



Grandmother

ca
Foot 25



PaperWait

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Tech

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Web

David Krause

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Mandate

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

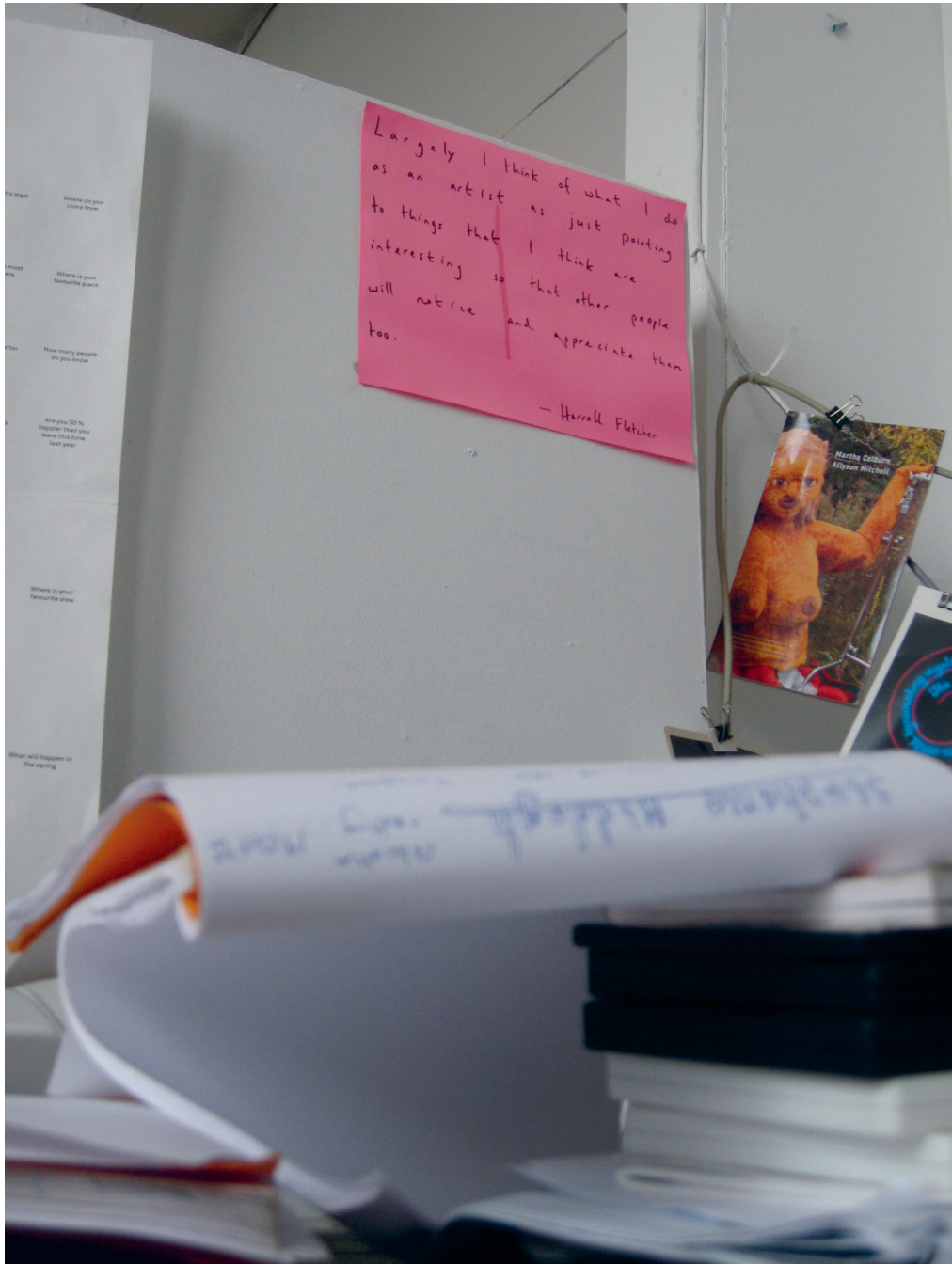
aceartinc. est un centre d'artistes dédié au développement, à l'exposition et à la diffusion de l'art contemporain par des producteurs culturels. aceartinc. maintient un engagement envers les artistes émergents et reconnaît son rôle à l'endroit des artistes par rapport au contexte culturel plus large. aceartinc. est dédié à la diversité au niveau de la programmation et vers cette fin encourage les inscriptions d'artistes et de commissaires qui s'identifient comme étant membre des communautés GLBT (gaie, lesbienne, bisexuelle et transsexuelle), Premières Nations (avec statut, sans statut, Inuit et Métis) ainsi que toute autre communauté culturellement diverse.

translated by Simone Allard

Flip Book

Nathalie Daoust
installing her
exhibition





PAPER WAIT 2009 / 2010

Foreword

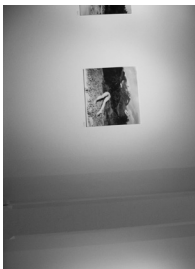
When we began ace's 2009-10 programming year a quote by Harrell Fletcher circuitously came my way. I stuck it up by my desk and look it most everyday especially at those rare moments when my sails might be in danger of being anything other than taut and full. It has informed much of the year's programming.

Largely I think of what I do as an artist as just pointing to things that I think are interesting so that other people will notice and appreciate them too.¹

The year started off in July 2009 with Alexandre David's installation, *Over Here*, an enormous wooden curve that stretched between the three walls of the main gallery and halfway to the ceiling. It took a

fortnight to build and was host to a month of *übersuper* events. We were interested in how the transformation of ace's space transformed its use and, with David's blessing, were overwhelmed by the imagination and full-hearted participation of the city's artists and cultural producers. This roar of involvement bellowed through the rest of the year, taking us full circle to the final event of 09/10's program, *16 Days of Non Organised Art*, an event combining the *Over Here* ethos with an idea leant to us by Halifax's Eryn Foster called *35 Days of Non Organised Art* which she programmed at Eye Level Gallery.

It has been an incredibly full year for us—we've been gorging on partnerships and events, and generally experimenting with what an Artist-Run Centre can do. And that's just it—aceartinc. is a place staffed



by artists, its Board is peopled by artists and art enthusiasts, and together we make the bread for a super-doooper, mega-deckered sandwich whose filling is cultural/artistic produce and its dissemination. We want to be fuel for all the artists and cultural producers in this city/province/country/world to siphon off into art so powerful and pervasive it will make the stairs creak, push nails out of walls, shake you up then tuck you in.²

You can read about the regular exhibitions we had in the following pages. The *Critical Distance* responses to them are anthologized here—we had a cracking bunch of writers for an equally cracking bunch of shows. But remember you don't have to wait for *PaperWait* to read these responses. We post them as fully designed PDFs on our website throughout the year.

So, what else does this *PaperWait* have in store for you? Last year's flip book proved popular so we have another that is comprised from one of the stop-frame animations we posted on the splash page of our website (using pictures taken during installs). We have also included a fortune cookie fortune teller (our Winnipeg Foundation's Youth In Philanthropy Intern's idea) which will help you decide what to do in certain art situations. There are our artist pages too, which double as postcards for you to send and thereby disseminate Winnipeg art even further. You can also read about our special programming and partnerships.

You may've noticed our mandate is in both English and French in this edition and on our website. For the last year we have been translating all our regular exhibition invites and press releases into French. We want to welcome artists, cultural producers, and everyone else in the Francophone community to ace. We are working towards making all our materials available in French as well as English.

And who's financial and moral support makes all our endeavors possible? The Winnipeg Arts Council, the Manitoba Arts Council, The Canada Council for the Arts, the Winnipeg Foundation, and the Loewan

Foundation. We sincerely thank our fantastic funders. We are also fortunate to have some great sponsors—*Half Pints Brewery*, *The Sign Source*, and the *Goodwill* on Princess Street. And thanks to our Board of Directors who continue to be a superb boon for this Artist Run Centre and community. We bid a fond farewell to several of them whilst simultaneously fan-faring the able-bodied and -minded folk who are taking up the roles that help direct acent. And of course, we want thank the people of Winnipeg who keep ace ace. Thank you for coming to the exhibitions, artist talks, off-the-cuff events, visiting us in our office, contributing to publications, sharing your ideas and criticism, helping us move large objects around the gallery... in short your participation and your encouragement.

And talking of support and participation: Liz Garlicki, ace's Gallery Coordinator for the last nine years, is leaving her post in order to concentrate on her own art practice. She has been such an important and valuable part of ace, it feels like we are losing one of our walls, but we are so happy for this new stage in her life and wish the very, very best. And so we have a new Gallery Coordinator for 2010/11—Jamie Wright, a splendid fellow with lots of enthusiasm and vim, and very fine fettle. We are sure you will enjoy and benefit from your interactions with him during the course of your membership. And of course, Moyes continues as our Administrative Coordinator, ensuring the good ship ace remains caulked and laden, with plenty of play in the rigging.

Over the coming twelve months Moyes, Jamie, myself, and the Board are very much looking forward to Harrell-pointing at more art we think is interesting, with the humble hope that you might occasionally point right back at us...

hannah_g

Notes

- 1 Thereby citing a source rather difficult. Apologies
- 2 How's that for mixing metaphors? Excitement does that to me.

Over Here
Alexandre David

JULY 4 - AUGUST 8, 2009

Over Here:
Alexandre David

A RESPONSE BY Aston Coles

To write a description of a work that embodies an intersection between sculpture and architecture seems grossly inadequate to conveying an understanding of either discipline. The implications of such an intersection are nonetheless exciting and the idea often brings about optimistic, even utopian views.

The work of Alexandre David lies in this zone, somewhere between two practices, with neither waving a brighter flag than the other. The problem with a written description of *Over Here* is in the form of such a response; words only manage to point out the weakness in such a work. This is a difficult conundrum, and certainly not a new one, but in some ways the challenge it offers speaks to something of the work's strength.

One hesitates to jump straight into a visual description of the piece because sight is not the primary sense at work here. In fact there are several visual features which inherently mute or obscure the visibility of the form itself. No attempt at "whole" description will be made here. It is also worth mentioning that David tends to discuss *Over Here* in terms of what it is not, rather than what it is. Perhaps he knows that by naming he risks limiting. Part of the work's functionality, and its success, is in the openness both of space and of purpose.

So we begin with what it is not—those muting and obscuring features that are inherent in the work's construction. The materials we see are dozens of full sheets of raw pine plywood aligned in a sprawling and seemingly seamless surface. Each





sheet of plywood provides our eyes with a complex contour drawing, tracing forms and undulations in the grain of the wood that are not three dimensionally present. Viewed from any point, the woodgrain is visible with all its curved line propaganda camouflaging the true contour drawing of the piece, that is, the barely visible grid of seams between the many sheets of plywood and the lines of screws holding it all together. The form traced by these longitude/latitude seams and screws give us a hint about the curvature where the woodgrain obscures it. The light on the piece is highly diffuse, further obscuring the curvature from view. Like a tilted room built in forced perspective for the movies, there is an upward curve, optically elongating the gallery along its most expansive wall, warping even the physical parameters of the gallery itself.

The culminating realization is that the more one tries to “see” this piece with eyes or with pictures,



the more one becomes convinced that the best way to “see” or experience it is to walk upon it. The intricate data from the soles of our feet and the balance organs in our ears give form to the work before our eyes can put it together: open, nebulous, uncommitted to sculpture, art or architecture in its form or function. Again, words only fail where the successes of such a work are at their most brilliant, where physical negotiation and perambulation take over



as the primary tools for understanding. This literal navigation is what seems most necessary in place of contemplation from a distance or a theoretical understanding.

There are, however, some words to be set down in regards to its likeness to similar spaces in different public realms. It is a familiar form, the kind of form one finds in contemporary architectural/landscape design of the sort that is meant to make us calm and give us a break from traffic: vehicular, pedestrian and the brain-traffic of stress and worry in our too-busy lives. It is a reminder of the type of space you might find outside of a public library in a large city; there is a place to sit, simple benches built into the top of a gentle slope. This is the place you go to check your email, have a coffee, do some people watching. When thoughtfully designed and executed, people take well to such spaces and go about the intended business of digesting the day's activities and looking ahead.

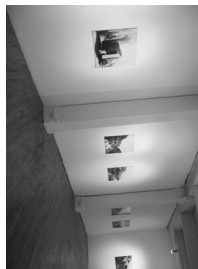


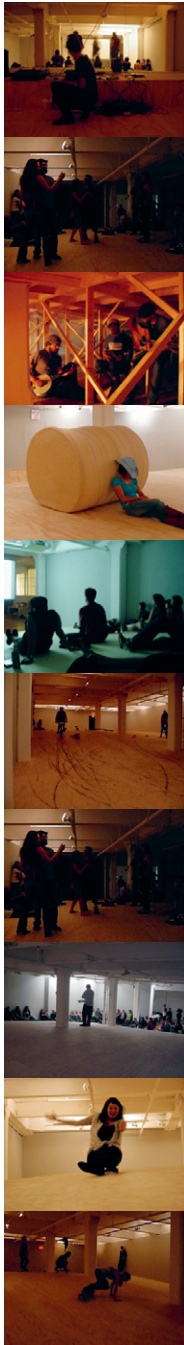
Currently, contemporary art finds in architecture an ever-expanding niche of acceptance where the carrot of world purpose is with us at each step. We are in the middle of a constant exchange of ideas and ever building enthusiasm in the study of architecture which by now has become an omnipotent ultra-field in the minds and hearts of global thinkers and doers in art, design, and beyond. This is potent territory and dangerous: as with any mass preoccupation in any area of study comes the flood of theory, criticism, abstraction of thinking, then ambiguity and, unfortunately, lapses of seeing and lapses of doing.

Over Here. A title that suggests we look over here. Alternately it could be a beacon calling us to a location nearby. This is a place with a bright, forward-looking view that calls to us, "Over here" in the voice of the friend you were there to meet.

Aston Coles works in sound and sculpture, with an interest in animation. His sound work involves explorations of feedback, directional sound, and homemade noise instruments. He is a member of the noise collective Blind Squab.

All photos: Alexandre David





Übersuper programming for Alexandre David's exhibition

- *Secret Cinema* (weekly x 5) presented by Planet Goatsucker-secret films from spent eras presented by Irene Bindi and Aston Coles.
- M.S.Citizenship Feminist Collective held meetings here.
- Skate Boarding—open to all, everyday. Jungle Cats crew made good use of the curve.
- Mass Body Roll down the curve by many artists and arts administrators from around the city.
- Live music from local musician, Ingrid Gatin, with local artist Bill Beso projecting his drawings alongside.
- The Crooked Brothers performed a beautiful acoustic set.
- Blackout Soundscapes—playing various soundscapes under the installation while audience lay on top in the dark.
- Crys Cole, mink! and Chris Bryan performed music/sound to a packed installation.
- *As We Try & Sleep* book launch and readings and live performance from Kendra Ballingall.
- Süss live music from another local musician.
- Pam Patterson gave a live performance as part of her Plug-In Summer School residency.
- The Winnipeg Roller Derby League's Captain, Kristen Andrews, skated the installation with grace and daring.
- Park It! party in the carpark opposite ace: DJing and VJng from Hello World! Productions in association with the Urban Planners Network
- Urban Planners Network (an association of progressive urban planers) held a coupla meetings here and greened the car park opposite the gallery in response to the exhibition.
- *Hey! From friendly Manitoba*: Kristin Nelson exhibited her enormous knitted hay bale on the installation and as part of the Park It! event.
- Kyle's Ride community fundraiser for a bicycle accident victim—pixie bike riding and trick riding.
- Peter Roy—reading on curve

All of the wood was then donated (at Alexandre's request) to local non-profits and artists including the Spence Neighborhood Association, Art Junktion and Urban Shaman Gallery & other community neighbours.

100 Stories About my Grandmother

Peter Kingstone

AUGUST 20 - SEPTEMBER 26, 2009

*Peter Kingstone:
Empathy, Excess and Desire*

A RESPONSE BY Shawna Dempsey

Peter Kingstone's work is remarkable in qualitative terms, as well as its relationship to the quantitative. "100 Stories about My Grandmother" continues his investigation of multiple histories in an attempt to cumulatively tell a story.

Kingstone videotaped interviews with prostitutes from across Canada and England about their grandmothers. All 100 participants who participated are included, resulting in a staggering 6-hour project. Each 1.5-hour "chapter" is installed within a different faux living room within the gallery. Grandmotherly velvet and chintz create homey environments, albeit it ones that are strangely dissociated from the context of domestic architecture and rendered more absurd by their multiplicity within the gallery space.

Indeed excerpted multiplicity—of voices; of racial, geographic and class backgrounds of those interviewed; and ultimately of ideas of who/what is a prostitute and who/what is a grandmother—is the overwhelming feature of the project.

In his application to exhibit at *aceartinc.*, Kingstone stated, "I know very little about my grandmother; in fact I have no lived experience of her." So, like a thorough researcher he set out to explore male relationships with the senior mother figures in their lives, and perhaps build a composite he can call his own.

Kingstone chose sex trade workers as his interview subjects. Prostitutes have always been marginalized, and social stereotypes regarding their economic status, education, and behaviours (particularly





addiction) pervade our culture. But by asking them about perhaps the warmest, fuzziest-feeling subject of all—grandmothers—Kingstone instantly demands that we look beyond our own prejudices of sex trade workers and view their idiosyncratic, emotional, vulnerable humanity. Further, the interviews also dispel archetypal tropes of the grandmother. The portraits that emerge are neither simply that of the frightening witch or the apple-cheeked nurturer. It seems that grandmothers are in fact as varied as their grandsons. Some are beloved, some are hated, some are addicts, some are wise, some are promiscuous, some have worked in the sex trade, some cook, some care, some abuse.

The sheer volume of interviews inevitably invokes sociology, the study of which has traditionally included social stratification, social relationships (including kinship), social interaction (including commerce, sex, and subcultures), and particularly deviance. The groundbreaking work of Alfred Kinsey comes immediately to mind. Kinsey's team conducted over 18,000 face-to-face interviews regarding sexual behaviour. Kinsey was particularly interested in comparing sexual histories of those who belonged to specific social networks (such as college fraternities). Indeed,



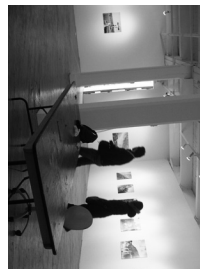
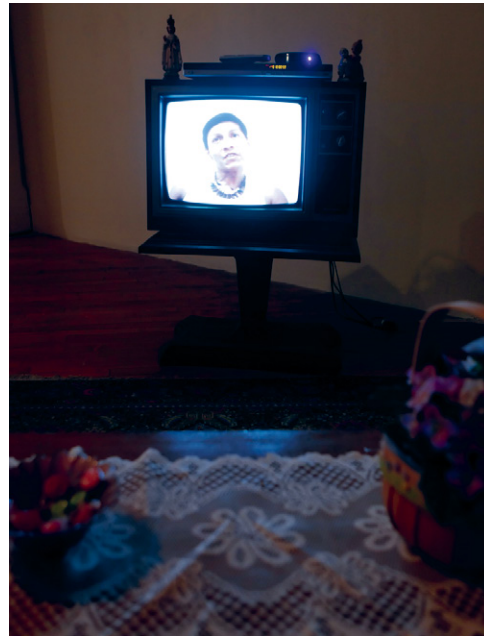
J. A. Barnes developed a discrete “school” of sociology called social network analysis concurrently with Kinsey's research. Kingstone's work can be seen as an artistic, parallel practice to these social scientists, in its exploration of a specific community and their relationships.

Kinsey's results were criticized at the time for possessing an “abnormal” bias created by the number of male hustlers included in the sample (an accusation that was refuted when his data was reanalyzed minus the results from interviews with prostitutes). By amassing and analyzing behavioural information, Kinsey was able to paint a portrait of human sexuality as it was being lived in 1950s that was far more varied, “deviant” and queer than anyone imagined. The public was variously appalled and titillated by his findings.

Kingstone's project achieves the opposite effect. There is no prurient appeal in peering into the lives of these prostitutes. In talking about their grandmothers, perhaps the least sexy topic imaginable, they are rendered entirely human and as such are variously boring, banal, inarticulate, funny, insightful, goofy and charming. As we begin to watch the videos, despite the settings in which some of the interviews



take place (a bathhouse? a sex club?), and occasionally their state of undress, the interviewees become entirely individualized and largely desexualized. Their profession is not relevant to the topic at hand nor is their sexuality. They are peculiar humans like us all. Like us, they have complicated relationships with those who raised them; like us, they have complicated relationships with those who they love. The viewer's Identification with the workers is an inevitable result of settling into the comfy chairs, feet up on the coffee tables Kingstone thoughtfully provides, and watching stories that could well be our own. However, the particularization of the subjects, and interest in their stories quickly wanes. Viewed in any order, the first 6-10 stories are compelling. I recognized my own stereotypes and had them blown out of the water. I empathized and I was engaged. But I still had over 90 more to watch! The sheer number of interviews has a desensitizing effect, and pretty soon all the men, all the grandmothers, began to run together in my mind.



It is as if Kingstone has adopted the empirical investigative techniques of the social sciences and yet has neglected the critical analysis. In his artist talk at *aceartinc.*, he admitted that no one other than himself has endured all 6 hours of interviews. I would posit that this is because 6 hours of uncured, unedited interviews on any subject becomes relentlessly the same. This seems to undermine one of the artists' central objectives. Rather than the validating and humanizing a population that is often criminalized, marginalized, and undervalued, the number of interviews and length of the videos lump them into an undifferentiated mass.

Unlike a sociologist, Kingstone does not include his methodology in the exhibition of the work. In his artist talk he mentioned that most participants were solicited through the internet and were paid for their stories. The sample includes highly paid callboys that accompany gentlemen on cruises and those who work the streets; they seem to come from all ethnic and socio-economic backgrounds. The diversity of interview subjects is refreshing for the viewer, but ultimately does little to dispel the cumulative, homogenizing effect of the work as a whole.

As the hours ticked by and my eyelids grew heavier, I began to wonder if this, too, wasn't a strategic device on behalf of the artist.

Our culture commodifies everything: sex, things, ideas, even personal reminiscences (as evidence by Kingstone's ability to pay \$60 per interview). Everything is buyable, attainable, putting excess within easy reach. Excess, our seemingly bottomless hunger for "more", exemplifies Western culture. Perhaps Kingstone's use of the relatively cheap and accessible video medium to compile what can only be described as a glut of stories also comments on inundation, overload, and surfeit.

Viewed in its entirety, "100 Stories about My Grandmother" is too much. Over-representation ironically can have the same effect as under-representation. It, too, renders us invisible. The precious and the unique get lost amidst too much of a good thing.

Sociologists and marketers have noted that there are problems with too large a sample size, particularly diminished returns. The margins for error increase above a certain threshold.

Everything about our world, from the global economic crisis to climate change, would suggest that humans in the 21st century have pushed thresholds far beyond their limits, and the effects of diminished returns are being felt on a catastrophic level. Whether Peter Kingstone's work is also commenting upon this phenomenon or simply rides the wave of our celebration of excess remains unclear. Certainly the content of the work demands an empathetic examination of stereotypes regarding sex trade workers and their kin relationships; but the form of the work, particularly its duration, is so daunting as to raise questions of superabundance and that which drives it: want.

Perhaps by compiling an unwatchable number of interviews with sex trade workers—those in the profession of fulfilling desire—Kingstone is commenting upon our own deep needs for intimacy and love, and the insatiability of those needs within a culture that values "more" above all else.

Shawna Dempsey creates performance, film, video, books and installation with her collaborator, Lorri Millan. Throughout their practice they have been committed to placing their work in non-art spaces so they can speak to diverse audiences. They often employ humour to articulate their social justice concerns.

Horror Fables

Howie Tsui

OCTOBER 13 - NOVEMBER 14, 2009

Horror Fables: Howie Tsui

A RESPONSE BY Aaron Boissoneault

"I've always been attracted to the grotesque because I associate it with the imagination, creativity, the unknown, and the existence of a parallel otherworld. Which is why I became so interested in painting and drawing in the first place as a child." —from an interview with Howie Tsui ¹

There's a Cantonese saying that the number of rice grains left in your bowl will be the number of zits on your future wife's face. There's another one that translates roughly to "grow eyes to pierce needle", which refers to the sharp pain you'll feel on your pupil if you watch pornography. These are examples of the "nascent applications of fear" Ottawa based artist, Howie Tsui, would hear from his mother as methods of control when growing up. Fantastical and absurd, Tsui believed in these proverbs all the same and later became interested in the power they had over him as well as the violent, comic, fantastical, and creative world from which they came.

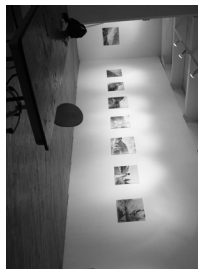
Horror Fables is an orgy of mayhem and cruelty where a parade of monsters, demons, ghosts, gods,

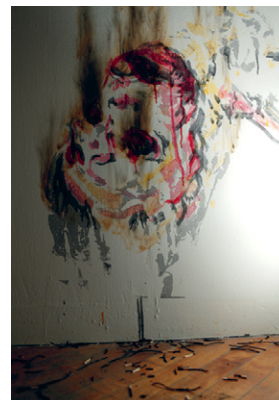
and ambiguous grotesqueries commit wanton acts of torment and torture with unholy zest upon their victims. Combining the fearsome with the ludicrous and ranging from the gruesome to the droll, Tsui offers up a spectacle of such graphically excessive bloody dismemberment it overwhelms the rational self, rendering one unable to respond to this work with the aversion and dread typical to uncanny horror. Instead, one is drawn in by its creative energy and its complex, detailed studies of Asian folklore and nostalgia.

"The places of hell are painted by the brush of the painter's desire, within his mind."

—from the Buddhist text *Sutra of the Remembrance of the True Law* ²

Tsui crafted together this world by delving into Japanese and Chinese ghost lore, the ambiguous





Left: installation view. Right (untitled) paint and burnt matches on gallery walls, various sizes. Bottom: *Silver Tree* (2008), 63.6 x 47.0 cm. Photos: Scott Stephens

Asian culture of monsters and demons, the horror movies of his youth, and his own family's ghost stories. *Horror Fables* presents itself as an encyclopedia of characters and scenes that populate a hyper-narrative of terror. Painted on large scrolls of mulberry paper using Chinese pigment inks and brushstrokes, *Horror Fables* harbors a rich intertextuality of tradition and a who's who of Asian horror, featuring scenes and characters from Edo-period *manga* block prints, traditional Japanese *shunga* erotic art, *yokai* monsters, Buddhist Hell scrolls, the Nanking Massacre, Hiroshima, and even Tsui's own *kawaii*-esque super-flat mongrel characters of his earlier days, all in a *ukiyo-e* floating world landscape.

The show is anchored by three large thematic scroll paintings, *Dead Sea* 120" x 34" (2009), *Tengu's World* 76" x 25" (2009), and *Forest Romp* 120" x 34" (2009). These works feature the traditional landscapes of Chinese scroll paintings and the *ukiyo-e* tradition of Japanese block prints and painting, familiar to Westerners as depictions of idyllic landscapes of oriental passivity and elegance as depicted by W. Heath Robinson in Hans Christian Andersen fairytales. By evoking such settings, Tsui is situating the viewer in the realm of fantasy, dream, and hallucination—the realm of unreality—and creates a context akin to an old animistic concept of the universe wherein the external environment is endowed



with anthropomorphic consciousness harboring benign or malevolent intentions towards the individual, and with the power to influence the course of events. In this primitive, magical world, Tsui conjures up the uncanny, turning the passive, idyllic, floating world into a Boschian hellscape, where the repressed infantile anxieties of unconscious



magic at work in the very process of nature. Take the grotesque figure in *Forest Romp* presiding over a burning Buddhist monk while sucking foam from the fingertips and facial orifices of a Ming Dynasty youth. With seemingly human legs and a head with the animalistic overbite of an alligator, its green decaying flesh seems to sprout the limbs of infants, while the pea soup exhaust emerging from the back of its head has its own set of lips, eyes, and nose. Typical distinctions of properties of animals and humans, birth/death/decay, consumption/excrement, and corporeal/ethereal, are uncomfortably blended together here. The veneer of the diversity of things is melted away, revealing the soft monstrous masses, naked in disorder. In *Cumulous Dark* (2008), similar confusions occur, where even the lines between victim and victimizer disappear.

Mythical figures and deities such as the Buddhist God of Heavenly Punishment and the Tengu *yokai*, along with the aberrant forms of water and clouds

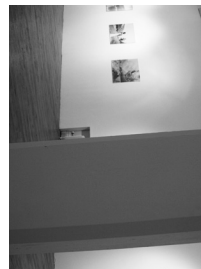
Detail and full picture: Tengu's World (2009), 63.5 x 188 cm. Photos: Scott Stephens



childhood nightmares, along with surmounted modes of primitive fears, grotesquely threaten the individual with gruesome and debasing forms of physical subjugation and ultimate annihilation.

Confusion of boundaries and gross violations of the body's physical integrity resurrects primitive fears about human identity and an element of

throughout the exhibition, animate the threats of a hostile and domineering external world in the form of grotesque embodiments, radicalizing the rift between self and other. Within this landscape of fear are the complex mini narratives Tsui has threaded together. In *Dead Sea*, Hokusai's Edo period Octopus from *The Dream of the Fisherman's*



Wife (1820) is being fought off by a Taoist priest with a crossbow. Below deck are slaughtered infants from the Nanking Massacre and Tsui's own grandfather escaping mainland China during the Cultural Revolution. In this one small boat we find the personal, the mythic, the political and historical, the real, the fantastical, the erotic, the absurd, and the horrific, all sailing together among the flotsam of primeval terror, where sea monsters of the unconscious emerge immediate and appalling.

The graphic spectacle of terror, however, reaches such a degree of exaggeration that it becomes absurd and ambiguous. The violence is treated as matter-of-fact; in the presence of so much blood and gore there is little evidence of pain. For example, a Mongolian character in *Forest Romp*, being dragged by his bound wrists, looks at most a little worried that he's just lost the entire bottom half of his body. All the parading monsters on display are treated simplistically, making them easier to make fun of thus denying their power and permanence. The green turtle-thing in *Forest Romp* drowning some victim, is a water goblin meant to ward children away from unsupervised shorelines. The Kappa *yokai*, are said to smell like foul excrement and have bowls on their head containing water that if spilled will kill them. It is also said that Kappa can be repelled by farts. Despite its violence, the scene is more characteristic of male adolescent water sport, and the Ninja Turtle shell paired with oversized *anime* head with receding hairline place it in the realm of droll whimsicalities. This absurd monster is treated by Tsui both as menace and neoteny.

Back to our poor fired-up monk mentioned earlier, though eyes and ears are sizzling into foam, he appears to be enjoying a game of Chinese checkers while cradling a purring calico cat. Play subsumes the serious. *Schadenfreude*, the spark of perverse glee that is part of the play element in the grotesque, jars our sensibilities to grasp the terrible and pathetic thereby excluding the commonplace sentiments of revulsion and pity. The spirit

of joviality, the play of fancy in combining forms, musical instruments, the energy and unholy zest of bedlam, all present an attractive carnival world of activity and imagination, a progressive exaggeration of fantasy feeding on itself.

Aaron Boissonneault is a half anglo-western french Canadian Catholic (where he gets his arrogance, sense of moral superiority, and constant guilt), and a half orphaned diasporic Slavy (from where he gets his cynicism and paranoia). He cut his teeth as a DIY artist and instructor with an exacto knife volunteering and working at Art City since 2007. He also participated in the Youth Outreach Program at Martha Street Studio, mostly just playing with plates and printing inc. It wasn't until he was working among children that Aaron was able to find his long lost creative side, and now works to encourage others to find theirs.

Notes

- 1 Tsui, Howie. "interview" 22 Sep. 2009. E-mail to Aaron Boissonneault. 22 September 2009.
- 2 Matsunaga, Daigan, Alicia Matsunaga. *The Buddhist Concept of Hell*. New York: Philosophical Library Inc., 1972

Dancing with the Doctor

Sarah Anne Johnson

FEBRUARY 5 - MARCH 5, 2010

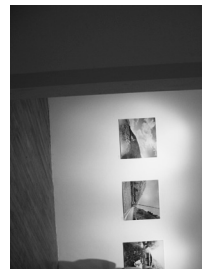
Dance Always Returns

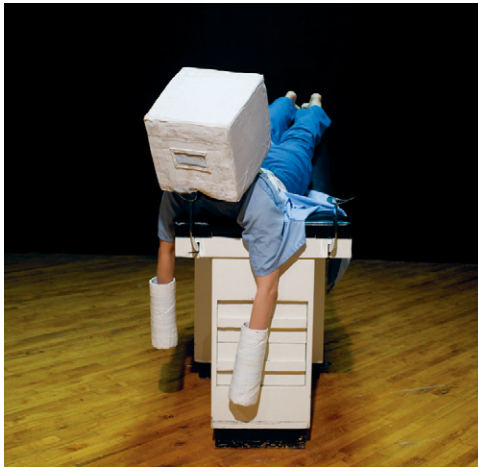
A RESPONSE BY Kendra Ballingall

In a recent filmed interview,¹ Françoise Sullivan, the dancer and choreographer associated with the 1940s and 50s avant-garde, Surrealist-influenced *Automatistes* movement in Quebec, stated that, although she stopped dancing in the late 50s, *la danse revient toujours* (dance always returns). She describes the creation of two pieces—*L'Été* (1947), now lost, and *Danse dans la Neige* (1948), filmed by Jean-Paul Riopelle and photographed by Maurice Perron, of which only the photographs remain. It was her intention to create a spontaneous dance for each season inspired by the Quebec countryside, yet she never began the pieces for spring and autumn. In 2007, dance returned, and Sullivan created, or recreated, all four seasons as a collaboration with other dancers and artists entitled *Les Saisons Sullivan*.

A return of a different sort is Luis Jacob's *A Dance for Those of Us Whose Hearts Have Turned to Ice* (2007), a performance for video/installation in which the artist, in a snowy setting, at times wearing only boots and a fur hat, reenacts Sullivan's movements in a gesture to both the dancer and the Modernist sculptor Barbara Hepworth.

The above illustrate two possibilities of return, one a revitalization of archives and personal memory, a recuperation of the self; the other a vulnerable and carefully nostalgic meditation on the limits of homage. Both exhibit a more delicate relationship to the past than the dominant Postmodern techniques of pastiche and parody. They avoid the monumental by invoking the genealogical, the historical method that descends through bodies to engage the present,





resting precariously in the tense space between the private and the public.

With *Dancing with the Doctor*, Sarah Anne Johnson works with three contemporary dancers—Ming Hon, Tanja Woloshen, and Holly Treddenick, who contributed to the choreographic process—to perform her own genealogy, engaging her grandmother’s experiences as a patient in a Montreal hospital in the 50s. Diagnosed with postpartum depression, Val Orlikow became a research object of a doctor who was partly funded by the Central Intelligence Agency in a Cold War context, undergoing, with many other patients, sensory deprivation, LSD injections and electroshock treatment.² Johnson draws on theatrical set design and two-dimensional composition techniques to structure the performance, which takes place in three

parts. The triptych places a doctor’s examination table in the center, a domestic bedroom to the right, and a book-strewn private office to the left of the altered gallery space. Within this scene, the four artists developed a relentless 30-minute study of traumatized subjectivity and a silenced, suffering body.

CAN BARE LIFE BE REPRESENTED?

The movement begins in the center, where a patient in a hospital gown sleeps awkwardly in a fetal position upon the examination table. Her head is covered by a black cloth bag, her hands bound into cylindrical black stumps, snuffing out her sensory capacities. Her attempts to realize full consciousness are at the increasing expense of her emotional stability. She writhes upon the table and tries to emancipate her hands in search of comfort and connection with the outside world. She falls from the table and writhes upon the floor, bending her body in angular distortions, smashing the ends of her encased arms against the ground in utter desperation. She gives up, lies on her back, exhausted.

There is silence, and then a shift to the panel on the right. She is asleep in her silk pajamas beside the mass of her husband’s covered body on a bed. Are the tests over? The bed is bound with leather straps just as she had so often been. Unbound, she has nonetheless returned to the grip of the electroshock machine, a living, malicious bed-side table wired to the bed. Scorched sheets, a scorched pillow, and with absurd Lynchian terror, she has the head of a squirrel. With each shock she is thrown off into the space of her room, left to defend the ends of her nerves with the palms of her hands. She returns to the bed, and the process renews itself relentlessly. She is a squirrel, she is a cigarette, she is on fire. She’s tired. She finds rest only by balancing precariously upon her husband, protecting her own body from the bed with his.

Left panel. She is at a desk. She is ready to write, but someone, it seems, has twisted her neck and now her head is on backwards. Determined to undertake the task, she compensates by sitting backwards in

her chair, contorting her arms behind her back to achieve the normative coordination required to write. The futility of her attempts becomes the power of her rage, and she erupts into choreographed frustration—a rhythmic combination of kicking, stomping, pounding. The desk is her enemy and her ally. Amid broken pencils, torn paper, and scattered books, she has (once again) lost language.³

The dancers' ability to maneuver blindly through the sets and perform suffering is remarkable. Their profound skill and empathy contribute to the frustration of any desire in the artist or audience to achieve a static, sealed past. Several elements work effectively to threaten the autonomy of each panel and convey a sense of traumatic return/repetition and the splitting/reconstituting of subjectivity. The anachronistic *mise-en-scène*, where the things and gestures proper to the hospital infiltrate the home and vice-versa, is one. Sparse, carefully-timed interactions between the personae, who seem to find comfort in each other just as each is on the brink of complete emptiness, is another. The white noise of electricity, an ominous soundtrack of buzzing and humming that leaves the ambient space and enters all of her bodies at once in the form of shock-induced twitching, is yet another.⁴

Resisting the completeness (the silence) of representation, *Dancing with the Doctor* presents a shift in Johnson's approach to the figure. Johnson often engages the human figure in her photo-sculptural work. *Tree Planting* (2006) is a series of photographs featuring both tree planters and crafted figures representing tree planters. The series invokes the Canadian landscape tradition, with the figure appearing in the sublime scene as a young, strong and vital (if disheveled and tired) body, an Olympic athlete or heroic soldier in defense of industry coded as coming-of-age utopia. In this work, which could be described as natural resources extracted to the point of becoming image, figures fill the empty, genocidal space of the Group of Seven only to reverse the colonial dialectic that allowed CW Jefferys, artist and critic for the Group, to assert that "an Art must grow and flower



Photo: Steve Ackerman

in the land before the country will be a real home for its people."⁵ With reified borders, Canada now sells its utopic self-image to the world, like lumber or water.

Dancing with the Doctor, by contrast, engages the figure in terms of its materiality through a subtle engagement with the poetics of dance. To contend with this "poetics" we may look to the difference between Sullivan's spontaneous movements in the Quebec countryside and Orlikow's concurrent gestures of pain and torture in a Montreal hospital. Are they not distinguished in the extreme by the former's expressive emancipation through art and the latter's victimized proximity to death or a complete loss of self? Yet Sullivan's body was moving in a sincere gesture of revolt against the Church and the State, staging, with the other *Automatistes*, a *réfus global*, and Orlikow was seeking the institutional support of the State's healing arm. How do we account for the subsequent inclusion of the former into the canon of Canadian art history and the systemic exclusion of the latter from public discourse?



Live performance often contends with a tension between continuity and change, negotiating the equal desires to achieve reproducibility (repetition) and perfection (change). I saw *Dancing with the Doctor* twice: once on the first night, which was a private performance for friends, family, and writers and curators, and again toward the end of its run. The first night, in the presence of the artists' family, the performance was almost unbearably convincing, enriched with strong, dynamic, nervous tension. The second night I attended, a significant aspect of the set/costume/concept had changed: the central figure wore over her head not a loose, black bag, but a white box with an enmeshed, rectangular viewing slot. Her hands were still bound, but the cylinders were white. At some point, Johnson must have changed her mind, or perhaps she found the time or materials to execute the scene according to her original photograph from her *House on Fire* series.⁶ Regardless, the private audience and most media representatives saw the figure in part as an inmate, with the black bag's connotations of terrorism-claims, racial profiling, and extra-judicial camps, while some of the subsequent audiences saw the figure as an isolated patient in a hospital.

I read this shift as a continuity such that the figures in different costumes, evoking different geographies of inclusion and exclusion, become, nonetheless, equivalent references to the body reduced to bare life in the cell, the room, or the camp.⁷ Such an unqualified body may be implicit to sovereign power, yet *Dancing With the Doctor* refrains from becoming complicit in the body's exile from politics: at the end of the performance, the dancers stand on their respective platforms—the desk, the table, the bed. Drawing their arms up with a relieving grace, they outline the doctor's spectral body—his shoulder, his waist—turning clockwise in a sort of synchronized, mechanical waltz. As the figures hold the place of their lack, the dancers become “dancers” and dance returns as a symbolic practice. Appearing in art history, Orlikow loses the doctor as she gains

him, and her pain, as dance, becomes somehow more real (inaccessible) and political. This is the tension (between the material and the symbolic, the object and the subject, sculpture and dance, the reified and the becoming) held by Jacob in *A Dance for Those of Us Whose Hearts Have Turned to Ice*. By making visible the power of the State institution to invent trauma as much as it invents health, even beyond the hospital walls, and by setting the dizzy scene for traumatic repetition as performed resistance, *Dancing with the Doctor* becomes a poetic counterpoint to military-scientific knowledge production, engaging with dance as a recurring, political approach to the figural in art.

Kendra Ballingall is a Winnipeg-based artist and writer with an interest in the formal relations between art institutions and legal institutions. She is currently researching the status of the human and the subject and object of the rights of man through the Winnipeg Free Museum, an impossible art project. She would like to thank hannah_g and Sigrid Dahle for their insightful edits to this text.

Notes

- 1 Françoise Sullivan, *Danse dans la neige* (video interview), Centre for Contemporary Canadian Art & Linda Corbett Eyeris, 2008. February 20, 2008.
- 2 This performance extends themes and subject matter initiated with Johnson's earlier, photo-based work, *House on Fire*.
- 3 In *Black Sun* (1987), however contrary to the dominant psychoanalytic techniques that treat the depressed person as a “mute and steadfast devotee to their own inexpressible container,” (p. 14) Julia Kristeva describes depression as a discourse with a language to which the psychoanalyst should respond, such that depression becomes a “space of desire and meaning” (p. 57).
- 4 Winnipeg artist, Rob Taite, created the soundtrack for Johnson.
- 5 Dennis Reid, *A Concise History of Canadian Painting*, Don Mills: Oxford University Press, 1988, p. 149.
- 6 *White Out*, paint on photo, 2008, Sarah Anne Johnson.
- 7 See Giorgio Agamben's *Homo Sacer: Sovereign Power and Bare Life*, Stanford University Press, 1998.

Frozen in Time, Switzerland

Nathalie Daoust

MARCH 19 - MAY 1, 2010

*Farbfotographie*¹

A RESPONSE BY Przemek Pysczek

I was looking at photos from my childhood recently, and I had a frightening realization. It seems that most of what I remember from that fabled time is solely due to photographs. The move to Canada at the age of two, my third birthday in the apartment on Grant Avenue, that time when my grandma visited from Poland and bonded with our Filipino neighbours over their Catholic faith—all these scenes in my mind that seem so real, only exist the way they do due to the photographs that sit in a shoe box, on the top shelf of the front door closet in my parents' house. The influence photography has on memory also works in reverse. Our memories are imprinted onto the photographic images we produce. In her series of photographs, *Frozen in Time, Switzerland*, Nathalie

Daoust explores the way in which memory becomes embedded into photography.

The process of seeing through the camera and onto film is wrapped in a moment of revelation.² When taking a photograph, past experiences, memories, happy moments and traumas are imprinted onto film, consciously or otherwise. In this series of photographs, Daoust is imbuing each photograph with a past emotional experience; they come about from an instinctual and emotional place.

Daoust was participating in an artist residency in Switzerland at the time these photographs were taken. When a friend visited her and insisted on traveling into the countryside Daoust resisted because she thought it would be touristy and clichéd, which did not interest her but she acquiesced and





discovered that her preconceived ideas differed greatly from her experience. Over numerous trips, she staged and photographed haunting tableaux using a pinhole camera (the most basic form of photography, a pinhole camera lets light in through a hole in a light proof container and then imprints an image onto film or photographic paper). Daoust then hand-processed and printed the photos, which were black and white. However, as she explained in her artist talk at *aceartinc*, her memories are in colour, so she used oil pastels to hand-colour each photograph to create a simulacrum of the scenes *as she remembered them*. She told us that the use of colour also provided an antidote to the greyness she felt in her life at the time. Once coloured, she then re-photographed the

images, which further suspended them between reality and memory. According to Daoust,

“these images are set in an ambiguous territory where dreams and reality clash. In this altered state of reality, stillness and silence permeate each image, each is a moment frozen in time. Here memory and introspection create a labyrinth of illusion, mystery and fantasy. The narrative that evolves throughout the works is a personal one, a journey, steeped in self-scrutiny, towards coming to terms with one’s identity through life experiences, loss and sorrow as well as pleasure.”³

There is an underlying haunting sadness and menace within these photographs. The lush landscape of the Swiss Alps offers a beautiful contrast to the stark



human subjects. In *Holidays*, a woman is shown standing by or in a quaint lake. Her hair is held tightly by the man she is with, as if he is holding her up. They are both in their underwear, but topless. There is a vague sexual tension. What is he doing to her? What happens next? Why am I assuming he's doing something to her and she's not wanting something from him? This unease infiltrates the whole series: a woman is on her knees with her face planted in the grass, ass in the air; another is near the wall of a castle or fort. This death motif continues with a woman splayed over a large rock; another face down in a grassy knoll; another has

her torso dangling cliff-side; one is hung over a wall; another over a fence; one body is in a stream. What is happening in these violent scenarios, or are they even violent? The female body and image have long been fetishistically assaulted within photography, often in advertisements selling products to women. But unlike Guy Bourdin's fashion photography, where females were dismembered in the pursuit of a representation of capitalistic high fashion and glamour, here there is loss and sorrow.

A counterpoint to the violence are the portrayals of strength. Three women dressed in gauzy slips



convey joy and riparian play in *Fishing*. They are strong and confident while they strike poses for the long exposure time demanded by the pinhole camera. Contemplation and serenity is conveyed by *Titliss*, in which a woman stands in a still stream. She is topless and her back is to the camera. I marvel at the beauty of her body and that of the natural landscape, such a striking contrast to the drab environment I am currently writing in; I long to be there with her, make a memory of my own. *Tamas* shows a woman in a translucent raincoat, with a shovel in hand. She too is portrayed in a confident light, ready to move the mountains in the background, it seems. This sense of power is also conveyed in *Hanging*, where the subject is shown scaling the wall of a giant culvert, adjacent to a desolate, out-of-season ski slope. The sense of haunting still abounds, but in these photos it comes out of displacement, not violence.

Nathalie Daoust uses analogue film in her photography. As she told us in her talk, she does not use Photoshop, or any other digital means of manipulation. The skill and labour intensive method of hand-colouring makes the resulting image captivating, more so than the application of a digital filter. But does the choice of an analogue method bring an image closer to truth? The world of photography sometimes seems to be split between analogue and digital methodologies, and leads one to consider whether one technology or format is more *true* than another. Both these forms of photography distort our personal experiences of a time and place; we can only hold a subjective memory that we feel is *true* within ourselves, not on a piece of paper. This search for truth in all its complexities has been a thread woven through Nathalie Daoust's artistic life. When preparing to photograph someone or something, she began to realize that she nearly always had a preconceived idea about that subject. Once she began observing and documenting her subject, things were not always as she expected. Her other projects have been based in documentary photography, with an emphasis on the representation of women; in the series *Street Kiss*,

Brazil she has observed and photographed sex trade workers in Brazil; documented employees of an S&M sex hotel in Tokyo Hotel Story; and in *Entre Quatre Murs, Berlin* Daoust photographed women in their own domestic environments.

The photographs produced by Daoust are relevant in the context of contemporary art not because of an aesthetic statement made by the artist, but because they exist as a marker of a personal journey of understanding, empathy and acceptance. The strength of these photos is not just the image on the wall, but what the image represents—the artist's realization that she is no different than the women she photographs.

After visiting *Frozen in Time, Switzerland*, I went to my parents' house to look through that shoebox of childhood analogue photos. Although they come from a different era, they're really no different from digital family photos of the 21st Century. Very few are candid, most are posed, and my mother deleted the photos she disliked, by tearing them up. Memory is fleeting, there is no singular truth, images only begin to represent a small part of the time and place in which they were taken.

Przemek Pyszczek (born in Bialystok, Poland) is an inter-media artist. He left the restrictive world of architecture to explore contemporary masculinity and gay culture with his collaborator, Travis Lycar.

Notes

- 1 Farbfotografie: colour photography
- 2 Sutton, Damien, *Photography, Cinema, Memory: The Crystal Image of Time* (Minneapolis: U of Minnesota Press, 2009), 7.
- 3 <http://www.daoustnathalie.com> (March 25, 2010)

Night Shift

Emily Rosamond

JUNE 1 - 31, 2010

The Junk We Inhabit

A RESPONSE BY Ali Jones

NIGHT SHIFT

I'm reading an invite and flyer to Emily Rosamond's *Night Shift*. The artist has posed herself a question, has instigated a process which will determine her actions, and set rules for what she can create for the audience of *aceartinc*. Having established a relationship with a local removal company, one tonne of 'junk' will be delivered to the gallery for her temporary use; they will return to collect it all at the show's end. Each night, during the first two weeks of the show Emily will rework the tonne, humbly hosting the material for its short stay.

And so the show begins...

During this period the gallery has an energy no doubt. The space morphs slowly, a time-lapse procession for the Zen observer, throughout the fortnight.

The installation takes the form of salon-style wall hangings and a diorama-like floor display, a showroom, a Home Depot store, the objects not quite liberated from their market function, their status as commodities of utility, and yet also hinting toward some anthology of an era, a museum archive, a spectacle of curiosities.

One might ponder that museums contain death. Does *Night Shift* contain the same silent voice of the recently passed away or the brash discards of the busy, moving, transient?

Archive-culture is today accelerated by the sheer amount of material being produced and given meaning by the weight of voices. Culture, it seems, is in a constant process of re evaluation. Heritage tourism flourishes amidst the recycling of stories and





All images: Installation photos. Photos: Ali Jones

meaning, the dancing rhizome of history. The tumbleweed of property.

SNOWBALLS OF ACCUMULATED DETRITUS

I visit *Night Shift* on June 23rd in the project's sedimentation. The strange, nightly happenings have passed, and with only the ghost of a myth of the artist remaining, the exhibition takes a very different form. The gallery entrance contains a mish mash of stuff including a grandfather radio clock, shelving, faux marble, bed frames, cupboard units, a tea trolley, desk lamp, chest of drawers, plastic storage containers. This primal scene seeps around a stud wall, behind the titular vinyl lettering and into the main gallery space where certain stuff has been dismembered, disembodied by material, form, age, shape, process, until it begins to realise a more sculpted form, an articulation of commentary, desire.

The exhibition appears as a readymade intervention. We recognise these items from the home place. Some of the sculptures consist of component pieces of some 'thing'—abstracted to the extent that we need to do a little work, its form a distant memory; willingly we play along. The wall hangings are gone, the materials fallen to the floor limp, placid, abandoned. Now appearing as a millennial excavation, they sit sorry and halted. Snowballs of accumulated detritus. There is, however, a sense of agency to the

sculptures, some narrative of movement through the gallery. Where are the objects from and where do they belong? Do they represent an epoch, a chapter of civilization?

While we are used to ironic kitsch in the gallery (superartist Jeff Koons springs to mind), I don't feel Emily's treatment of the material is kitsch, at-a-distance consumer snubbing. Equally, the work doesn't reveal a curiosity or interest in the individual stories of each item, but rather a fascination for the omnipotence of stuff, the hidden banalities of the throw away, the laziness of ownership, of short-term investment.

THE WASTE RETURNS!

Given the ongoing tragedy of the '*British Petroleum, Transocean, Halliburton*) *Deep Water Horizon*' explosion, the artist/activist group *Liberate Tate* felt it appropriate to punctuate a V.I.P party celebrating 20 years of BP sponsorship of the Tate Britain Art Gallery. An online video¹ shows their action: pouring crude oil down the grand entrance to the institution. Tens of thousands of barrels of oil a day pour into the Gulf of Mexico. But the stunned guests do not understand this symbolic return of their British Petroleum patron. While one of the guests opines her empathy for the director of BP who "has had a dreadful week", the online viewing audience perhaps understand what it means to bring the violence of overseas investments home. This was a slogan of western street activism of the 1970s, represented in art perhaps most famously in Martha Rosler's, *Bringing The War Home*, which montaged Vietnamese burns victims with happy, American, domestic interiors.

In '*The Pervert's Guide to Cinema*', Slavoj Žižek discusses the Francis Ford Coppola film, '*The Conversation*'. After suspecting that a murder has taken place in the hotel room, Gene Hackman, our surveillance expert, enters the bathroom, and carefully inspects everything. Having found nothing he flushes the toilet, seemingly as a parting gesture,

causing the pristine white toilet bowl to fill with blood:

“and then the terrible thing happens. In our most elementary experience, when we flush the toilet, excrements simply disappear out of our reality into another space, which we phenomenologically perceive as a kind of a netherworld, another reality, a chaotic, primordial reality. And the ultimate horror, of course, is if the flushing doesn't work, if objects return, if remainders, excremental remainders, return from that dimension.”²

One could view Emily's excavations into the waste of Winnipeg as a similarly punctuating symbolic return. Indeed, off the erect neutrality of the white gallery wall and now haphazard heaps of stuff, the exhibition does also look like, well, common, messy,



unwanted junk. Art plays itself and the media riff with delight on another spectacle of the emperor's clothes. It's just junk! Some visitors walk into the gallery, then apologise for entering when there is nothing to see. 'Oh no, you're welcome! This is an exhibition by the artist Emily Rosamond and the concept is...' Well, it underlines what is evinced by the recognition of the objects as being junk; that perhaps there is some



ecological or political story in the work—that there is so much ugly, outmoded, carcinogenic looking 'stuff' in the world today.

MASS DISPOSABILITY

*'Between 1850 and 1860, more than 150,000 square kilometres of North American Forest was liquidated. In 1867, one of the first inventions specifically designed for mass disposability arrived in the form of the paper bag.'*³

Western societies are drenched in waste. The relationship between the supposed supremacy of consumer gratification and the oversaturated market attest to this. Fashion designs desire, technology contrives proprietary obsolescence, and the acceleration principle propagates all sorts of codes for what lies within temporal safety.

ALCHEMY

Being a British school kid in the 1980s, I grew up with the new meta narrative of ecology (far more wide-reaching than the soon-to-be-old Cold War narrative, but one that would develop alongside the new ahistorical future of endless capitalist progress and profit-fuelled expansion). It affected me massively;



my life today, directed by notions of sustainability—favouring non-consumption—is still bamboozled by that amorphous word ‘recycling’, which appears to just be the current psychological imperative that enables the gentler of us to continue spending money on things.

Recycling, or waste management is the alchemy of our age, yet it doesn’t reveal itself in a culture of tinkers, in a culture of patience, investment, reclamation, knowledge. Supposed to be a mass desire for ecological harmony, we are redirected down cul-de-sacs of greenwash capital. While the more progressive, liberal, first world cities may be bluffed into thinking they are ‘green’, anyone who lives in regions where waste is not accelerated away from their porches by bloated councils, where people aren’t fooled into separating their waste once a week, know what waste looks like and live with it, bursting out of garbage cans, rotting on the land. It is in these places that one can read most plainly the ecological economy of desire and redundancy.

Night Shift provides a brief respite to the haste of consumption and junking. In her performative role, Emily acts as priest of transformation conducting a séance of sorts. Gallery visitors waltz around the discarded—sharing collective memories, reigniting the culture they have breathed since they were young—their parent’s skin, their grandparent’s lives.

DECLUTTER

Spike Lee’s *When the Levees Broke*⁴ is a powerful documentary about the social aftermath of Hurricane Katrina that draws me to tears. Images of detritus, *no*, of everything everyone ever had. Laid out everywhere.

Clutter.

Clutter of the violently ransacked, lifted, thrown. Clutter of the raging fire licked, breathed and tossed. Clutter pitched, levelled with the gush of oceans. All becomes clutter (in chaos—ashes to ashes). The home, the street, natural, unnatural, division-cum-unity. Clutter. To a non-American observer, the

response to Katrina was utterly bewildering. Three years on and as the US economy continued its spiral into sub-prime chaos creating ‘Bushville’ tent cities, we were reminded of those at the bottom; of the enduring images of the 1930s depression; people picking themselves up with all the belongings they can carry, leaving their home, their community to the storm, to the government response, to the privately contracted bailiffs.

This is my parting and opening emotional response to *Night Shift*. All that stuff passing through us, given meaning by fashion, behavioural norms, social bonds, need or survival. Stuff we own, stuff that we dream of. Value is transient but this *stuff* is buoyant, and when the meaning is gone and the discards tossed, it *will* return—symbolically, or tragically.

Ali Jones is an agent and actor who curates events, creates spectacles and makes things using various media. He is currently based between the city and the sea on the west coast of Canada. See: <http://www.participatoryspectacle.info/>

Notes

- 1 *Licence to Spill—FULL REPORT*, <http://www.youandfilms.com/2010/06/licence-to-spill-full-report/> (July 2010)
- 2 Sophie Fiennes, Director, *The Pervert’s Guide to Cinema*, 2006.
- 3 John Vaillant, *The Golden Spruce: A True Story of Myth, Madness and Greed* (Toronto: Knopf Canada, 2005), 87.
- 4 Spike Lee, Director, *When the Levees Broke: A Requiem in Four Acts*, 2006.



A Cracked Spider Egg: thoughts upon Nathalie Daoust's *Frozen In Time, Switzerland*

BY hannah_g

*I was interested in some of the conversations which this exhibition engendered
so I took the liberty of writing a few ideas down...*

Nathalie Daoust is an artist who expresses her curiosity in such a way that the contemplation of her photographs ignites the curiosity of her viewer in equal measure. Her techniques are inseparable from her subjects and it is this which helps make her work so perpetually engaging and rewarding. She experiments with her skills in order to portray the slippery identities of her subjects, and make equal, lusty bedfellows of form and content.

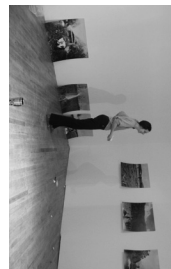
Daoust employs a subtlety in her work that lays a cracked spider egg in one's head from which an essay of creatures trickles forth into our emotional, memorial, and critical faculties. One neither feels bludgeoned by how clever she is (which she is) or insistently poked by the sometimes provocative nature of the subjects she

chooses to photograph. She is preoccupied by imaginary worlds, gender, and memory.

Frozen In Time, Switzerland reveals her at her most contemplative, her most introspective. She created a series of over thirty black and white photos taken with a pinhole camera that she then hand-colored, re-photographed and enlarged resulting in eerie scenes of enhanced nostalgia. The photos are taken in an ambiguous, pastoral territory where melodrama, reality, memory, and introspection silently crash; the resulting shards shower a maze of illusion and mystery. Each photograph is an off-kilter mnemonic that encourages the viewer to readjust truth and season reality.

The palette she used to colour the photos is reminiscent of holiday and portrait snaps from the early twentieth century in which people were given

(Left to Right): St. Gothard, Searching, Little House, Indira, Franka. Photo: Scott Stephens



extraordinary green eyes and the sky was made a preternatural blue. The landscapes are frequently intersected with quiet overhead wires, electricity poles, and road barriers: another temporal displacement. The green, tinted idylls are complicated by these and other elements and thereby deny a simplistic reading.

Almost all the photos have one or more female protagonists lightly or partially clothed, who inhabit a landscape of mountains, rivers, and green pastures, giving the impression of being simple pastoral tableaux at first glance. They imply the nymphs of Greek mythology and comment upon the patriarchal contortions of that word and therein of female sexuality and notions of gender. Think of the word 'nymphomania' and its etymology;¹ recall Vladimir Nabokov's infamous novel, *Lolita*, which popularized the word 'nymphet' via the protagonist's frequent use of it to describe his eponymous, miserable, young lover. Daoust does not provide an uncomplicated, biscuit-tin eroticism but rather a subtle critique of contemporary pastoralism, femininity, and female sexuality. Many of the women look as if they have been thrown away and their disheveled clothes further implicate sexual violence. Daoust lulls us with received norms of femininity and desire, to wrretch up the sickness of an over-sexualised, morally lazy, instant-gratification-based visual economy of women's bodies and the expectations of them. However, one is sometimes left wondering if the women in her portraits are somehow complicit with the inferred sexual transgressions. Given Daoust's other work this is a distinct possibility. She prompts critical thinking while simultaneously, problematically, providing us with an aesthetically delicious experience.

Her work can be regarded as being a part of a wider area of photography exploring the sexualising and gendering of women's bodies and the violence

enacted against them. Annika von Hausswolff, a Swedish photographer, immediately comes to mind. von Hausswolff took a series of chromogenic prints called *Back to Nature (Tillbaka til Naturen; 1992)* in which she portrays abandoned, partially clothed or naked dead women in different rural settings. They mimic police photos from a rape/murder crime scene: matter-of-fact, tragic, a potential portrait of every woman. Another artist that one might think of is Sam Taylor-Wood and her series *Self Portrait Suspended*. In these photographs the artist reclines midair without any visible support in a sunny, white-walled warehouse room, a bare wooden floor beneath her and large window behind. Clothed in a simple vest and briefs, the

portraits are graceful and idealistic, their sheer impossibility proving disarmingly seductive, blurring internal and external worlds, actual and imaginary. However, Taylor-Wood achieved these gravity-defying poses with the aid of a kinbakushi (a rope artist whose skills are more often employed in the bondage community) and this lends an interesting shift in perspective



to her apparently innocent poses. Perhaps most obviously, *Étant donné* is conjured by Daoust's series. Marcel Duchamp's enigmatic installation reveals to the hole-in-the-door peerer a strange female body situated in a rural idyll with various, loaded objects surrounding her. She appears to be peacefully sleeping but Duchamp's manipulation of perspective and the manner in which one must access the scene i.e. through a couple of holes in a wooden door, makes the viewer a voyeur, a trespasser into someone else's dream. Daoust joins these artists who construct a complex narrative that is at once personal and mythical.

With the advance of digital photography we can observe a contemporary tendency to regard analogue photos as being more 'truthful' because of the lack

of digital manipulation. Daoust gives the lie to this via her use of darkrooms and experimental processing techniques, areas in which photographers have touched up reality since the medium began. She challenges the idea of 'good old days' whether it is framing the countryside vs. the city trope, women's sexuality, or an artistic medium. Pastoralism is still deeply flawed by its harking back to those days. Women were raped then as now; photographers altered images then as now. However, her portraits still seem honest attempts to frame memories and identity. Her techniques help ignite the subconscious' love of hypertexting our experiences and thereby embroil us deeper into her photographs, leading us to examine our own 'truths' in relation to hers.

Daoust is driven by her inquisitiveness about what construes each of our perspectives on reality and her desire to understand other women. This has prompted her to spend time with women in environments that trade on female sexuality and gendered performances, that is, in brothels and specialized sex hotels. She neither regards the women who sell sex as amusing, sleazy trinkets to show off to her friends, nor as goddesses in seashells that she has been charged to bring to our shores. She is their peer. They have made choices she has not made whether due to privilege, place of birth, or preference. Just as the women she has photographed in Brazil, for example, intrigue her, she intrigues them with her knack of visually understanding the nub of their work, the messy physicality of sex, the psychological embellishments that people crave, and the needs for beauty and anti-beauty. The resulting portraits (*Street Kiss, Brazil*) capture a perhaps to be expected ghetto glamour but that is coupled with the dignity and self-belief held by the women who assume a stylized sexuality without simplifying their multi-faceted womanliness.

Tokyo Hotel Story is a continuation of Daoust's investigation of female sexuality and is a direct trajectory from the Brazilian project. Here she documented the women who work in Japan's premier 'love hotel',

the Alpha Inn, in Tokyo. In contrast to their Brazilian colleagues, the Tokyo workers have access to fully realized sets and costumes in which gender-bending, fuck-typing, and pro-perversion are a given. In less skilled and guiled hands this project could have simply become hardcore Athena portraits but Daoust's sensitivity and drive to confront her own and her viewer's preconceptions (which are mostly inescapably rooted in Judeo-Christian, capitalist morality) eschews this. She shares, without tittering judgment, the constructions of femininity, female physicality and sexuality which these women knowingly contort. This is important work on the part of Daoust given the Western capitalist's persistence in sexualizing women's bodies and the increasing sexualizing of young people's bodies and youth culture in general.

However, *Frozen In Time, Switzerland* is a quiet examination and this is integral to the story in the series. The photographs bear a resemblance to silent movie stills in terms of their aesthetic but also with the feeling that they are part of a narrative for which the explanatory text has been lost. These movies often had women performing melodramatically to make up for the absence of a voice. Yet those expressions are pretty much absent from this series (many of which are self-portraits, though Daoust's face is rarely discernible). The essence of our experiences can sometimes be more accurately relayed by accentuating or underplaying aspects of them. Thus Daoust cannily evokes the act of remembering, that cerebral tip-of-the-tongue feeling particular to trying to recall something but only being able to grasp at wisps of the memory, of its sense. This coupled with her critique of female gender and sexuality makes *Frozen In Time, Switzerland* a punchy as well as eerie exhibition.

Notes

- 1 Remarkably, given the gender-neutral and incomparably precise term of 'hypersexuality', 'nymphomania' remains listed in the International Statistical Classification of Diseases and Related Health Problems 10th Revision (ICD-10)



Partnerships

Top: Photo: Harold Mitchell. Middle: *The Pinky Show: Class Treason Stories (excerpts)*, installation detail. Gallery 1C03, University of Winnipeg, 2009. Credit: Gallery 1C03



send + receive festival of sound

Daryn Bond

Installation in 288 stairwell

OCTOBER 13 - 17, 2010

((send + receive))

ace continued its long friendship with send+receive for their 2009 festival and hosted a show by local artist Daryn Bond.

The Pinky Show artist talk

Gallery 1C03, University of Winnipeg

NOVEMBER 12, 2009



Focusing on information and perspectives that have been misrepresented, suppressed, ignored, or otherwise excluded from mainstream discussion, Pinky and her friends use various formats (i.e. video, art, books, 'zines, and blogging) to explore the unseen world in ways that are easy to understand, with special attention given to reconnecting information to its oft-ignored ethical and moral dimensions. Visit www.pinkyshow.org for more information.

ace partnered with 1C03 to host the artist talk by these savvy political activists/commentators.

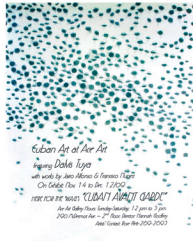
Dalvis Tuya

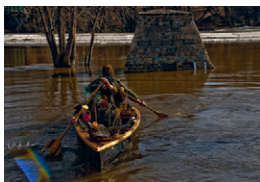
Partnership with WAG (Flux Gallery)

NOVEMBER 12 - DECEMBER 12, 2009



The WAG hosted Dalvis Tuya for a residency and ace showed some of his work in the Flux. Thanks to Rose Plett who conceived of this partnership and worked hard to bring Tuya's work to ace.





Arts Council of Northern Ireland International Artist In Residence

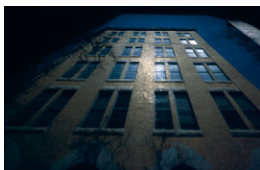
Ciarán Ó Dochartaigh

MARCH 1 - 31, 2010

Ciarán was selected by the Arts Council of Northern Ireland to participate on their International Artist Residency program.

Ciarán imported a paper mould of a canoe that he built in Northern Ireland as well as re-importing pieces of Arctic furs/hides and bones alongside Irish furs. He made the mould into a working canoe and gathered artifacts from Winnipeg to include in a ritual he performed on the 27th March at the Forks.

The ceremony—a metaphysical, séance—was performed with the hope that it would help him find the allusive Arctic Char and Arctic Cisco in their native land. A selection of the piece will be sent to the Arctic Circle where it will be tested and then exported back to Ireland.



World Pinhole Photography Day: Camera Obscuras

Plug In ICA, ArtCity, MAWA, La maison des artistes francophones, Platform: centre for digital + photographic arts

APRIL 25, 2010



To celebrate the international extravaganza of DIY, photography aceartinc. and PLATFORM: centre for photographic + digital art once again joined forces and resources to impart the skill of experimental pinhole photography to a few of our respective members. Participants learnt how to make a camera, take pictures with it, and develop the images.

Thanks to the generous support of the Manitoba Lotteries, aceartinc. commissioned local artists, Sarah Anne Johnson & Andrew Milne, to create a camera obscura in ace and other locations around the city for pleasure seekers to visit in the run up to World Pinhole Photography Day 2010. And as a special workshop, Sarah and Andrew showed the ArtCity youth how to build a camera obscura in their centre!

A camera obscura (from the Latin for “dark room” or “darkened chamber”) projects an image from the outside of a room onto a flat surface inside via a carefully positioned hole. The external scene is reproduced, upside-down, but with color and perspective eerily preserved.

Standing inside a camera obscura is effectively like standing in a large pinhole camera and gave visitors a sense of the mystery involved in this art form.





Big Smash! Productions & Plastic Paper Festival: *Mess Japan*

Daisuka Ichiba

Curated by Naomi Hocura and Brandon Hocura (Flux Gallery)

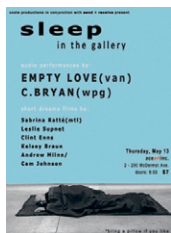
MAY 4 - 26, 2010

BIG SMASH! PRODUCTIONS
by naomi hocura & brandon hocura | art by 2010

ANGURA!
アングラ!

Daisuke Ichiba isn't afraid to explore the taboo realm where contradictory truths of human nature coexist. He meditates on sexuality and death and the intangible cord that ties them together. Ichiba's haunting tableaus are a type of contemporary *shunga* (Edo-period erotic scrolls), in which beauty navigates chaos with one eye closed. <http://tetorahidoro.xxxxxxxx.jp/>

This Exhibit was shown to coincide with The Plastic Paper Festival of Animation.



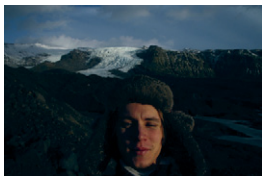
((send + receive))

send+receive and ccole productions Sleep...in the gallery

MAY 13, 2010

Featuring Vancouver drone maker Empty Love, Winnipeg sound maker Chris Bryan and a dreamy film program of shorts featuring works by local filmmakers Leslie Supnet, Clint Enns, Andrew Milne + Cam Johnson and Kelsey Braun, and Montreal filmmaker Sabrina Ratté. All enjoyed whilst snuggled into pillows and cushions in a darkened gallery.

Photo: Svavar Jónatansson



núna (now)

Núna Festival

Svavar Jónatansson, Daníel Ágúst Haraldsson

MAY 15 - 25, 2010

Svavar Jónatansson's epic photographic examination of Iceland's wild periphery, an intricately woven immersive multiple projection was presented in the Resource Area. It was accompanied by an evocative soundtrack composed by acclaimed GusGus lead singer Daníel Ágúst Haraldsson.



University of Manitoba Painting, Drawing & Fine Art, thesis students' show

MAY 14 - 30, 2010

CRITICAL DISTANCE VOLUME FIFTEEN • SEVEN

*RRaCe: A collaboration between aceartinc.
and the Rainbow Resource Centre*

AUGUST 2009 - JULY 2010

*RRaCe: art, youth,
and identity*

A RESPONSE BY sarah.k granke

The RRaCe project was developed to create a relationship between aceartinc. and Rainbow Resource Centre that would engage Winnipeg queer youth in an exploration of art, queer identities, and society. The project hoped to skill-up these youth, expose them to new art forms, give them the opportunity to work with professional artists, as well as to create their own community and sense of cultural expression.

Over the course of the project twelve different youth participated in five workshops with the exhibiting artists at aceartinc., creating a DVD compilation and holding a bake sale to fundraise for their own exhibition that was held during Winnipeg PRiDE. The RRaCe project gave queer youth a space to learn about art, the Winnipeg queer community, their own

queer identities and how they relate to and engage with the world. Out of the project and over the past year, these youth have created their own community and continue to be cultural producers.

CREATING QUEER COMMUNITY AND CULTURE:

Digital Storytelling with Peter Kingstone

In a dimly lit gallery decorated with four couches and many doilies, five youth from Winnipeg's LGBTTQ* community clustered around a wall that was lit by Peter Kingstone's films. After a taste of digital storytelling, these individuals crafted five short films together with Kingstone as their mentor.

On Friday evening, the youth spent time familiarizing themselves with Kingstone's work, brainstorming their ideas for short films, as well as playing some



Photo: sarah k. granke



good ol' getting-to-know-you games. On Saturday morning with their script-writing homework complete, the five tromped off to gather suitable props and costumes. Under a time crunch of just a few hours, they filmed all five shorts, trying out the roles of actor, director, writer as well as cinematographer. On the final day, Video Pool hosted an editing session where the participants put the silver on the screen.

The films focus on key themes dominant in the lives of queer youth: coming out, homophobia, familial relationships, dating, and stereotypes. Presented in the medium of video, youth challenged mainstream culture, "saying things they would not normally say." In a culture where YouTube, Facebook, Blogs and Vlogs are primary social networking tools, using video as a means for creating social change is appropriate and highly effective. One youth felt

that those who see her video will be more likely to listen and take her message seriously because of the medium of video. Andrew Vineberg's film, *Hiding Your Sexual Orientation from Your Parents 101*, has had major success in the online world. With over 43,000 hits on YouTube, BoingBoing and Jezebel, this film has sparked thoughtful dialogue between youth, parents and teachers. These examples provide a clear indication of the importance and need for queer youth to continue creating culture and art that projects their voice and reflects their realities, dreams, and desires for change via a medium familiar to those they hope to reach.

It was apparent that the process of creating these videos was just as important as the final product. The youth barely knew one another when they climbed the stairs into ace, but they left friends. With an immense task at hand, little time and few resources, they drew on each other's strengths and trusted one another in creating their projects.

EVERYTHING IMAGINABLE

Surreal Self-Portraits with Howie Tsui

Six youth, some new, some who participated in the first project, arrived on a cool October night with photographic self-portraits in hand, prepared to give them a surreal twist. After their cut-out-faces were affixed to translucent Mylar paper, the participants blurred their vision, looking for new shapes and different faces that were within their own frosted one peeking through. Using ink, pencils and paint, the youth added more layers to their photographed self, tapping into their subconscious to explore their shifting and multiple identities as well as their fantastical dreams and desires.

In his film, *Why is it so Hard to Find a Boyfriend?*, Mark Harwood-Jones states that "for some reason every time [he] meet[s] someone that [he is] instantly infatuated with, all they can see, is that neon acronym over [his] head FTM!" (Female to Male) Frustration with the singular, and confining labels and stereotypes that often come with identifying as LGBTTQ* is

a common experience amongst queer youth. Yet these individuals, like all of us, have multiple and shifting identities: sister, brother, student, artist, writer, athlete, dreamer, friend... Tsui identified himself as a man of mixed heritage an artist, musician, partner and son amongst other things. He talked about how surreal self-portraiture enables him to explore his various selves. Surreal self-portraiture rejects the idea that people have one fixed identity and Tsui's workshop facilitated the youth's exploration of their interwoven subjectivities. This workshop was important as it provided a space for youth to explore and gain confidence in their queerness, a self-assurance that will spread into their overlapping identities.

Surrealism is about freeing the mind from rigid social structures. Queerness is about challenging and breaking hegemonic rules of sexuality, and exploring the fluidity of sexuality and gender while rejecting and re-writing the script of what it means to be feminine or masculine or neither. Surreal self-portraiture then, is a form of art that is queer in and of itself as it requires the artist not to follow the rigid lines that are set in place by various institutions and societal structures, but rather, to see beyond the shapes that are there, imagine differently and look for interconnectedness. It demands a shift in perspective to reveal the multiple layers of personal identity.

These self portraits are a means for queer youth to understand their sexual and gender identities in relation to the rest of their selves, to their place in the world as well as their dreams. "Surrealism says the mind can relate anything to seemingly [via] unrelated entities the interconnectedness of perception. Creating this portrait helped me understand who I am, and what my subconscious says about me in that nonsensical way that says I am beyond self-identification, and I am part of everything I can imagine." —Andrew Vineberg.

Having the opportunity to explore the many subjectivities that each youth live in addition to their queer identity is a healthy reminder that we are all complex and unique individuals and that dreams and

desires should not to be confined or defined by only one layer of who we are.

PURGE, PROCESS, AND PROTECT

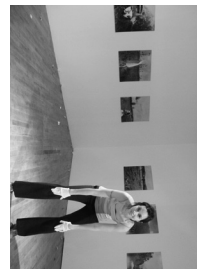
Dioramas with Sarah Anne Johnson

Armed with an array of boxes, the queer youth gathered again, this time amongst the dimly lit set of Sarah Anne Johnson's *Dancing with the Doctor*, a performance piece that examined family history and personal memory. Though the youth were not going to create pieces as large as this one, the tone was set for the workshop to come.

Some of Johnson's previous work has taken the shape of sculpture and dioramas, which was the form that the youth's art would take that evening. The five participants were encouraged to bring a container with them that had significance for a story or an event in their lives. These containers would house the literal or metaphorical recreation of an important moment they had experienced.

Johnson explained that dioramas traditionally depict an "ideal" or "perfect" world which can be noted in examples of doll houses and model train sets. Johnson encouraged the youth to make the situation more realistic or even to subvert the genre, whether it be through capturing the dirty dishes in the sink, empty beer cans in the corner of a doll house or by the walls melting. She told the group that using subversion when recreating an event can infuse the frozen moment with deeper emotion, capturing the psychological state one was in.

Throughout this workshop it was clear that the youth were using their art as a tool for processing moments in their lives. Events that were drawn upon included breakups, family dynamics and complicated relationships. The youth recreated their stories in significant boxes—a Kleenex box for a story of a broken heart, a beer box for a night of intoxicated mishaps—and infused them with both reality and metaphor: bleeding walls, a lonely dark couch, suspended figures, bright feathers and pipe cleaners exploding out a window.



This project enabled the youth to purge and process emotions leftover from a difficult experience, and to reflect upon their current state of being. Throughout this process, Johnson noted the importance of protecting yourself when pouring your story into art. It can be incredible useful to share the challenges and pain that one has been through, but it is also important to look after and honor yourself; to know that you do not have to put it all out there. Johnson cautioned them to only reveal what they feel safe and comfortable with sharing.

This workshop created a safe(r) space for the youth to think about a negative experience, hurt, pain, anger and rage. So often queer youth (and adults too!) internalize the homophobia and heterosexism that is so kindly gifted to us by the society we live in. In this safe(r) space, the youth were able to share their hurt and anger and unleash internalized heterosexism and homophobia, thus gaining a tool to cope with the various challenges life brings.

FLIPPING THE NEGATIVE TO POSITIVE

Pinhole Photography with Nathalie Daoust

An evening with Nathalie Daoust was spent hammering, spray painting, talking and singing. The youth built their pinhole cameras out of mint containers, tea boxes, film canisters and even a giant 1950's hat box. After some playful alleyway painting—of the boxes of course!—and a vocal jam session of the Fresh Prince of Bel-Air theme song, the youth learned what to expect when using their cameras. These little boxes with interior black walls and miniscule holes for apertures can produce beautiful photographs with the simple help of the sun. All they had to do was insert photo paper into their camera, open the flap that they had taped over the hole, let the sun shine in, close the flap after a minute or so, and then develop the picture. Seemed pretty simple. However, “They don’t always turn out as planned!” Daoust shared with the youth. She explained how, although we cannot control the outside environment, we can learn how to adapt our cameras to the surroundings.

Pinhole photographs are often blurry, distorted and come out first in a negative format. What a parallel this is to our lives as LGBTQ* individuals! So often we can feel unclear, blurry or that we are not sure of what is ahead of us. The pictures of our lives can sometimes seem dark and negative, especially as youth, when we are just beginning to explore and learn our queer selves in a society that is full of homophobia, heterosexism and that does not value diverse ways of being. Though our lives may not turn out the way we planned, or the way that heterosexist society dictates, once we flip the negative into a positive, there is soft, gentle clarity.

Daoust underscored the importance of taking the time to learn how one’s pinhole camera works. Similarly, it is essential to take the time to nurture and learn about ourselves so that we can thrive, grow and make change in this world. Pinhole photography is a process of learning patience with oneself, of going slowly, while discovering what angles you like, what you need, and taking the time to practice and play around. It is about letting go of expectations and learning that mistakes are beautiful. No matter how much planning takes place, the results are never exactly what was anticipated. It is also about understanding that what may at first seem dark and negative can turn to positive with the right perspective (sometimes with the help of a dark room).

TRANSFORMING JUNK, CHANGING PEOPLE

Altered Objects with Emily Rosamond

Amidst an installation of one ton of used objects, artist Emily Rosamond invited the RRaCe participants to select an object or two from the exhibit or to use ones they had brought. The task: to alter it in some way to tell a new story, to give it new meaning. Items that were selected include rulers, toy cars, tools, buttons and jars, zip ties, glasses, broken mirrors, tea cups, cutlery, pieces of wood and paper clips. Using simple techniques of arranging, cutting, gluing and attaching, the youth transformed the objects, giving them a new form, new definition and new significance. Once

the youth had (re)assembled their objects, they were invited to find a home for it in the exhibit, to gift it to someone, to use it in a performance piece or as a prop, or to photograph it and leave it somewhere for others to see and interact with.

Rosamond and the youth engaged in dialogue around the idea of objects as ever changing and fluid. Like her exhibit that was in constant flux, the stories of these objects are also constantly changing. Much of the conversation amongst the RRAcE participants throughout the entire project explored and considered the shifting nature of their identities and of their sexual orientation and gender expression. Rosamond mentioned that much of her work is a reflection about social interaction and human behavior and as such it is fitting that the final RRAcE workshop reflected upon the shifting nature of subjectivities.

Rosamond also suggested that all of these objects have histories and will have futures, but at the moment we were interrupting them, redirecting their lives and then sending them on their way. The RRAcE project did just that—a group of individual LGBTQ* youth came together, all with their own stories, experiences and ways of understanding the world. The artists and programmers interrupted and redirected their lives by skilling them up, providing a space for meaningful dialogue, and they left as changed individuals with more confidence in what their futures might offer and in making decisions that will get them where they want to go.

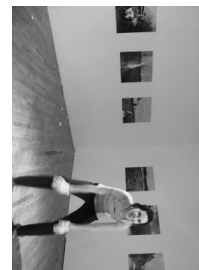
COMMUNITY, QUEERNESS, AND CONFIDENCE

The RRAcE project has been incredibly successful in not only equipping the participants with new creative skills but also in creating visibility for queer youth and the culture they produce, in fostering self-confidence, and notably, in providing a space for LGBTQ* youth to develop community.

The shorts that were made with Kingstone have been screened at aceartinc., various high school workshops, as well as at the West End Cultural Centre alongside Kate Bornstein and Fantasia Affair, a local



Photos: sarah k. granke, hannah_g



gender expression performance troupe. These films not only provoked uproarious laughter and applause, they also encouraged dialogue. Various teens have requested copies of the films to present at their student group meetings and it has even been distributed in Toronto and Montreal. The queer culture that has been produced is being disseminated to educate, illuminate and entertain—five films at a time.

One of the youth said that “this program has been nothing short of life-changing. [He has] had the chance to learn from some amazing artists and been exposed to ideas and forms [he] would have sorely lacked otherwise. [He has] had the chance to develop [his] skills and gain invaluable experience and insight into the creative process.” (Andy). Inspired by the Kingstone workshop, another youth applied for and received a grant to produce a short film through MAWA (Mentoring Artists For Women’s Art) and Winnipeg Film group, which will be screened in July 2010. The idea for her film was “first conceptualized during the first installment of RRaCe.” (Shimby). The opportunity to explore new mediums in a safe(r) environment has clearly had a positive impact in the lives of these individuals.

The RRaCe Queer Youth Pride Exhibit that ran from June 2nd - 14th 2010, provided visibility for the cultural production that the youth had engaged in. It was a venue for them to share their voices and perspectives and engage the queer and arts communities in dialogue about what it means to be young and queer today. This finale also highlighted the strength of the community that they built over the past year. In their artist talk, Andrew and Katherine spoke about how they both walked in, knowing little about Winnipeg’s LGBTQ* community, let alone other youth, and yet over the past year these initial strangers have become some of their best friends.

As the RRC Youth Programmer, I have been delighted to see these youth grow in their confidence as artists and in their self-expression. The RRaCe project has been invaluable and has helped to deeply root the confidence, community, and comfort in

queerness that these youth are developing, an impact that will surely spread to those they meet and engage with as they continue to pump thought-provoking art into the world.

sarah k. granke is a queer feminist activist and organizer from Winnipeg who has spent the past year and a half learning with and from LGBTQ youth at the Rainbow Resource Centre. She believes in making change through art and in community building through collective musical and artistic creation. This banjo picking, appliqué sewing and screen printing activist is just scratching the surface of her artistic side, and loving it!*

This project was made possible by the generous support of the Winnipeg Arts Council and the Winnipeg Foundation through the Youth Arts Initiative Collaborative Grant Program.





VOLUNTEERS

Dominique Rey, Josh Ruth, Jason Andrich Arkley, Mary Beaudry and the St. Claude volunteers, Ronnie Araya, Vanessa Rigaux, Denis Prieur, William Eakin, Cliff Eyland, Cindy Ens, Conor Beach Nelson, The T.A.P.E. Collective, Kegan McFadden, Kevin Lee Burton, hannah_g, Daniel Ellingson, Renee Saurette, Victoria Beach Volunteers, The Old Market Square Volunteers.

CALENDAR July

1 Launch - *La maison des artistes visuels francophones, Winnipeg*

2 *Kenaston and McGillivray: Urban Barn Parking Lot*

16 & 17 *St Claude, MB*

20 & 22 *Peguis First Nations, MB*

24 & 2 *Victoria Beach, MB*

30 *Central Park, Winnipeg*

31 *Closing Party - Old Market Square, Winnipeg*

On The Road/ En Route

JULY 1 - 31, 2010

On the Road was the brainchild of five of Winnipeg's Artist-Run Centres: *aceartinc.*, *Platform: centre for photographic + digital arts*, *Video Pool Media Arts Centre*, *La Maison Des Artistes Visuels Francophones*, and *Urban Shaman: Contemporary Aboriginal Art*. The project was managed by Project Coordinator, *Natasha Peterson*; *Lancelot Coar* was the jury-selected artist.

This project was dedicated to the dissemination of contemporary art by cultural producers to diverse communities in Winnipeg and Manitoba in July of 2010. We wished to promote equal access to art and the organizations from which it is disseminated. We are committed to bringing contemporary art to people who have limited access to it due to geographical barriers.

A 1976 Air Stream Trailer was provided to *On The Road*, by Talia Syrie, proprietor of The Tallest Poppy restaurant, and it was the shining, silver heart of this rip-roaring contemporary art project using the skills and work of jury-selected artist/architect Lancelot Coar. Branching from the trailer was a huge, spidery, fiberglass and fabric frame that, with community participation, was morphed into beautiful and strange structure to house a temporary art space. Within the structure videos by Manitoban artists were showcased, art making workshops were run, and performances were given by The Abzurbs. Each community was warmly invited to help raise the structure and made it their own for the duration of *On The Road's* stay.

Special thanks to our funders: *On The Road* was generously funded by Winnipeg Arts Council's Audience Development Grant as well as the Visual Arts Assistance Program through Manitoba Culture, Heritage, and Tourism, and The University of Manitoba's Centre for Architectural Structures and Technology, Aslan and Pultrall for the Rebar donation.

And to Natasha Peterson who set up the partnerships with the communities that *On The Road* visited; and to Lancelot Coar who brought wonderful contemporary art work to communities in Manitoba. Lancelot and Natasha rallied many wonderful volunteers who we are very grateful to. And to all the volunteers and enthusiasts for their invaluable and tireless work.

And lastly to Talia Syrie, who provided us with the Air Stream trailer.





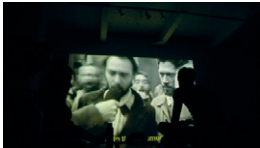
Spike Island Associates and **aceartinc.** International Artist Residency

Kayle Brandon

JUNE 21 - JULY 21, 2010

The **aceartinc** artist research residency gave valuable time to unpack and begin to explore a clutch of interests which led me to create a museum of non-belonging, make Buffalo street actions and gather a greater insight into how two Inuit's came to Bristol UK in 1577. The rich terrain of Winnipeg enabled a range of experiments and experiences to come to fruition and an interconnected narrative emerge between the research material.

The artist would like to thank Sandee Moore, Betsy Thortsteinson, Darlene Wright, Kendra Ballingall, Joanna Bristol and Bill Eakin for the conversations and shared experiences. And thanks to the Arts Council of England for their generous support.



Ali Sparror *Night Shift*

Guest Artist/Programmer from the Cube Microplex, Bristol, UK

JUNE 2010

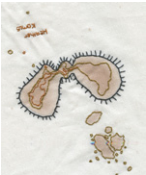
Ali Sparror visited from the art stable that is the cube cinema, Bristol, UK. Invited to write a Critical Distance response to Emily Rosamonds *Night Shift* he also presented a gallery film screening amidst the sculptural debris of the exhibition deconstruction. To celebrate Bastille Day, Ali programmed the Peter Watkins epic film *La Commune* as a discussion-based all-day event (part of 16 Days of Non Organised Art).

He also developed existing project 'Kiss The Chaos' in new directions with the generous support of Martha Street Studio.

www.participatoryspectacle.info

www.cubecinema.com

Special Programming



aceartinc. Feasts and Embroidery

OCTOBER 2008 - APRIL 2010

A project that went 6 months over its intended life span, here are some close ups from the still unfinished cloth. Thanks to everyone who came to the feasts and the embroidery nights!

See aceart.org for the history of this project.

Photos: Hannah_g_Top: Communal Embroidery Middle Left: Heathie Comus



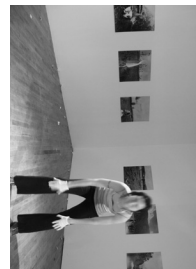
Dance of the Essex Girl

Hannah Crosson

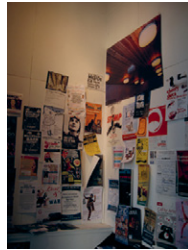
aceartinc. washrooms

JULY 3 - 18, 2009

We screened this video by emerging UK based performance artist, Hannah Crosson, outside the ace loos—how could we resist when the location of the video, the washrooms of London art centre, Stoke Newington International Airport, could so easily be recreated in ace.



Photos: Top: Nicole Shimonek. Middle Left: hannah_g. Middle Right: Poster by Nicole Shimonek. Bottom: *No One Helped Me* book cover. Daniel Barrow.



Prairies Go Up In Smoke! The aceart poster exchange

aceartinc.

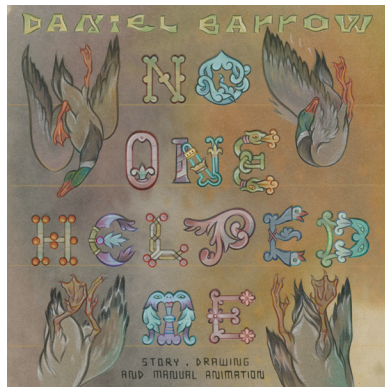
SEPTEMBER - OCTOBER 2009

A member of ace comes up to the programmer and says, “Hey! I’m going to London, England. I’d like to represent ace there. Any ideas?”

“Give me a minute...” replies the programmer.

Thus the Prairies Go Up In Smoke! Poster swop was born. Artists from Winnipeg gave posters to Nicole Shimonek to paste up in London. Then artists in London gave posters to Nicole to paste up in Winnipeg upon her return. Nice one!

Nicole Shimonek’s generous and adventurous spirit facilitated this project.



Daniel Barrow: *No One Helped Me* book launch & performance of *Every Time I See Your Picture I Cry*

FEBRUARY 16, 2010

Daniel gave a free performance of *Every Time I see Your Picture I Cry* to celebrate the release of his new art book, *No One Helped Me*, published by aceart-inc. with the generous support of the Winnipeg Arts Council’s New Creations Fund. This is a beautifully produced, limited edition, complete with a 7” record (voice by Daniel Barrow, music by Amy Linton; B side by The Ballet) to accompany your page turning. It also contains exclusive essays by Jon Davies and Steven Matijcio. To order the book please visit:

www.danielbarrow.com



aceartinc.'s turnaround

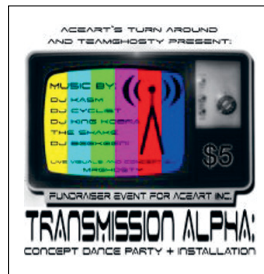
In between the uninstall and install of our regular exhibitions the main gallery usually has a night or two of being an empty shell. We thought we'd invite people to put their pearls in it for one night only.

aceartinc.'s **turnaround** is a series of events/performances/installations that occur on a single night between the uninstall and install of regular exhibi-

tions in the gallery. Operating on a fly-by-night ethos, **turnaround** enables performers to take advantage of a large space to experiment with and test ideas. Preference is given to projects which are innovative, mischievous, passionate and enthusiastic. It is an opportunity for community building between various artists and audiences in Winnipeg.

turnarounds put on a nocturnal performance or throw a party etc. in the main gallery of ace. ace does not pay any fees to the participants but instead asks participants to charge admission, half of which is kept by them, the other half goes to ace as fundraising for our programming and operational costs.

To apply for a **turnaround** spot, email program@aceart.org with your idea and how you'll do it—no more than a page please. Include your resume with at least but no more than five images to support your application.



aceartinc.'s turnaround presents... Mr Gh0sty Transmission Alpha

MARCH 12, 2010

Inspired by flash mobs and pirate broadcast media; Mr Gh0sty assembled local talent and low wattage broadcast technology to bring you a party broadcast over FM Radio and UHF television signals.

The DJs broadcast their sets for guests to listen to on portable radios and headphones creating a silent dance party. Mr Gh0sty added a live video mix broadcast over UHF to scores of vintage televisions of various size and age installed throughout the gallery.

Featuring fantastic local DJs: THE SHAKE (Lotek and Manalogue), DJ Cyclist (lebeato), DJ King Kobra (Live PA set), DJ Beekeeni (Vav Jungle), DJ Kasm (balanced records).

www.mrghosty.net

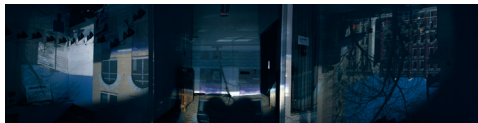
Images: Top: Internet scavenged. Bottom: Mr Gh0sty



World Pinhole Photography Day: Camera Obscuras

APRIL 20 - 25, 2010

Top to Bottom: Pinhole Photography on top of the Artspace Building. Photo: Brenda Stuart.
Andrew Milne and his giant Pinhole Camera. Photo: Jude Thomas.
aceart's camera obscura. Photo: Scott Stephens. Dance with camera obscura. Ming Hon.



CRITICAL DISTANCE VOLUME FIFTEEN • EIGHT

16 Days of Non Organised Art

JULY 16 - 31, 2010

What are we doing here?: rhyme and reason at 16 Days of Non Organised Art

A RESPONSE BY

Emily Doucet & Suzanne Morrissette

“The spectacle is not a collection of images, but a social relation among people, mediated by images.”

—Guy Debord, *The Society of The Spectacle* (1967)¹

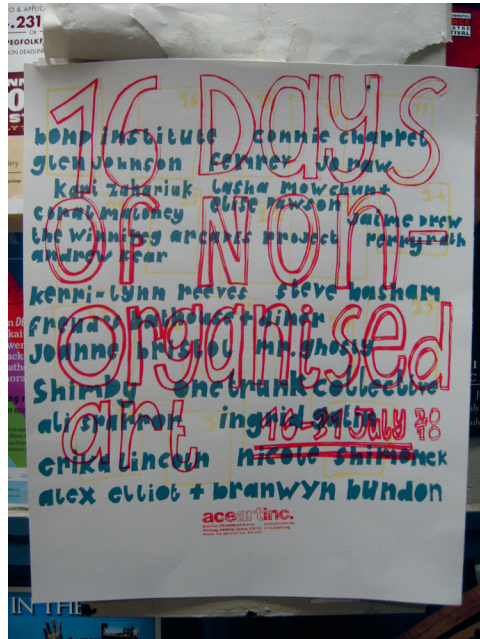
During the last two weeks of July, 2010, *aceartinc.* hosted *16 Days of Non Organised Art*, an artist-driven project that featured events by participants from various practices, disciplines, and locations. Participants were assigned a date and time—a 7 hour afternoon or 5 hour evening shift—within which to assemble, share, and strike their event. This program was inspired by Eryn Foster’s programming initiatives during *35 Days of Non Organised Art* at Halifax’s Eye Level Gallery in 2009. *aceartinc.*’s

version of this anything-goes event was envisioned by the programmer, hannah_g, as an equal opportunity and non-hierarchical structure for artists to implement programs of their own devising. This sort of opportunity is not always accessible to artists. Where artist-run-centres have, in the past, provided a setting for artists to experiment within their practices, inherent boundaries still exist within the structures of the artist-run centre. While these spaces often evolve towards more efficient gallery practices, changes within the structure can come to inhibit more experimental production based practices. Proposals for exhibitions are requested and subsequently programmed often at least one year in advance of an exhibition. The type of planning necessitates a certain amount of long-term preparation on the part of the



artist and the gallery staff. *16 Days of Non Organised Art* creates space where such gallery direction is relinquished, if only for a moment, and where artistic endeavors can thrive. In this non organised setting, roles are removed, reversed, or restated; audiences, artists, and gallery staff shuffle and share roles.

In her article, “Everything All At Once” Jen Hutton outlines the recent history of exhibition models that involve, most predominantly, a change in the traditionally held role of the curator and gallery in



relation to their respective artists and audiences². In discussing *16 Days of Non-Organized Art* and its precedents as a distinct emerging exhibition model, the question of the newly defined role of the gallery space and personnel within an artist-run centre is brought forth. Arguably, in more traditional models of exhibition, the curator and gallery operate through mediation. These interventions generally take the form of a catalogue, outreach programming and/or general educational outreach work on the part of

the gallery staff. This begs the question: within the model set forth for *16 Days of Non-Organized Art*, has aceartinc. reformed the paradigmatic role of the gallery within the space of an exhibition?

In some sense, theoretical authorship persists in the non organised exhibition model where temporal and spatial definitions are set for the selected events. However, during these events the gallery’s staff acted primarily as facilitators for the artists and events involved. Within the space of regular programming, the programming staff play a larger role in exhibition development. They are able to provide resources such as artist-focused press releases and different forms of educational outreach. In an event such as *16 Days of Non Organised Art*, staff generally did not experience this level of familiarity with the artists as well as their work, and in this way were unable to provide the same meditation between artist and audience that can often be present in regular programming. In response to the events that transpired at *35 Days of Non Organized Art*, Jennifer Hutton states that:

*Other than their initial directives, there was no authorship because their frameworks relied largely on chance... however, the question remains: does the negation of curatorial authorship and elimination of exclusionary principles cause exhibitions to lose authority?*³

aceartinc. strives towards non-hierarchical, democratic programming during its everyday operations. Questioning the location of authority in exhibition design is a relevant strategy for upholding these ideals. By the very act of inviting artists into the gallery under non organised terms, the gallery negates aspects of their involvement normally exercised in the structure of a regular programming calendar, including previously mentioned elements such as PR work as well as educational events including artist talks and panel discussions. The non organised model of exhibition provides an opportunity to reassess, and consider alternative modes of production and presentation⁴. It does so at a cost, both financially and conceptually speaking. Participants were not

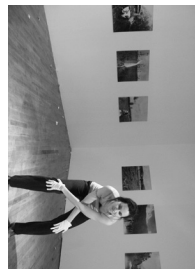
provided any recompense for their events and in some cases, the cost of these productions exceeded an event's individually collected donations. Given the state of various funding structures that support artist-run centres, equal payment of all involved artists in such an event is not always a feasible option. Yet, as previously stated, these events facilitate a kind of experimentation and support of diverse practices that is not always available. As Jennifer Delos Reyes states in her contribution to *decentre: concerning artist-run culture*, creating community support is an integral aspect of ARC practices that does not always find itself with financial backing.⁵ Perhaps stating these limitations and financial concerns at the outset of future non organised projects would be beneficial. Integrating some amount of transparently stated organization into the non organised model could help to alleviate the financial strain felt by some participants while also aiming to clarifying the rationale for the event as a whole. The danger then becomes compromise at the cost of this model's integrity. How does one organize a non organised exhibition?

Without digressing too far into the unanswerable at this moment, there are important benefits to the non organised model that deserve some attention here. The experimental dialogue afforded by non organised exhibition could help to close the previously mentioned distance that has grown between artists and audiences. This distance is often felt in more traditional models of exhibition and further bred by a lack of understanding, knowledge or experience of artistic processes, production and product on the part of the audience. In this sense, an event such as *16 Days of Non-Organised Art* helps to fulfill *aceartinc.*'s mandate as an artist-run centre "dedicated to the development, exhibition and dissemination of contemporary art by cultural producers."⁶ However, an event such as this demands more than just the facilitative actions of a gallery, it demands participation and accommodation by both artists and community. As previously stated, the absence

of a curator removes the element of intervention between artist and audience, often creating the need for the audience to take on new or foreign roles. In the temporary and short time periods created within this exhibition, community members had experimental freedom to engage in durational performance-based projects that may not have been otherwise performed and/or documented. Some of the works involved in *16 Days of Non Organised Art* were concerned with creating participatory exchange between artists and audiences, these works pose relevant questions in regards to the reformative nature of this exhibition model.

For example, audience members at the *Alex and Branwyn Show* were handed a photograph with a word written on the back—the use for which was not immediately apparent. Surveying the performers, visitors may have witnessed with an initial mixture of curiosity, and perhaps apprehension, at the thought of being included in the performance. During the last performance the purpose of these cards was revealed when dancers took the photographs from audience members as cues for their movements. The indirect power of such an intervention felt by the viewer facilitated a closer interaction between dancer and audience thus encouraging their intellectual and emotional involvement. The transience of this encounter, coupled with an emphasis on audience participation, supports an environment of reciprocity and exchange that, as a performance, neither finds itself preserved or staled, over time nor does it last outside of its momentary experience.

In his essay "The Emancipation of the Spectator," Jacques Rancière states three theoretical ways in which to "abolish exteriority", most notably "by placing the spectators on the stage and the performers in the auditorium; by abolishing the difference between the two; or by transferring the performance to other sites by identifying it with taking possession of the street, town or life⁷." Rancière continues by expressing the continued need for community acceptance of the abolition of



this distance between community/audience and the artist.⁸ In removing itself from a curatorial and/or educational outreach role, *aceartinc.* arguably facilitates one such possibility for inacting direct dialogue between artist, audience and variously connected communities. One might ask what the ideal outcome of this dialogue would be? And furthermore how can this dialogue be sustained within the evolution of the non-organised exhibition model? Considering these questions could be useful in anticipation of this model's next manifestation. Returning to this original site of inquiry is crucial in maintaining the model's effectiveness and relevance within the larger community of artist-run initiatives. During *16 Days of Non Organised Art*, as would be the case with any non-organised art exhibition, the question, *what are we doing here* is put up against the question of who is involved, in equal measure.

Emily Doucet is a University of Winnipeg student and writer living and working in Winnipeg.

Suzanne Morrisette is a curator, a writer, and an interdisciplinary artist based out of Winnipeg and Toronto.

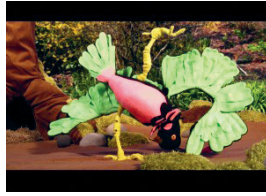
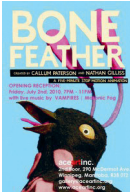
16 Days of Non Organised Art took place at aceartinc. between July 16th and July 31st inclusive, and featured works by Perry Rath, Andrew Kear, Shimby, One Trunk Collective, Ali Sparror, Daniel Thau-Eleff, Alex Elliot & Branwyn Bundon, Kendra Ballingall & Nicole Shimonek, Joanne Bristol, Freud's Bathhouse and Diner, Mr GhOsty, Kerri-Lynn Reeves, Stephen Basham, Bond Institute, Connie Chappel, Glen Johnson, Fem Rev, Kari Zahariuk, Lasha Mowchun & Elise Dawson, Coral Maloney & Danielle Mondor, Jaime Black, Joe Kaltornyk, and The Winnipeg Arcades Project.

See back cover for more images.

16 Days of Non Organised Art. All Photos by hannah_g except bottom right: Winnipeg Arcade Collective

Notes

- 1 Guy Debord, *Society of the Spectacle*, (Rebel Books: London, 1977), 3.
- 2 Jen Hutton, "Everything All At Once," *C Magazine* (Autumn, 2009), 23.
- 3 Jen Hutton, "Everything All At Once," *C Magazine* (Autumn, 2009), 23.
- 4 Artist-run centres that once defined themselves parallel, or alternative to, other mainstream and institutionalized spaces such as commercial galleries or public spaces, have naturally changed over time as a result of their oppositionality. As a result, the meaning of alterneity has shifted as well. Recent critical literature such as *YYZ books' decentre*(2008) and *apexart's Playing by the Rules*(2010) attest to this reevaluation of priorities.
- 5 Delos Reyes, Jennifer. *decentre: concerning artist-run culture*, (YYZ, Toronto), 2008, 77-79.
- 6 *aceartinc.* mandate, www.aceart.org/mandate
- 7 Jacques Rancière, *The Emancipation of the Spectator*, (Verso: New York, 2009), 15.
- 8 *Ibid.*, 16.



Bonefeather

Callum Paterson + Nathan Gilliss

JULY 2 - AUGUST 18, 2010

curated by Emily Doucet and Suzanne Morrisette

Callum “Kyd” Paterson and Nathan “Houston” Gilliss are super-style animators out to destroy the earth with their pizzazz. Their production company, Public Ritual, makes multi-media video that combines STOP-motion, punk drawings, and weird ideas with their digital prowess. “BoneFeather,” their debut film, has garnered tons of attention at TIFF’s children’s festival and at student festivals across the US and Canada, most likely for what Callum calls ‘the notion of awkward sexuality in the imaginary natural kingdom.’ Check it: www.publicritual.ca

Emily Doucet (University of Winnipeg) and Suzanne Morrisette (Ontario College of Art and Design), co-curated this project during their internships at ace. They used the experimental programming spaces ‘Emily’s Cove’ (located in the 288 stairwell) and ‘Suez Gallery’ (located by the washrooms) to show the puppets used in the creation of the short film ‘Bonefeather’ as well as the video itself.



Milk and Cookies with Uncle Glennie

APRIL 1, 2010

Uncle Glennie (AKA local artist Glen Johnson) read selections from the Persiflage canon to an enthralled audience lounging on sofas and floor cushions. Samples of this writing can be found at: www.persiflage.ca

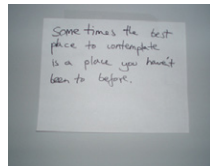
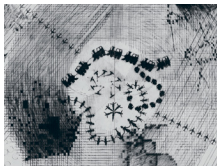
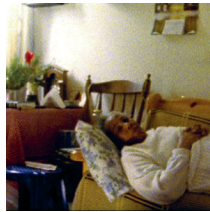
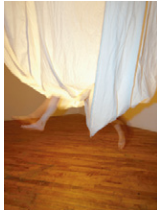
Top: Image: Callum Paterson + Nathan Gilliss. Bottom: Photo: hannah_g



Members' Activities

Project Rooms

Images (clockwise from top right): Paul Zacharias, FemRev Collective (Photo Johnny Mexico), Przemek Pyszczek, John Small, Shimby, Jo Lathwood, Doug Smith, Jaimie Drew, Chantal Dupas, eryl thorey mackenzie.



Project Rooms are a service to the community offered to members and other arts organizations to utilize the available space and resources of aceartinc. for artistic development. Written requests for Project Rooms are considered by the Programming Coordinator, on an ongoing basis. No fee is paid nor charged for this service and it is not to be used for public exhibition or performance.

This is a list of who used the space during the 09/10...

Jo Lathwood (UK)
studio space for visiting artist

Paul Zacharias (Winnipeg, MB)
studio space (painting)

Shimby Zegeye-Gebrehiwot (Winnipeg, MB)
grant writing space (she got it and made her film!)

FemRev Collective (Winnipeg, MB)
crafting nights

eryl thorey mackenzie (Winnipeg, MB)
documenting installation

John Small (Winnipeg, MB)
documenting paintings

Daryn Bond (Winnipeg, MB)
research and development, studio space

Chantal Dupas (Winnipeg, MB)
studio space, research and development

Przemek Pyszczek & Travis Cole (Winnipeg, MB)
studio space (filming, painting), documentation

Jaime Drew (Winnipeg, MB)
documenting performance

Doug Smith (Winnipeg, MB)
documenting large drawings



Winter Warmer

NOVEMBER 28 - DECEMBER 12, 2009

LAUNCH PARTY: SATURDAY NOVEMBER 28, 2010

Sell your work + buy someone else's =

Seasonal gifting sorted + warm feelings all round

There was non-ding-dong music, Hot Toddys served by Hot Totties, and a blazing fire roaring from our log-like camaraderie. Party ended when the men in red coats mistook the elevator shaft for a chimney.

+ SPECIAL WINTER WARMER EVENT:

The Little White Cloud That Cried; 16mm, 2009
Guy Maddin

Goddesses unharnessing the power of the sea and putting it into a whole new element as they engage in orgiastic battles and whoopla. This is a 16mm spectacular by Guy Maddin, starring Lexi Tronic and Breanna Taylor and featuring photos by Steve Ackerman. This was the WINNIPEG PREMIERE!

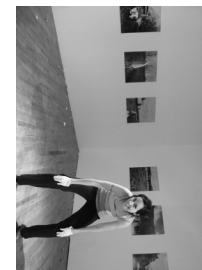


It Kills

JULY 6, 2010

We got an email from artist, Lisa Lipton, asking if her band, It Kills, could play a gig when they passed through The 'Peg during the summer on their *So I Could See You Tour*. Think haunted shipwrecks echoing with the sighs of tragically lovesick seahorses and fish determined to grow lungs and you get the picture. Lisa Lipton, Solomon Vroman, William Robinson, & sometimes Alice Hansen Aaron Sinclair Darcy Fraser are the members of this sweet smellin group.
www.myspace.com/itkillsitkillsitkills

Photos: Middle: Steve Ackerman, Bottom: hannah_9



Midnight Pie Fight

OCTOBER 2, 2009

Photos: Warren Carther



The Midnight Pie Fight was a fundraiser to help to keep hannah_g in place at ace. We thanked you all then and we thank you again now. Mission accomplished. Although drawing on a Laurel and Hardy irreverent, slapstick tradition it also referenced social sculpture and pushed at the idea of what an Artist-Run Centre could and should do. It was a great community event in which artists, cultural producers, non-artists, and general pleasure seekers all came together in a raucous crossover event.

"Every human being is an artist, a freedom being, called to participate in transforming and reshaping the conditions, thinking and structures that shape and inform our lives"

—Joseph Beuys

The *aceartinc.* Summer Interns 2010



Hard working, positive, and cheery cultural workers—ace had the best interns in the city this summer. They made nuts&bolts contributions of time, energy, and ideas and we thank them from the bottom of our desk drawers.

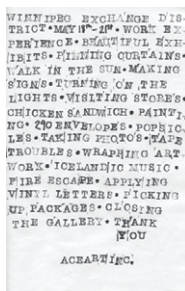
Emily Doucet

MAY 5 - AUGUST 18, 2010

co-coordinated *16 Days of Non Organised Art*

co-curated Bonefeather

updating our archives



Suzanne Morrisette

MAY 6 - JULY 21, 2010

co-coordinated *16 Days of Non Organised Art*

co-curated Bonefeather

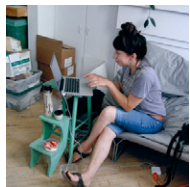
administrative assistance

Ayda Loewen-Clarke

MAY 18 - 21, 2010

Zine production

office administration



Emilie Derkson-Poirier

MAY 18 - 21, 2010

Zine production

office administration

Tanya Tran

JULY 5 - AUGUST 27, 2010

Project manager: launching and facilitating use

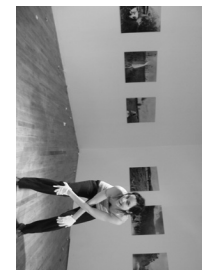
of aceartinc.'s wiki

Youth In Philanthropy Winnipeg Foundation

Summer Internship Program



Zines: Top: Ayda Loewen-Clarke, Middle: Emilie Derkson-Poirier, Interns: (clockwise from top left): Suzanne Morrisette, Emily Doucet, Emilie Derkson-Poirier and Ayda Loewen-Clarke, Tanya Tran



Membership

aceartinc. invites you to become a member
...AND GET ON OUR MAILING LIST!

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

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

REGULAR

\$25.00

LOW INCOME/STUDENT/ARTIST

\$10-\$25

REGULAR + DONATION

\$25+*donor*

Or enquire about volunteering to receive a free membership.

You can also become a member on line , please see:

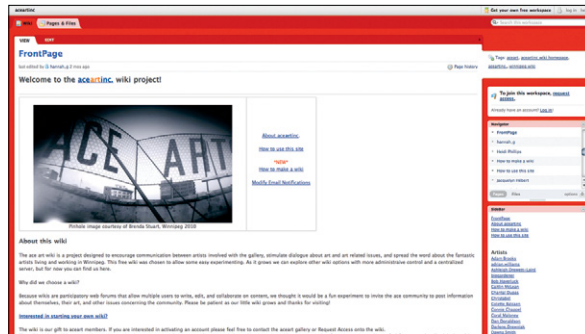
www.aceart.org/membership for details

aceartinc.

2nd floor, 290 McDermot Ave., Winnipeg, MB R3B 0T2
204.944.9763 | gallery@aceart.org | www.aceart.org



The *aceart* Wiki



Wikis are participatory web forums that allow multiple users to write, edit, and collaborate on content.

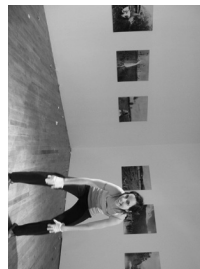
The *aceart* wiki is a project available to members and encourages communication between artists involved with the gallery, stimulate dialogue about art and art related issues, and spread the word about the fantastic artists living and working in the city.

Essentially we are striving to create an online index of ace associated artists in order to become the digital hub for Winnipeg artists and cultural producers.

The *aceart* wiki was conceived and designed by Jo Snyder with the generous support of Manitoba Culture, Heritage, Tourism and Sport. Tanya Tran coordinated a recruitment drive during the 2010 summer which massively increased wiki users. Her position was made possible due to the Youth In Philanthropy Summer Internship program run by the Winnipeg Foundation.

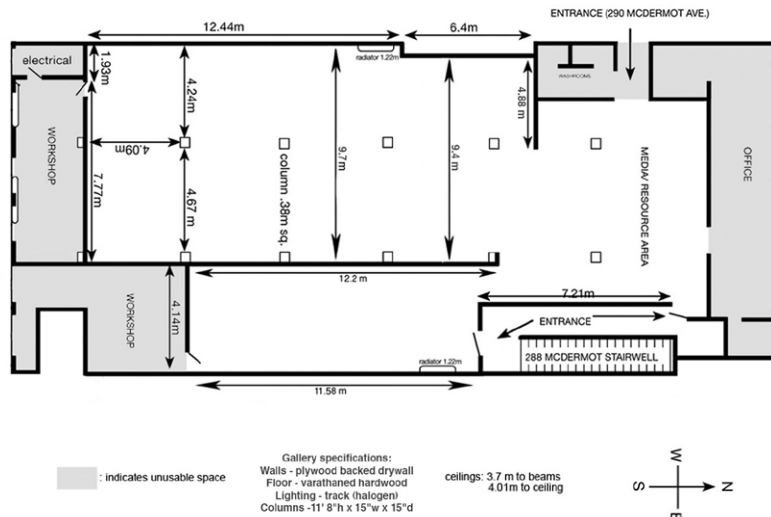
If you would like a wiki please contact us and we'll be pleased to make you a member and help you set up a page.

gallery@aceart.org | www.aceart.org/thewiki



Regular Programming

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



Annual Submission Deadline

AUGUST 1ST OF EVERY YEAR

REGULAR PROGRAMMING PROPOSALS GUIDELINES

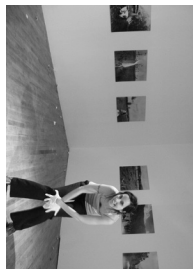
When preparing your proposal, please keep in mind that each jury member receives and reviews a photo-copy of your written materials before they view your visual support material. It is to your advantage to provide written materials that are easily readable after being photocopied. Submissions that do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

INCLUDE

- an artist and or curatorial statement (no more than 1 page)
- a project proposal (no more than 2 pages)
- schedule of activities (if applicable)
- a current CV with current contact info including phone number and email address (no more than 2 pages)
- an equipment list or itemization of special technical needs if applicable
- Self-Addressed Sufficiently-Stamped Envelope (S.A.S.E.): Due to excessive costs for the gallery, your submission will not be returned without one. Slides/working CD-Rs will be returned only.
- Support materials: up to 20 images (inc. total of 20 for group submissions)/ on working CD-Roms (MAC compatible)
- an image list (no more than 1 page)
- * CD-R images must be as jpegs 72dpi, 1024 x 768 pixel, 500k (.5 MB) RGB or SRGB only. NO POWER POINT PLEASE!
- * video NTSC compatible or DVD max 5 minutes long and cued up
- * audio cassette or cd
- * no more than 2 pages of printed matter (may include essays, reviews, non-original documents of artworks that cannot otherwise be described in slide or video format. NO BOOKS PLEASE)
- * NO laser-copied images, thumbnails, or original artwork.
- * NO binders, folders or staples. (Paper clips only please)
- * At this time we are unable to accept applications over the internet (NO URL's) or by Fax

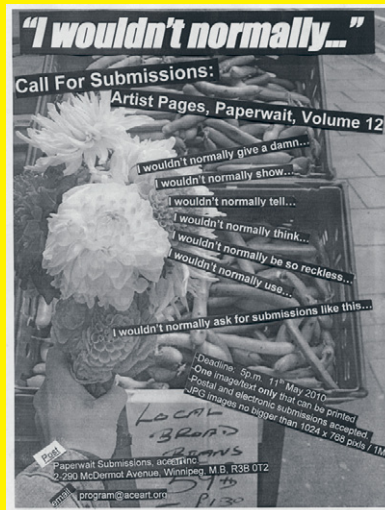
NOTE

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



Art Pages

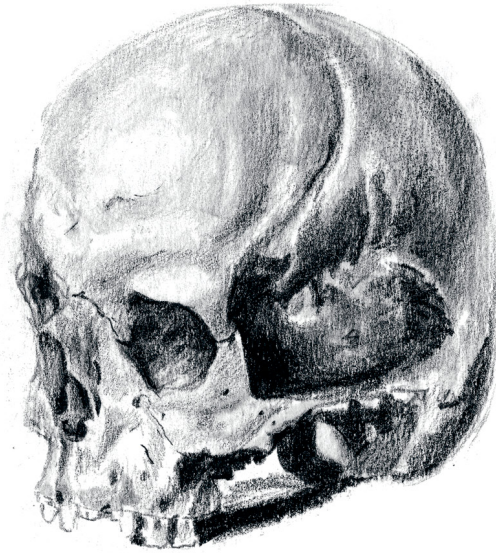
“I wouldn’t normally...”



This year’s artist pages are on the theme of ‘I wouldn’t normally...’ I was interested in seeing what people wouldn’t normally submit to artist pages and here’s what we (hannah_g, Emily Doucet, and Suzanne Morrissette) selected...

BEN CLARKSON *I wouldn't normally*

*I wouldn't
normally
be so
chipper...*



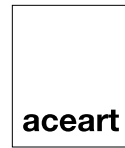
*but I am
having
such a
great season*

ADAM BROOKS *Be careful*



ADAM BROOKS
Be careful

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BEN CLARKSON
I wouldn't normally

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DARLENE DREWNIA
Dental Dam

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RYAN PETER
I wouldn't normally

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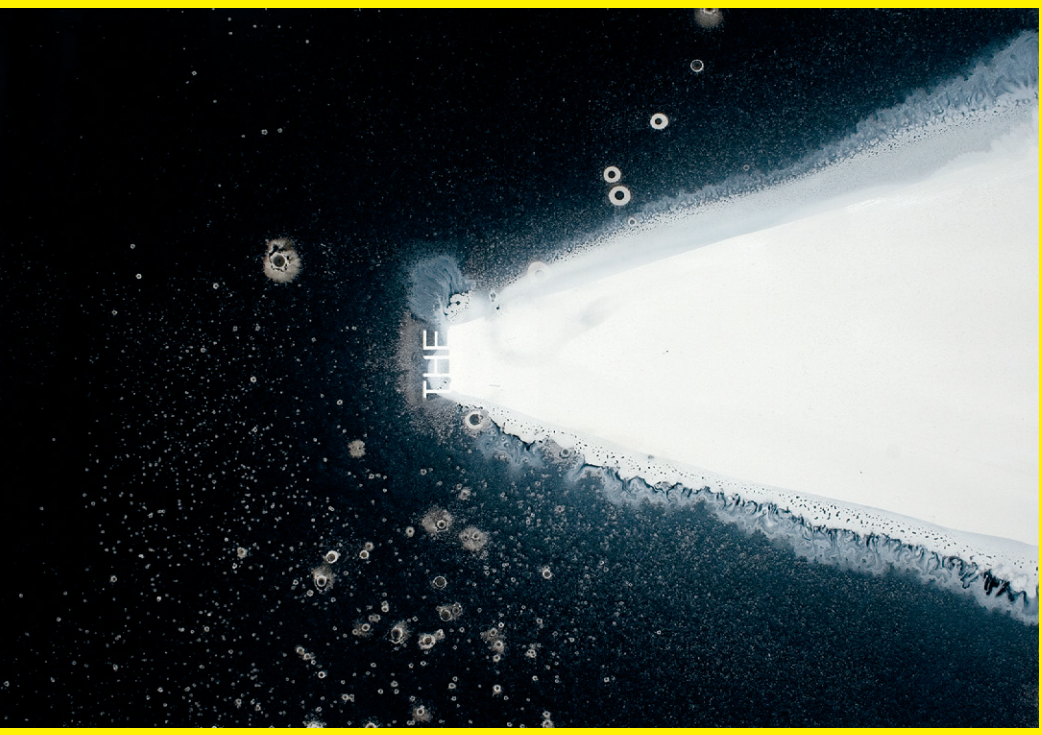
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DARLENE DREWNIJA *Dental Dam*



RYAN PETER *I wouldn't normally*



STEVE BASHAM *I wouldn't normally*

Winnipeg Arts Council | Arts e-Billboard
Calls For Submission *Remember to do this!* *Hey!!!* *Page 1 of 1*

aceartinc.: Call to Visual Artists, Deadline May 11

Call For Submissions: Artist Pages, Paperwait, Volume 12

"I wouldn't normally..." but... fortune favors the bold, I mean the bold...

I wouldn't normally show... so much skin, but I need a good base for
I wouldn't normally use... so much cilantro, but I know you like it
I wouldn't normally be so reckless... but it's too much wine to carry home anyway
I wouldn't normally tell... but I can't lie when I'm sleepy
I wouldn't normally think... but you keep asking questions
I wouldn't normally give a damn... and come to think of it... I still don't!
I wouldn't normally ask for submissions like this... but today I'm feeling frisky!

5 days before birthday!

Deadline: 5p.m. 11th May 2010
-One image/text only *must* be printed
-Postal and electronic submissions accepted
-JPG images no bigger than (024 x 768 pixels) 1MB
Post paper *don't* *one Manitoba*
Paperwait Submissions: aceartinc. X O X O
2-290 McDermot Avenue, Winnipeg, M.B, R3B 0T2
email program@aceart.org
For more information, visit <http://www.aceart.org>

<http://www.winnipegarts.ca/index.php?vac/article/2595/> (27/04/2010)

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STEVE BASHAM
I wouldn't normally

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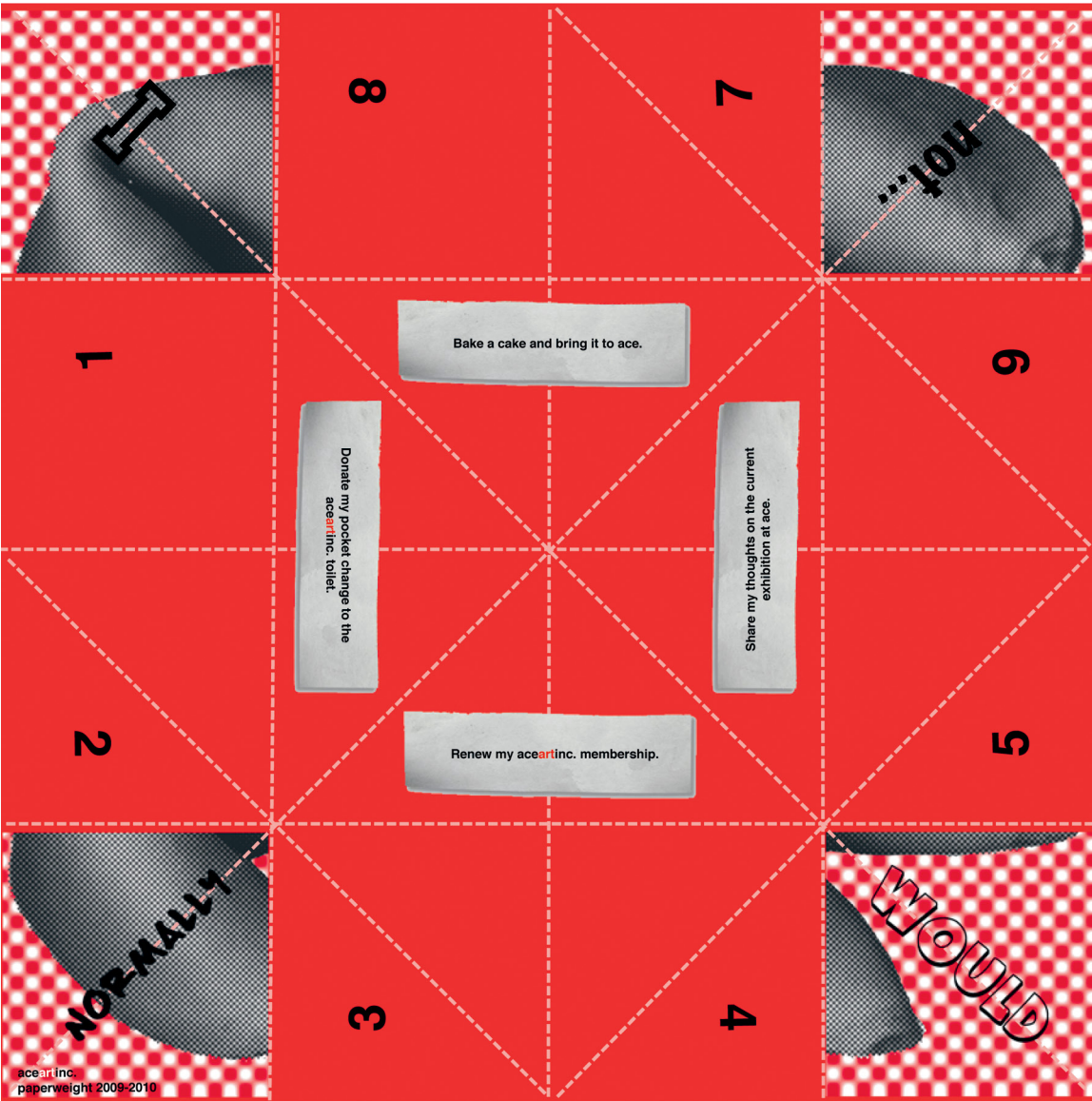
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Origami Fortune Teller - 'Random Act of ace Kindness'



1. With pictures faced up, fold and make creases on all dotted lines. Unfold.



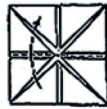
2. Fold all four corners to centre.



3. Turn paper over.



4. Again, fold all four corners to centre.



5. Fold in half from top to bottom.



6. Slide thumb and index fingers under the squares and move the fortune teller back and forth to play.

2010/11 PROGRAMMING YEAR
(REGULAR, SPECIAL, AND PARTNERSHIPS)

THIS LIST IS SUBJECT TO CHANGE

- 2010** *Natural Disasters, Pets and Other Stories* Jessica MacCormack & Elisabeth Belliveau
AUGUST 20 - OCTOBER 1 | Main Gallery
- All My Relations* Linus Woods CURATED BY JAMIE ISAAC
AUGUST 12 - 31 | Flux Gallery
- Showing Up, Speaking Out* CURATED BY MILENA PLACENTILE
SEPTEMBER 1 - OCTOBER 5 | Flux Gallery
- F-L-A-M-M-A-R-I-O-N* Susan MacWilliam
OCTOBER 15 - NOVEMBER 12 | Main Gallery
- Picturing a Bright Future: The Eritrean Women's Photography Project*
Sarah Crawly and the Eritrean Women's Community
OCTOBER 14 - NOVEMBER 4 | Flux Gallery
- Can You Hear The City Whispering?* Immony Men and Maegan Broadhurst
NOVEMBER 4 - 17 | Flux Gallery
- send + receive Amplified Gesture Phil Hopkins & Transients performance by the Sons of God
NOVEMBER 23
- Winter Warmer Members' show
NOVEMBER 26 - DECEMBER 13 | Main Gallery
- 2011** *Amygdala* Michael Dudeck
JANUARY 14 - FEBRUARY 17 | Main Gallery
- Brandon University Art School Thesis Students' Show
FEBRUARY 8 - 23 | Flux Gallery
- My Life With Pamela Anderson & Other Works* Kristin Nelson
MARCH 3 - APRIL 8 | Main Gallery
- Transmigrating Inadequacy* Jing Yuan Huang
APRIL 21 - MAY 20 | Main Gallery
- University of Manitoba painting, Drawing, & Fine Art Thesis Students' Show
MAY 1 - 22 | Flux Gallery
- Gay n Night* Lauren Hortie
JUNE 3 - JULY 8 | Main Gallery

