hears his reflections and thoughts spoken by my mother, and in turn my father speaks my mother's words back to her. The videos capture my parents' reactions as they listen to each other read these letters years later.

The stresses endured by immigrant families such as ours are frequently overlooked. We are stripped of a familiar community, and left to navigate this strenuous process in isolation. My position as an insider within this family has allowed me to capture the honest and fragile moments that point to fundamental problems surrounding acculturation and displacement. *Since We Last Spoke* reveals a portrait of a family coping with the realities and consequences of immigration.

SCOTT KEMP

Compositions With Coloured Light

OCTOBER 27 – NOVEMBER 4, 2017

Picture yourself as a car. It can be any car you like. I'd suggest a practical thing like a mini-van, or some type of smallish sedan.

In my head a car's favourite time to go driving is in the early morning before the sun comes up, when people are asleep and the roads are empty—some time mid-week, in early fall or early spring.

If cars could feel the wind that runs along their bodies when they move would they enjoy it?

In a movie an actor pretends to be a person they are not, and an audience will choose to believe them so they can enjoy the movie. Tricks of lighting, ambient noise and background scenery contribute to the atmosphere of the movie, which contribute to the audience's experience of the actor's performance. In the exhibition *Compositions with Coloured Light*, an image has been cast as an actor. Composition and lighting are employed as tools for engaging the affected persona of this image-actor; the audience is invited to observe the production. The image selected for this exhibition was chosen from an archive of photographs documenting unmarked police vehicles in urban situations. This archive is an ongoing project of the artist.

KATRINA MENDOZA

Softerscape

DECEMBER 3 – 16, 2017

Softerscape is made of distractions from a view. Distractions are comfortable covers for one side only. Soft impressions of practical structures can stand-in for or be grafted onto unwanted surroundings.

KATRINA CRAIG

It Washes Over

JANUARY 30 – FEBRUARY 11, 2018

It Washes Over explores experiences through the objects we hold onto, and how the experiences they represent change us. Using donated items of significance that carry memories, grief, and trauma, Katrina ventures into the inner workings of heartbreak and back again. This exploration of physical and emotional experiences as an unraveling and reworking of self weaves past into present, confronting us with familiar and forgotten.

DANIEL FERNANDES

Relaxing Paintings for Spiritual Growth

APRIL 8 – APRIL 21, 2018

Relaxing Paintings for Spiritual Growth is a collection of paintings and sculpture examining emotions, themes, and symbols that arose in the artist's process of attempting to learn how to lucid dream.

LAUREN LAVERY AND STEPHANIE NG

() to () / place to place

MAY 6 – MAY 19, 2018

The exhibition is a collaborative material experiment between the artists Lauren Lavery and Stephanie Ng, who are based in Guelph, Canada and Hong Kong, China. The process involved in the making of the works is based upon the act of mailing materials, objects and notes back and forth with an intention to alter them each time, consequently resulting in the formation of a finished artwork.

A box can be described in many ways. Simply put, a box is generally characterized by its square or rectangular shape and straight edges. Sometimes a box will even be equipped with a lid, to cover or enclose the box's contents. The size of the box is also directly related to the type and amount of objects one can put inside, not to mention the weight and strength of the box's material structure also having to align with that of its contents. A box is a container, a vessel; a box is an object that can hold something else secretly. Ultimately, a box is more complex than it seems.

Our boxes have travelled. They have been beaten, battered, touched by countless hands, both human and machine, and weathered the natural elements of wind, rain and sun. We can only speculate what may have happened between here and there, or identify which trace and mark was made by what, or by who. Our boxes have not only held objects within them, taken them from point A to point B, but they have also become objects themselves. Their journeys have made them into something new, like how material can be manipulated and assembled into an artwork. The same elements have affected our boxes, but unlike most art, their transformation has happened somewhat unintentionally.

The act of mailing a box is political. It involves taxes, declaration of contents, express shipping charges and is subjugated to being opened and searched before its arrival. Before the box is even able to begin its overseas journey, there is conflict. Entrusting the contents of the box to such unforeseen circumstances

is taking a risk. Risking the safe and unbroken arrival of the contents; risking the chance the box might be lost in the process; risking that the work will not be able to be shipped at all due to weight, height, length or other physical components. This exhibition is about the boxes and what they contained along the way.

ERIC PLAMONDON

now with words

JULY 8 – 21, 2018

In an era of high resolution, excess and lingering social vestiges of masculinity, what visual cues allow us to understand the other? *now with words* is an analogue presentation of Winnipeg men where the expressed words are juxtaposed with bare instant photographs, offering the viewer a focused and incomplete context on who they are; and maybe along side each other, who we are collectively.

HASSAAN ASHRAF, NIAMH DOOLEY,
EKENE MADUKA, AND EMMA MAYER

Gather

Curated by Flux Gallery Committee

JULY 26 – AUGUST 9, 2018

For Flux Gallery's first curated exhibition, Hassaan Ashraf, Niamh Dooley, Ekene Maduka, and Emma Mayer have been grouped together under the theme of portraiture and textiles. "Gather" is an exhibition that includes painting, performance, textiles, multi-media work, photography, and collage. *Gather* speaks to identity formations in relation to garments, fashion, and cultural transience. From humourous, sentimental, or nostalgic; to confrontational, empowering, or inviting; the subjects in these works gesture towards an engagement between artist and subject, artist and viewer, and viewer and subject. Through acts of cultural jamming and resistance Ashraf, Dooley, Maduka, and Mayer recontextualize the textiles and garments they utilize—at times evidenced by the maker's hand, and at other times evidenced by the subjects' gaze and mood.

Gather is curated by Noor Bhangu, Christina Hajjar, Pablo Javier Castillo Huerta, and Mariana Muñoz Gomez on behalf of Flux Gallery.

Cartae Open School



Cartae 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.

Left to right:
Christina Hajjar,
Michelle Panting,
Sarah Stewart, Elise
Dawson, julian_k

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 2019.

The following pages contain images, text, and thoughts by the 2017/18 Cartaeers: Michelle Panting, Christina Hajjar, julian_k, Elise Dawson, and Sarah Stewart.

Elise Dawson,
Obituaries (detail),
Four mixed media
sculptures, 2017.

ELISE DAWSON

Obituaries, 2017. One of four mixed media sculptures, 6" x 6" x 6". Created during a residency in Performativity of Mortuary Rituals at Arquetopia in Puebla, Mexico. Image transfer on papel maché. The images are taken from the obituaries of four friends who died in 2016. The sculptures were utilized in a performance November 1, 2017.



Image information: Detail from *Obituaries*, 2017. Four mixed media sculptures, 6" x 6" x 6". Created during a residency in Performativity of Mortuary Rituals at Arquetopia in Puebla, Mexico. Image transfer on papel maché. The images are taken from the obituaries of four friends who died in 2016. The sculptures were utilized in a performance November 1, 2017.



Christina Hajar,
Salt Stain, video
installation,
videography and
editing by Hassaan
Ashraf, 2018.

SALT STAIN CHRISTINA HAJJAR

Mom picked so many grapeleaves last spring. She reconnected with a cousin who owns a Lebanese restaurant and pickles the leaves to use through the year. She decided to pick an abundance of leaves to save. Everything was about the game of spotting vines, quality, and stealability. At a family supper my uncle told me about how he'd walk with his wife and her family enjoying a neighborhood walk that quickly turned into a herd of Arab women and him *mall*ing a grapevine and minutes later, leaving the bush in shreds.

A labour of love, a group of thieves.

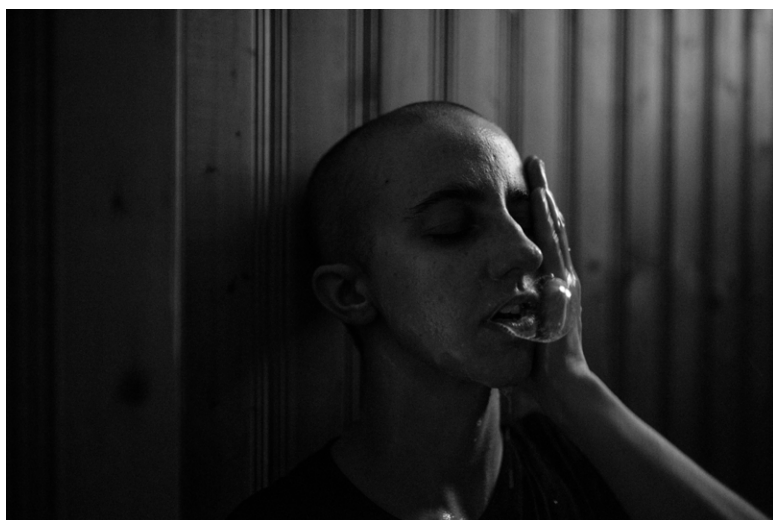
Last year mom's collection grew so fast, that by the end of the season she had pickled 10 jars, each with 100-120 leaves, stacked thick, then rolled and bound with sewing thread, tucked next to and on top of one another. I asked her if this was her first time pickling the leaves, proudly wondering if my project and

recent interest in food had inspired her own process. She answered, no—that when we were new to Winnipeg my sister and I would constantly request warak arish. Shocked, I told her I had no recollection of this. She simply replied, that it was 20 years ago.

That my interest in Lebanese food has led my inquiry into identity, place, and relationship is not surprising. That my godmother left me a gold grape pendant may be coincidental. That my continual return to engaging the magic of grape leaves and grapevines is a testament of my lineage.

I juggle fragmented identities that shapeshift with time and place; homes I have come to know, can't remember, and have not yet visited; lands I have been displaced from, migrated to, and settled on. I learn where I came from. I indulge my romantic longing. I create a repertoire for femme disruption and belonging.

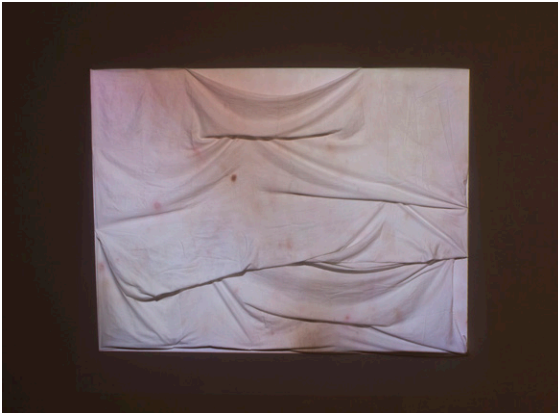
MICHELLE PANTING



Michelle Panting.
bubble, burst, digital
photo; 2018

SARAH STEWART

The self portrait has been a subject I've been finding myself frequently revisiting in my artistic practice and it has been one that has caused me to confront a great deal of self doubt and discomfort within myself. This body of work grew out of a project I began last year which involved me experimenting with different methods of manipulating self portraits. Originally I was only using images of myself out of convenience to practice new methods of altering digital images,



Sarak Stewart, *Fold*,
video installation;
2018. Photo: Karen
Asher

using them to create unrecognisable and monstrous figures. However I found myself having a very strong reaction to these works and I began to push myself to explore this subject further, the discomfort I felt with being confronted with these renditions of myself led to me exploring ideas of ugliness and self representation more explicitly going forward. From here I became interested in manipulating my likeness

and body in a more abstract way; often through sculptural works often made from photos printed onto cloth, allowing the drapes and folds from the material to suggest a figure. I have always been interested in how others represent themselves in their work but for a long time it felt too vulnerable for me to put representations of myself out into the world but gradually I have been able to feel more detached from my image. Something I have struggled with a lot in my artistic practice is the role of self doubt and knowing when to trust in my choices. I feel as if the intense focus on self representation, physicality, and the body in the outcome for my work during Cartae Open School creates an interesting contrast to the process of me spending several months trying to get out of my own head and feel comfortable in my own skin.

This was the biggest hurdle I had to overcome, especially working in an unstructured environment, where I had to learn trust myself and my instincts through this period of experimentation.

I feel like this confrontation comes through in the body of work shown at the end of the program, and forced me to think about my process and how I go about conceptualizing my work and trusting my instincts in regards to my practice.

This current iteration of these works were heavily influenced by my experiences through the Cartae Open School program, notably the unstructured environment forced me to confront myself and my self doubt in ways I have not really had to do before.

I approached this by printing images of my skin onto fabric sheets and being able to manipulate the form through the drape and fold of the fabric. For my work through Cartae I wanted to expand on this previous project as I

felt the previous iterations needed refining and reimagining to be completely successful. choices and allow myself room to experiment and play in my creative process as I have frequently struggled self doubt and overthinking that causes me to abandon projects before really getting a chance to explore them in a meaningful way explore manipulation and abstraction of the body through distorting both the projection and the plane the image is projected on. I wanted to add the element of movement to the work as I feel it adds a sense of life to the work, in a sense it makes the skin more difficult to immediately recognise but allows for the viewer to be drawn in and to figure out the subject gradually. The scale allowed by the projections allows for a sense of immediacy and makes the whole experience more confronting or unsettling.

Process of confronting myself, confronting my tendencies, confronting parts of myself that make me uncomfortable in my own skin.

The body of work I worked on during eight months at Cartae Open School is based upon body anxiety. This work grew out of a project I worked on in the final year of my undergraduate degree wherein i wanted to manipulate self portraits of myself. This originally started as a way for me to play with the discomfort i felt with being confronted with images of myself and wanting to play with ideas of ugliness and self representation. From here I became interested in manipulating the form and specifically my own body in a more abstract way. I approached this by printing collages consisting of photos of my skin texture onto fabric sheets and being able to manipulate the form in that way. I wanted to explore manipulation and abstraction of the body through distorting both the projection and the plane the image is projected on. I wanted to add the element of movement to the work as I feel it adds a sense of life to the work, in a sense it makes the skin more difficult to immediately recognise but allows for the viewer to be drawn in and to figure out the subject gradually. The scale allowed by the projections allows for a sense of immediacy and makes the whole experience more confronting or unsettling.

JULIAN_K

julian_k.
elevator, digital
photo, 2017.



Sorry.
I cant.
I need to take some time
to lay in bed
and think
about the things
I haven't done.

(i'll be better in the morning)

On New Year's Eve,
we went sledding down the stairs.
I hit the mattress hard
and my new tattoo ached.
A stranger saw my discomfort
and held her cold brewhouse to my arm.

(safety)

Love me,
let me love.
Love the way I breathe.
Love the way
my breathe-right nasal strip
sticks to your shoulder
when you wake up.

(sunday)

The Ugly



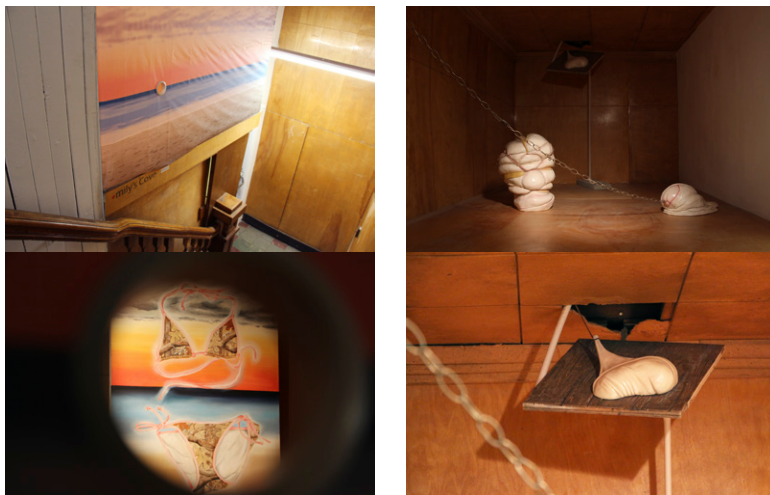
The Ugly at [aceartinc.](http://aceartinc.org) is a venue for artists working in a contemporary art context with live art. It is a platform for experimentation and research.

Starting as a pilot project, The Ugly has been created in response to a swell in demand for flexible performance space by artists for live art. It is a temporary, discrete space situated in the 400 sq ft space between the office and main gallery. It is designed to be a supportive venue for artists from Winnipeg and beyond providing free use of the space, free use of available equipment, and free cross promotion. The artist takes 100% of the door. A small staffing fee is the only cost.

The Ugly is named in honour of Professor Sharon Alward, one of Winnipeg's most respected performance artists and a great supporter of [aceartinc.](http://aceartinc.org). It references her work *Ugly But Not Inferior* (1997).

Email galleries@aceart.org to book.

Emily's Cove



Left: Lauren Wiebe, *I'm Surprised The Bears Even Saw You*. Mixed media, installation; 2018. Curated by Kat Nancy.

Right: Olivia Medeiros, *untitled*. Ceramic, mixed media; 2018. Curated by Kat Nancy.

Emily's Cove (named after stellar former intern, Emily G. Doucet) is a small, strange space for **aceartinc.** interns to program.

The cove is located in a rectangular space to the left of the wooden flight of stairs taken to reach the gallery via the 288 McDermot Avenue entrance. For around 25 years generations of artists and programmers have irregularly used the space to show work, have meetings, and cause mischief,

Currently it's a space for interns and the artists they program to experiment and have fun. Among other projects and happenings it's housed *The Littlest Museum* (Alex King), an animation set for *You Were Here* (Rhayne Vermette), props from the animation *Bonefeather* by Callum Paterson + Nathan Gilliss (Emily G. Doucet), sculptures by Olivia Medeiros (Kat Nancy), a screening by *nùna(now)*, a robot by Ken Gregory ...

Interested in becoming an intern at ace? Get in touch: hannah_g@aceart.org
Our wonderful intern Kat Nancy did some programming this year:

Artist Pages

IN ORDER OF APPEARANCE

Susan Abbott

Sand

2018

digital photograph

8 x 10 inches

Luther Konadu

Notes on Retirement

2017

painting

Dimension Variable

Reza Rezai

Persian Cowboy

2018

C-Print

Ekene Maduka

this isn't anything

2018

oil on canvas

4 x 4 feet

Karen Schulz

Painting Colin

2018

digital image









For 25 years I've had this idea of how to paint Colin.
It would be like imitated Vermeer-style
(that's how Colin himself painted)

He'd be sitting in an attic
body turned to the right wall.
But his head
twisted unnaturally
looks to the left over his shoulder out a sunny window
caught between fantasy & reality

I've kept this in my mind for 25 yrs & never even sketched it out!

Actually
Colin wasn't my friend at first
I met him through my boyfriend at the time.

You know...
one time he told one of his girlfriends i was homely!?
When she met me i hear
"oh you're not homely-
Colin said you were homely."

Oh yah & when i'm the only one in the house with a job.
I'm 18 He's 24 & spends 2 days forging a bus pass.
Quite the artist.
One time I buy a tiny roast and slice it up for supper
He takes all the nice pieces.

Visit him years later at the Vancouver Art Gallery
where he had a job as a framer or something
He kept me waiting for 45 MINUTES
while I could have seen the Goya prints
before closing time.
screw him

A-hole

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

SUBMISSIONS

For information on submissions please visit:

www.aceart.org/submissions

ARTIST TALKS

ace records all of the artist talks we present. Access them via aceart.org and click on the discourse tab. You can also find the previous editions of *PaperWait* there.

LIVE ART

aceartinc.com supports live art via programs such as *turnaround* and *The Ugly*—if you are a contemporary artist working in performance/live ways and want to set up a gig, get in touch.

LOCATION

aceartinc.com is located on Treaty One Territory, the original lands of Anishinaabeg, Cree, Oji-Cree, Dakota, and Dene peoples, and on the homeland of the Métis Nation. We offer our respect and gratitude to the caretakers of this land.

FOUNDERS

Donna Jones, Douglas Melnyk, Larry Glawson, Janice Dehod, Gail Noonan, Vern Hume, Pauline See, Lorraine Wright, Gord Arthur, Karen Busby.



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ACEARTINC.BANDCAMP.COM

GALLERY INFORMATION

ace exhibits contemporary visual art in a 5000 square feet of gallery space—the largest Artist-Run Centre in Winnipeg.

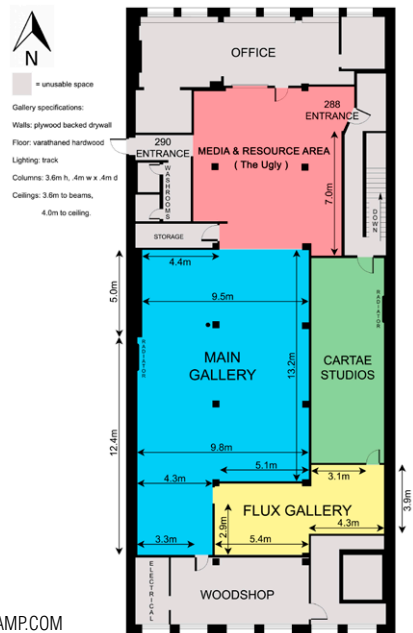
This Artist Run Centre is passionate about the work being produced by contemporary artists and arts writers and critics in Canada and abroad. Many successful, well known and not so well known Canadian artists have shown work at ace early in their careers- we are an established (but not establishment)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

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.





JANICE DEHOD
May 28, 1958 – May 23, 2018

Thank you, Janice, for your part in founding [aceartinc.](#)
So many artists have enjoyed the fruits of what you and
the other founders sowed. Your vision stays with us.

UPCOMING 2018-19

Steven Leyden Cochrane *Shining Tapestry*

SEPTEMBER 7 – OCTOBER 5, 2018

Carte Blanche *members' exhibition and performances*

OCTOBER 19 – 26, 2018

Helga Jakobson *Sympoietic Sound*

NOVEMBER 9 – DECEMBER 7, 2018

MAWA *Foundation Mentorship Program Exhibition*

DECEMBER 21, 2018 – JANUARY 11, 2019

Toby Gillies *Ways You Could Love*

JANUARY 18 – FEBRUARY 15, 2019

Kelsey Braun *A Nest, as a Hiding Place in the Sky*

MARCH 8 – APRIL 5, 2019

Connie Chappel *Embodiment*

APRIL 26 – MAY 24, 2019

Jury that selected the 2018/19

Regular Program convened on

September 6 & 7, 2017:

Seth Woodyard

Evin Collis

Doreen Girard

Nicole Flynn

hannah_g